Thursday, August 13th

2:00-3:30

108 Emerging Modes of Documentary: Mobile, Distributed, Computational
    Chair: Steve Anderson (USC)
    a. Sharon Daniel (UC Santa Cruz), “Database Aesthetics: New Media Art as Activism”
    b. Susana Ruiz (USC), “Documentary Games”
    c. Joshua McVeigh-Schultz (UC Santa Cruz), “Synaptic Crowd: Vox Pop Experiments”
    d. Sasha Costanza-Chock (USC), “Mobile Voices: Methods and Praxis of Mobile Documentary”

110 Religion in Documentary
    Chair: Harvey O’Brien (University College, Dublin)
    a. Benjamin Bennett-Carpenter (Oakland University), “Theorizing Documentary Film: Contemporary Memento Mori”
    b. Zoë Druick (Simon Fraser University), “Religion in the films of Frederick Wiseman”

4:00-5:30

108 Listening In/To Documentary I: Audible Pasts
    Co-Chairs: Jonathan Kahana (NYU) and Irina Leimbacher (UC Berkeley)
    a. Tore Helseth (Lillehammer University College), “The Sound of Music in Early Sound Documentary”
    b. Nora M. Alter (University of Florida), “Listening as Method”

110 Documentary/The Body/The Self
    Chair: Ellen Spiro (University of Texas)
    a. Allison de Fren (Connecticut College), “Bringing out the Dead: the Autopic Encounter in ‘Anatomy for Beginners’”
    b. Feng-Mei Heberer (USC), “Otobiography as the Birth of an Unthinkable Self”
    c. Anjali Nath (USC), “Transcending Suffering: Corporeality, Movement, Affect and the Mystic Terrorist”
6:00-7:00
Book Reception: Sponsored by Amsterdam University Press and the Krupp Foundation.
SCA Motion Picture Arts & Sciences Courtyard

7:30-9:30 (108)
“Genocide Survivor Testimony in Documentary Film: Its Afterlife and Its Legacy”
Sponsored by the USC Shoah Foundation Institute for Visual History and Education
Panel Participants:
Anne Aghion, filmmaker (New York)
Theodore Braun, writer/director (Los Angeles)
Andi Gitow, producer (New York)
James Moll, filmmaker (Los Angeles)
Socheata Poeuv, filmmaker (New York)

Friday, August 14th

9:00-10:30
108 The Documentary Interview I
Chair: Bill Nichols (San Francisco State University)
b. Lizzie Thynne (University of Sussex), “Speaking through Another - Documentary Interactions”
c. Jonathan Cohn (UCLA), “Re-figuring the Blank Face: Misplaced Affect and the Interviewee”
d. Jonathan Kahana (NYU), “From Source to Symptom: Let There Be Light

110 Representing the Community
Chair: Bishnu Ghosh (UC Santa Barbara)
b. Jacqueline Levitin (Simon Fraser University), “Li Hong and Ning Ying: Making Space for Marginalized Women’s Stories – Like the Western Tradition of Feminist Filmmaking”
c. Stephen Charbonneau (Florida Atlantic University), “Work to be found’: American Mythologies, Injured Identities, and the Farmersville Project”

112 Jewish Homegrown History: Home Movies and Social Networking
Chair: Marsha Kinder (USC, Director of The Labyrinth Project)
a. Rosemary Comella (USC), “Designing a Dialogue between Personal Memories and Published History”
c. Isaac Artenstein (UCSD), “Documenting Homegrown History”

11:00-12:30

108 Science and Documentary I
Chair: Joshua Malitsky (Indiana University)
   d. Kirsten Ostherr (Rice University), “Indexicality and Animation in the Medical Film”

110 Indigenous Media Arts
Chair: Jesse Lerner (Claremont Colleges)
   a. Fiamma Montezemolo (UCLA), “Xavantes Mediations: Between Collaborative Ethnography & Self-Representation”
   c. Jesse Lerner, “Dante Cerano’s Dia Dos: Sex, Kinship, and Videotape”
   d. Respondent: Yolanda Cruz, independent documentary director/producer

112 Found Footage and the Reconstruction of History
Chair: Janet Walker (UC Santa Barbara)
   c. Ben Stork (University of Minnesota), “Found Footage and Historical Discourse: the Poetics of Documentary Enunciation”

2:00-3:30

108 Listening in/to Documentary II: Vocal Presents
Co-Chairs: Jonathan Kahana (NYU) and Irina Leimbacher (UC Berkeley)
   a. Elizabeth Cowie (University of Kent), “Listening and the Temporality of Documentary Ventriloquism”
   b. Irina Leimbacher, “The Sight and Sites of Listening in Films of Testimony”
c. D. Oscar Harvey (University of Iowa), “‘Start Listening At Us’: Audio-Visualizing People with HIV/AIDS”
d. Jin Liu (Georgia Institute of Technology), “The Rhetoric of Chinese Local Language as the Marginal in Jia Zhangke’s films”

110 Documentary Aesthetics
Chair: Brian Winston (University of Lincoln)
b. James Cahill (USC), “For a Documentary Gay Science: Lessons From Jean Painlevé”
c. Johannes Sjoberg (University of Manchester), “Ethnofiction: Virtual and Aesthetic Performance in Experimental Documentary Film”

112 Other People’s Struggles: History, Text and Politics in/around the Solidarity Doc
Co-Chairs: Thomas Waugh (Concordia University) and Elizabeth Miller (Concordia University)
b. Pratap Rughani (University of the Arts, London), “Solidarity: with whom and to what?”
c. Frédéric Moffet (Media Artist), "I will always love you: Paul Chan in Baghdad"
d. Elizabeth Miller, “Distribution as Solidarity: Independent Media in Cuba”

4:00-5:30

108 Experimental Documentary: Present and Future
Chair: Chuck Kleinhaus (Northwestern) and Michael Renov (USC)
a. Seth Feldman (York University), “Neo-kinoki: the Remakings of Man With the Movie Camera”
b. Maria Pramaggiore (North Carolina State University), “The Global Repositioning of the City Symphony: Sound, Space and Trauma in 11’09’01”
d. Luis Recoder (Independent Scholar and Film Artist), “Reciprocal Mimesis”
e. Janet Marles (Griffith University), “The Shoebox: Memory and Narrative: a Case Study”

110 Documentary Discourses and Marketing Practices in Conglomerate Hollywood
Chair: Daniel Herbert (University of Michigan)
c. Daniel Herbert, “Some Non-Fictions of the Video Store”
112  Documentary and the Transnational
Chair: Anikó Imre (USC)
a. Jennifer Boles (Indiana University), “Our Country’ in the City: Superhero Cinema, Youth Culture, and ‘Reality’ in Mexico City after 1968”

6:00-7:30
Introductory Reception
SCA Courtyard
Introductory welcome by Elizabeth Daley, Dean of USC School of Cinematic Arts

8:00-9:30
Chick Strand tribute screening
Soft Fiction (1979)
Introduced by Marsha Kinder

Saturday, August 15th

9:00-10:30
108  Science and Documentary II
Chair: Oliver Gaycken (Temple University)
a. Vinzenz Hediger (Ruhr University), “Laboratories of Behavior: A few thoughts toward an epistemology of long-term observation from Gombe to Golzow (and back again)”
c. Scott MacDonald (Hamilton College), “A New Avant-Garde Cinema”
d. Oliver Gaycken, Respondent

110  Music Documentary
Chair: Jacqueline Kain (Independent Producer)
a. Chris Hanson (USC), “Cracks in the Foundation: Gimme Shelter”
The Politics of Space in Contemporary Documentary
Chair: Julia Lesage (University of Oregon)
   b. Ogawa Sho (University of Kansas), “Representations of Space and Sexual Identity in the Japanese Media and Films by Hiroyuki Oki”

11:00-12:30

Documentary in Online Spaces
Chair: Henry Jenkins (USC)
   a. Catherine Summerhayes (Australian National University), “Google Earth as Documentary Space: Crisis in Darfur”
   b. Vinicius Navarro (Georgia Institute of Technology), “Eventful Sites: Watching Nonfiction Online”
   c. Craig Hight (University of Waikato), “Cultural Software, User Performance and Documentary Practice: Examining Online Documentary Culture”

The Documentary Interview II
Chair: Chuck Wolfe (UC Santa Barbara)
   c. Arild Fetveit (University of Copenhagen), “The Refigured Interview as Creative Strategy for Documentary Representation”
   d. Mariana Baltar (Fluminense Federal University), “You’re Talking to Me!: Legitimating the Discourse Through an Intimacy Pact Between Director, Character and Audience”

Animation as Negotiating Desire, Trauma, and Embodied Knowledge
Chair: Tess Takahashi (York University)
   a. Karen Beckman (University of Pennsylvania), "Animating Documentary Desire”
   b. Bella Honess Roe (Arts University College Bournemouth), “Animated Interviews”
   c. Ohad Landesman (NYU), “Paint as Much as You Like, as Long as you don't Shoot”: Waltz with Bashir, Trauma, and the Value of Animated Recollection”

2:00-3:30

Documentary Subjectivities
Chair: Charlotte Govaert (University of Aberdeen)
   a. Ilona Hongisto (University of Turku), “Control/Creation: Voice and Subjectivity in Tanyusha and the 7 Devils”
   c. Anthony Adah (Minnesota State University), “The Ubiquity of the Trickster: Notes on Articulatory Aesthetics in Indigenous Cinemas”
   d. Marit Kathryn Corneil (Norwegian University of Science and Technology), “Depicting the People”

112   Intellectual Property Law for Documentary Scholars and Filmmakers
   Chair: Ellen Seiter (USC)
   b. Eric Hoyt (USC), “The Documentary Filmmaker as Copyright Owner: Privileges, Limitations, and the Lawsuit over We Are Marshall”
   c. Brett Service (USC), “Ephemeral Copyright: Case-by-Case Liability in Documentary Clearances and Fair Use Defenses”

4:00-5:30

108   Animation via Writing, Traces, and Inscription
   Chair: Tess Takahashi (York University)
   a. Tess Takahashi, “Animating the Archive”
   b. Laura Marks (Simon Fraser University), “Calligraphic animation: a critical revival of Islamic aesthetics”
   c. Pooja Rangan (Brown), “Impossible Traces of Life: Gatten, Easterson, and the Limits of Animation”

110   The Personal and the Political in Indian Documentary
   Chair: Pratap Rughani (University of the Arts, London)
   a. Nicole Wolf (Goldsmiths, University of London), “Past and Future Testimonies in the Indian Documentary”
   b. Ashish Chadha (Yale), “Intimate Politics: Personal Documentaries in Contemporary India”
   d. Hye Jean Chung (UC Santa Barbara), “Imagined Spaces and Global Identity: Negotiations of Mobility in City of Photos and Born into Brothels”

112   Documentary and the Representation of Politics
   Chair: John Caldwell (UCLA)
   a. Brenda Hollweg and Vanalyne Green (University of Leeds), “Visible/Invisible: Thinking the Space of the Political”
c. Esther Hamburger (University of São Paulo), “Defining a Documentary Agenda for Contemporary Brazilian Film: News from a Private War”

8:00-10:00

James Benning, “Milwaukee to Lincoln, MT”
Multimedia Presentation

Sunday, August 16th

9:00-10:30

108 Re-examining the Archive
Chair: Brian Winston (University of Lincoln)
   b. Travis Vogan (Indiana University), “Indexing Affect: the NFL Films Archive”
   d. Brian Winston, “‘Bhí Fhios Againn Gur Sórt ‘bullshit’ A Bhi Ann’ - 'We knew it was bullshit': Flaherty reconsidered”

110 The Other, the Same: Narratives of the Self in Latin American Documentary
Chair: Andrés Di Tella (filmmaker)
   a. Andrés Di Tella, “The Other, the Same”
   b. María Dora Mourao (University of Sao Paulo), “Images of Subjectivity, the Self reflected in the Other: comparing Jogo de Cena (Eduardo Coutinho) and Santiago (João Moreira Salles)”

112 Politics and Aesthetics in the European Documentary
Chair: Ib Bondebjerg (University of Copenhagen)
   b. Silke Panse (University of the Creative Arts, UK), “On the Dominance of Experience”
   c. Esther Wellejus (University of Copenhagen), “Subject, participation and intimacy – Danish documentary in the digital age”
   d. Bjørn Sørensen (Norwegian University of Science and Technology), “Regionalism and the Transnational: The Arctic Voice of Knut Erik Jensen”

11:00-12:30
New Modes of Access and Distribution
Chair: Tara McPherson (USC)
   a. Heidi Rae Cooley (University of South Carolina), “The Case of a Virtual Fountain: Visualizing Data Streams, Acknowledging Biopower, Changing Conduct”

The Melting Plot: Americanization in Frame
Chair: Jan Olsson (Stockholm University)

The Colonial Documentary
Chair: Aboubakar Sanogo (Carleton University)
   a. James Crawford (USC), “Ethnography in Reverse: Performing the Colonial in the films of Kidlat Tahimik and Tracey Moffat”
   c. Emma Sandon (University of London), “Colonial Documentary Film: A Project on Moving Images of the British Empire”
   d. Aboubakar Sanogo, “The Lumiere Brothers and Africa”

Documentary Interventions in State Violence and Torture
Chair: Susana Foxley
   b. Jacqueline Maingard (University of Bristol), “Documenting Apartheid Atrocities in Between Joyce and Remembrance”
   c. Alisa Lebow (Brunel University), “‘If Looks Could Kill’—Shooting with Intent in Recent Documentary and Activist Media”

The Korsakow System: A Database Documentary Workshop
Workshop to be led by Matt Soar (www.cinerg.ca) and Steve Anderson (USC).
This hands-on workshop is designed to introduce interested VE participants to Version 5 of the Korsakow System, a user-friendly software application for creating nonlinear, database documentaries. This open source, free software will be demonstrated, and attendees will then be encouraged to start designing and assembling their own K-Films.

No prior experience with documentary filmmaking or interactive media design is required, but participants are encouraged to visit www.korsakow.com and view some K-Films from the 'Showcase' section prior to the workshop. Ideally, you should download the application from www.korsakow.com and try it out. To get the most out of the workshop, please also bring 6-12 edited scenes (20-90 secs each) from a current or past documentary project (found footage is fine too). Video files may be full resolution (e.g., 720x480) but should already be compressed and exported as individual Quicktime files (.mov) up to 50MB each.

Laptops (PC or Mac) are desirable, but not necessary

112 Documentary and Broadcast Television: Some Comparative International Perspectives
Chair: Ib Bondebjerg (University of Copenhagen)
   a. Anna Zoellner (University of Leeds), “‘That’s just how it is, television is an industry…’ Documentary development in Great Britain and Germany.”
   b. Inge Sorensen (University of Copenhagen), “Framed – a case study of Video Ambushing in Investigative Documentary”
   c. Swati Bandi (University of Buffalo), “‘From Alternative to Mainstream’: The Television Documentary in the Indian Context.

4:00-5:30

108 Activism and Social Advocacy in Documentary Film
Chair: Lisa Parks (UC Santa Barbara)
   a. Suzanne Bouclin (McGill University), “Filmmaking as Practice-Based Legal Research”
   b. Kristen Fuhs (USC), “Wrongful Conviction, Documentary Television, and “The Court of Last Resort”

110 Cross-Cultural Pedagogy Workshop
Chair: James Hindman (Chief Academic Officer, Red Sea Institute of Cinematic Art)
   a. Lisa Leeman (Documentary filmmaker)
   b. Johanna Demetrakis (USC Independent Producer)
c. James Hindman
d. Ellen Seiter (USC Professor of Critical Studies)
e. Michael Renov (USC Professor of Critical Studies)

112 Circulating Non-Fiction Film: the 1930s-1940s
Chair: Gregory A. Waller (Indiana University)
a. Joseph Clark (Brown University), “‘Come along. We’re going to the Trans-Lux to
hiss Roosevelt’: Contesting Modernity at the Newsreel Cinema, 1929-1944”
b. Amy Beste (School of the Art Institute of Chicago), “‘Bringing the World to the
Classroom’: Distribution and Exhibition of Encyclopaedia Britannica Films,
1943-1950”
c. Gregory A. Waller, “Beyond the Classroom: 16mm and the Circulation of Non-
Fiction Film”

6:00-8:00
Closing Night Banquet

Monday, August 17th

9:00-10:30

108 The Virtual and the Viral Witness
Co-Chairs: Sam Gregory (WITNESS), Roger Hallas (Syracuse University)
a. Sam Gregory and Patricia Zimmermann, “Speculations and Unresolved
Questions: The Virtual and the Viral Witness to Human Rights Crises”
b. Roger Hallas, “Testimonial Navigation and Digital Cartography in Human Rights
Media”
c. Ryan Watson (University of Iowa), “Spectacular Testimony/Moving Witness:
Video Advocacy, Documentary and Transnational Human Rights”

110 Re-Conceptualizing Documentary
Chair: Michael Renov (USC)
a. Brian Harmon (University of South Carolina), “Aesthetics of a Philanthropic
Documentary: the Case of To See a World”
b. Christie Milliken (Brock University), “Street Cred: Scenarios USA and the
Reinvention of Sex Education”
James and the Non-fiction Films of Werner Herzog”
d. Scott MacKenzie (University of Toronto), “Animating Darwin in the Public
Sphere: Max Fleischer’s Evolution”

112 Emotion and Documentary Pathos
Chair: Jane Gaines (Columbia University)
a. Jane Gaines, “All the Realism that Melodrama Allows”
c. Leah Aldridge (USC), “I Get no Respect: the Stand Up Comedy Concert’s Claim to Documentary Legitimacy”
d. Brenda Longfellow (York University), “Documentary Performance and Performativity in Family Motel, The Battle of Orgreave, and Fig Trees, a Documentary Opera About AIDS, Pills and Gertrude Stein

11:00-12:30

108 (Re)Figuring Independent Chinese Documentaries
Chair: Qi Wang (Georgia Institute of Technology) and Luke Robinson (University of Nottingham)
c. Ying Qian (Harvard University), “Cinema of Social Visions: Chinese Documentary Cinema and Social Activism”
d. Qi Wang, “Wu Wenguang and the Performative Path in Contemporary Independent Chinese Documentary”

110 Pennebaker and Hegedus
Chair: Charles Musser (Yale)
a. Charles Musser, “Pennebaker’s Early Life”
b. Raisa Sidenova (Yale), “Chris Hegedus and the New Partnership”
c. Josh Glick (Yale), “Documenting a Cultural Phenomenon”

112 Documentary Historiography
Chair: Vanessa Schwartz (USC)
a. Sara Sullivan (University of Iowa), “Projecting Steel in Enthusiasm, Komosol and Industrial Britain”
b. Celia James (University of South Carolina), “A Study of Educational Inequalities in South Carolina: African American Documentary Expression in the 1930s”
c. Meredith Bak (UC Santa Barbara), “Proof of the Invisible: Early Televisual Evidence in Radio and Spiritualism”
d. Barbara Evans (York University), “Jenny Gilbertson, Illuminator of Life and Movement”