

# VISIBLE XIX EVIDENCE

19th - 21st December 2012

Canberra, Australia

Proudly Hosted by:

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Conference  
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## Welcome to Canberra!

On behalf of The Australian National University (ANU) and the National Film and Sound Archive (NFSA), we would like to warmly welcome everyone to Canberra, Australia's capital.

Visible Evidence welcomes participation from all those interested in contemporary documentary and related topics, from within the academy and documentary making communities.

We have an exciting few days ahead, including presentations by our plenaries Michael Renov, Dennis Tupicoff, David MacDougall, Annie Goldson, Asako Fujioka, Jane Gaines and Brian Winston. The NFSA has also put together a wonderful mix of films, screening throughout your visit.

An extended version of this program, including copies of panellists' biographies and abstracts are available on your VEXIX USB lanyard.

Remember we are here to help so if there is anything we can do to make your time at Visible Evidence XIX more enjoyable don't hesitate to get in touch.

Enjoy!

Dr. Catherine Summerhayes, Conference Convener

Laura Clarke, Conference Coordinator

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### A NOTE ON WIRELESS INTERNET ACCESS

*Wireless Internet access is available on ANU grounds via the conference log-in:*

**user: Visible Evidence    password: evidence**

## Wednesday 19th December

**8:15am**      *Registration*      NFSA front foyer

**9am-9:15am**      *Opening*      Arc Cinema, NFSA

Mr Michael Loebenstein - CEO, NFSA

Prof. Toni Makkai - Dean, College of Arts and Social Sciences, ANU

**9:15am-10am**      *Plenary*      Arc Cinema

### Michael Renov

Michael Renov, professor of Critical Studies and vice dean of the USC School of Cinematic Arts, is the author of *Hollywood's Wartime Woman: Representation and Ideology* and *The Subject of Documentary*, editor of *Theorizing Documentary*, and co-editor of *Resolutions: Contemporary Video Practices*, *Collecting Visible Evidence*, *The SAGE Handbook of Film Studies* and *The Cinema's Alchemist: The Films of Peter Forgacs*. In 1993, Renov co-founded Visible Evidence and is one of three general editors for the Visible Evidence book series at the University of Minnesota Press. In 2005, he co-programmed the 51st annual Robert Flaherty Seminar, a week-long gathering of documentary filmmakers, curators, and educators, creating 20 screening programs and filmmaker dialogues on the theme "Cinema and History." In addition to curating documentary programs around the world, he has served as a jury member at documentary festivals including Sundance, Silverdocs, the Buenos Aires International Independent Film Festival and Brazil's It's All True. He has taught seminars on documentary film at the University of Stockholm, the Royal Film Commission and the Red Sea Institute of Cinematic Arts in Jordan, Hanoi National University and Tel Aviv University. He is one of three principal investigators on a U.S. Department of State grant, American Film Showcase, that will bring a selection of American documentary films and filmmakers to audiences in developing countries around the world.



**10am-11:15am**      *Panel 1A*      Arc Cinema, NFSA

### Panel 1A

Documentary Heritage and the Archive: Between historiography and creative production

**Chair: Michael Loebenstein**

Michael Loebenstein (CEO, National Film and Sound Archive) will convene a panel of speakers from various sections of the NFSA on questions of documentary curatorship in a converged environment.

What are the implications for building and making accessible a collection of non-fiction materials, ranging from pre-Federation days to News and Current Affairs broadcast materials in the 21st century, where there is a perceivable shift from the notion of the archive as a record-keeping authority to the archive as a facilitator of instant access, an incubator of stories and experiences?

Case studies presented range from curatorial decisions based on the paradigms of 'new historicism' and its emphasis on an understanding of cultural factors determining a work's form, to the emerging field of 'social curation' involving user-submitted actuality content, mash-ups, and platforms distinct from traditional access pathways.

Speakers include staff from the Curatorial and Online teams.

**Simon Smith** *Case Study – The Australians In Toronto (Ontario Motion Picture Bureau, Canada, 1932)*

The twenty year Test Match career of Sir Donald Bradman, Australia's greatest cricketer and arguably the country's most famous sportsman would encompass matches in Australia and the British Isles. Less well known however would be his visit to Canada and the United States in 1932 to play a series of less formal matches while on honeymoon with his new wife Jessie.

Eighty years ago, the Ontario Motion Picture Bureau, arguably acclaimed as the world's first government-founded film production company, would send its cameras to Armour Heights, Toronto where the visiting Australian cricketers were playing a series of matches against local opposition. *The Australians In Toronto*, a two reel silent documentary film of Bradman and the team's cricketing efforts would be the result of their coverage.

Using an analysis of the film as its basis, the survival, preservation, and historical context of this film will be presented, while issues such as accuracy, and the inherent faith an audience places in factual material presented on screen, particularly where the production is not deemed to be propaganda-driven or political in nature, will be closely examined.

**Biography** Simon Smith is a Film & Video Curator and Archivist, based at the NFSA's Melbourne office and with a curatorial focus on Australia's documentary production output. He obtained a Bachelor of Arts (English & Cultural Studies Major) at the University of Melbourne and has guest tutored at the Victorian College of the Arts School of Film & Television. He has a particular interest in Australian sports history and has previously investigated and promoted aspects of the NFSA's Australian Rules football and cricket film collections.

**Jennifer Coombes** *Case Study – Orange Business and Attractions (Aus, c1927)*

This charming 35mm film captures a unique insight into Orange life and businesses between the two World Wars. The silent black and white footage includes aspects such as the local flour mills and bakeries; the ladies of the Country Women's Association, members of the Orange Municipal and Canobolas Shire council; and well-known contemporary local identities such as Henry Hansen, the founder of Hansen's Jewellery.

The footage was donated to the NFSA by a projectionist for Snider and Dean's Orange Cinemas who helped clear out the building when the cinema ceased operations in 1964. In one of the cupboards he discovered a few spools of film, including the nitrate negative of footage of the town. The film arrived with the inter-titles spliced together, clearly intended to be intercut with the relevant images. It is not clear that a final release print was ever made of the work.

The National Film and Sound Archive has preserved the original nitrate components and created film and digital copies of the footage. With the assistance of the Orange Historical Society the film was digitally rebuilt with the film inter-titles logically re-inserted into the footage and there have been several successful community screenings in 2012.

In terms of visible evidence the film presents us with a series of questions – why is this kind of actuality footage of interest to the National Film and Sound Archive? What is its value as historical evidence, particularly when we don't know who originally made it and for what purpose? How have donor and community expectations and interests affected how we deliver access to the footage? How have contemporary preservation and access practices affected modern audiences?

**Biography** Jennifer Coombes works as a curator with Film, Documents and Artefacts at the National Film and Sound Archive. She has a Masters degree in Museums and Collections from the Australian National University and has worked as an archivist and curator at the Australian War Memorial, the National Gallery and the National Library of Australia. Jennifer is interested in how different disciplinary approaches affect the acquisition and interpretation of visual material in our national collections. She has presented on the topic of online access to special collections at the Australian Library and Information Association in 2008 and featured on a panel at UNESCO Australian Memorial of the World Conference in 2007.

**Beth Taylor** *Are We All Curators Now? How cultural institutions such as the NFSA are responding to the changing expectations of audiences in the digital era.*

People now expect to be able to learn and discover whatever they want, from wherever in the world they happen to be, whenever they want. In the course of their learning, audiences expect to be able to share their discoveries with their friends and colleagues via social media (e.g. Facebook, Twitter and blogs etc.). This sharing of content is called “social curation”.

In this era of “I share, therefore I am”, the hierarchy between content creators, providers of knowledge such as film curators, and audiences has also been increasingly broken down by relatively inexpensive media production tools, online publishing and social media. People with something to say can now publish it online for the world to see, and many do so on a daily basis.

These are big cultural shifts, and they create a range of challenges and opportunities for the gallery, library, archives and museums (GLAM) sector. Challenges and opportunities include: showcasing collections online, the two way sharing of specialist knowledge between audiences and archives, copyright and budget restrictions, and reaching both Australian (regional, rural, remote and metropolitan) and global audiences. I will explore these challenges and opportunities, and provide a case study of how the NFSA is responding by creating regional time capsules via YouTube and the NFSA blog.

**Biography** Beth is an award-winning documentary filmmaker, with a Masters in Documentary Writing/Directing from AFTRS. She works at the NFSA as the Audience Development Officer, and is especially interested in the intersection between social media and audio-visual, visual and sound content. Beth has studied Screen Studies at both an undergraduate and postgraduate level and has lectured and tutored at Macquarie University in Video Production. She featured on an interactive documentary panel at the AIDC (Australian International Documentary Conference)

**10am-11:15am**      *Panel 1B*      NFSA Theatre  
A Sense of Place

**Chair: Martyn Jolly**

**Francesca Soans** *Re-mapping and Re-membling: Documentary Memory as Cartography*

Place studies have attracted an increasing interest in recent years as investigations that are interdisciplinary in nature, involving the disciplines of history, geography, architecture, urban planning, sociology, and arts, among others. Dolores Hayden, in *The Power of Place* points out that to see urban landscapes as cultural history requires an approach that integrates the perspectives of multiple disciplines, each adding its layer of meaning. The importance of memory lies at the heart of this approach: individual and community, private and public, place memory is a significant contribution to our understanding of the importance of public and private places and the sense of a shared history.

This paper examines two documentary projects that focus on community memories of place as a way of remapping urban landscapes. *Precious Places*, by the Scribe Video Center in Philadelphia, is a series of documentary vignettes created by community groups about places important to different communities but invisible to the mainstream. *Waterloo: A History of Place*, by Robert Neymeyer and Francesca Soans, is a documentary series that uses places as prisms through which to explore the history of a Midwestern city. Through these projects, the paper investigates the twin roles of documentary memory as witness and narrative.

**Biography** Francesca Soans is Associate Professor of Electronic Media in the Department of Communication Studies at the University of Northern Iowa. She is a documentary filmmaker/scholar, with an M.F.A in Film and Media Arts. Her films and videos, exploring memory and identity, have screened at film festivals in the U.S., Europe, and Asia, and been broadcast on public and cable channels. Her experimental documentary film *Notes towards a history, on memory and narratives about India*, premiered at the Mumbai International Film Festival in 2002. Soans has also directed *Tele/kinetics*, an experimental documentary on borders and immigration, *Tell Me Your Story...*, a documentary on cultural stories and Indian grandmothers, and *What Are Little Girls Made Of?*, an animated documentary on nursery rhymes and gender in India. Her research/creative interests include the intersections between documentary forms, identities, and memory.

**Walter McIntosh** *Narratives of Trauma and the Fragmentation of Place in Autobiographical Documentary*

This paper will compare two documentaries that detail autobiographical narratives of trauma, looking at how space is represented in the films *Tarnation* (Jonathan Caouette, 2003) and *The Border Crossing* (Jill Daniels, 2011). In these films, the fragmentation of a sense of place occurs in tandem with a fragmentation of narrative. *Tarnation* is a surreal depiction of Jonathan Caouette's unstable upbringing in Texas, USA, and his continuing troubled relationship with his mother, who struggles with mental illness. *Tarnation* is created mainly through the use of home movies and other archival material and presents the space of childhood as a surreal, liminal space, which contrasts with the more solid, three-dimensional representation of the filmmaker's present-day circumstances as an adult. In *The Border Crossing* filmmaker Jill Daniels details a present-day journey in Spain to re-examine a traumatic experience from her past. The present-day footage, which represents place in *The Border Crossing*, initially suggests a more straightforward and realistic depiction of space than we have seen in Jonathan Caouette's account of his Texas childhood. Ultimately, however, the residual trauma of Daniels' experience many years earlier proves unresolved, an impression which is enhanced by the configuration of space in *The Border Crossing* as a labyrinth of border towns, within which the negotiation of geography serves an metaphor for the process of delving back into the past to construct an autobiographical narrative.

**Biography** Walter is a PhD candidate in the Art History and Film Studies department at the University of Sydney. His thesis examines the subjective evocation of place in autobiographical documentary films. Before embarking on his PhD studies, Walter completed a Master of Arts degree at the Australian Film, Television and Radio School (AFTRS) in Documentary Editing. In 2008, Walter directed the hour-long documentary *Projecting The Body*, about Australian experimental filmmaker Stephen Cummins. *Projecting The Body* has shown at film festivals both in Australia and overseas, winning the Outstanding Documentary award at the 2011 Queer Fruits Film Festival and Honourable Mention for International Documentary Feature at the 2012 Queens World Film Festival in Queens, New York. Walter has worked as editing assistant on documentaries by such Australian filmmakers as Gillian Armstrong, Bob Connolly & Robin Anderson, Tom Zubrycki and Curtis Levy. Two short films that Walter edited have won Best Short Documentary at the IF Awards (Inside Film magazine). He hopes to submit his PhD thesis in early 2013.

**Beatriz Rodovalho** *“Let them know how I feel”: Home movies in displacement in Yonghi Yang’s Dear Pyongyang (2005)*

For approximately ten years, Yonghi Yang crossed the North Korean border with her amateur video camera when visiting her brothers in Pyongyang. In the 1970s, her father, a pro-North Korean activist established in Japan, sent his three teenage sons to their “Fatherland” as part of the repatriation project for North Korean citizens. The utopia of the country their “great general” led, however, never concretised and their family was permanently separated. Her father’s devotion to North Korea, nonetheless, never changed.

In *Dear Pyongyang*, Yang compiles the videos made during her travels and associates them with footage of her parents in Japan and her voice-over narration. Her home movies, thereby, move outside the “home”. The images shot in Pyongyang are precious and intimate family memories - some of them are also travelling images-souvenirs of Yang’s niece and nephews to their grandparents. But, in this hybrid narrative structure, they also become Yang’s political testimony of her family’s history and of ordinary life under the country’s regime. They cross boundaries between these two worlds separated by a narrow sea, between the past and the present, the private and the public and between fatherland and fatherhood. As a foreigner, and a “zaichini”, she was only allowed to film because she had an amateur camera, and to keep her tapes because she had made home movies. Could her amateur footage subvert the controlled image of North Korea? How does it mediate Yang’s experiences? Can her home movies carry pieces of home across borders? Can they repair the losses of estrangement and negotiate distances? Can they bring back together father and daughter? Thus, this paper investigates the role of Yang’s plural home movies in displacement and examines the multiple discourses her amateur camera mobilise in relation to her family and the North Korean society.

**Biography** Beatriz Rodovalho graduated from the University of São Paulo, Brazil, in 2008, when she obtained her Bachelor’s degree in Audiovisual Studies. Her final dissertation focused on the analysis of home movies from the silent period in Brazil, based on family films from the Cinemateca Brasileira’s archive. She finished her Master’s Degree in Cinema and Audiovisual Studies at the University Sorbonne Nouvelle, France, in 2011, with the dissertation “Le Tourbillon silencieux: La reprise de films de famille dans *The Maelstrom* et *Free Fall*, de Péter Forgács”. She is now a PhD candidate at the same university. Her research focuses on the reappropriation and recontextualisation of amateur films. [biarodvalho@gmail.com](mailto:biarodvalho@gmail.com)

**10am-11:15am**      *Panel 1C*      SRWB Theatre  
Postwar American Media and the Culture of Spontaneity  
**Chair: Gino Moliterno**

**George Kouvaros** *“Time and How to Note It Down”: The Lessons of Pull My Daisy*

When *Pull My Daisy* screened at Cinema 16 in New York it became a rallying point for an emerging independent film movement. Writing in *The Village Voice*, Jonas Mekas describes the film as a signpost for an important revitalisation of American cinema. This paper locates the film within the broad context of postwar experimentation in film, literature and the visual arts. It pays particular attention to how ideas of spontaneity and ‘presentness’ serve to bridge the aspirations of the New American cinema movement and forms of literary experimentation associated, most directly, with the work of Jack Kerouac. Through a close study of the interactions between Kerouac’s voice-over narration and the operations of Robert Frank’s hyper-attentive camera, this paper reveals how the impression of spontaneity is laden with an awareness of things captured not in the moment of their occurrence but in and through their belated echo. The lessons of *Pull My Daisy*, I propose, are lessons about cinema’s capacity to inscribe an experience of time as both here-and-now and past.

**Biography** George Kouvaros is Professor of Film Studies at the University of New South Wales, Sydney. He is the author of *Where Does It Happen: John Cassavetes and Cinema at the Breaking Point* (Minnesota UP) and *Paul Schrader* (Illinois UP). His most recent book is *Famous Faces Yet Not Themselves: The Misfits and Icons of Postwar America* (Minnesota University Press). He is currently completing an ARC Discovery Project on Robert Frank and Postwar Cross-Media Experimentation.

**Deane Williams** *In the Street: Documenting Spontaneity in Postwar America*

The American documentary cinema of the 1950s is characterised by the mixing of interviews, flashbacks and dramatic performances as well as a variety of voice-over formats. All this is conceived in relation to the spontaneous, often improvised nature of the pro-filmic events as well as the methods for recording these events. This paper will seek to re-examine a number of documentaries of the period including *In the Street* (Helen Levitt, Janice Loeb, James Agee 1952), *The Quiet One* (Janice Loeb, Helen Levitt, James Agee, Sydney Meyers 1948) and *On the Bowery* (1957), in relation to the prevailing post-war notion of spontaneity. With close attention to the cultural milieu from which the films emerged and the formal qualities of the film, this paper will provide a re-reading of the position of these films in relation to the American New Wave.

**Biography** Deane Williams is Associate Professor, Film and Television Studies, Monash University, Melbourne. He is Editor of *Studies in Documentary Film* and his books include *Australian Post-War Documentary Films: An Arc of Mirrors* (2008) and, with Brian McFarlane, Michael Winterbottom (2009). He is working on a bunch of books including *The Films of Sean Penn* for Wallflower Press and *Australian Film Theory and Criticism* (with Con Verevis and Noel King) for *Intellect* and editing (with Zoe Druick) *The Grierson Effect*.

**John Conomos** *On the Double Helix of Documentary and Contemporary Art since the 1950s and 1960s*

It is no secret that during the last two decades documentary practice has been one of the most visible tendencies within contemporary art and media. My paper will delineate a speculative cartography of some of the influential practitioners that have been instrumental in contributing to this dynamic interrelationship of documentary and contemporary art/media. I will briefly look at figures like Robert Frank, Carolee Schneeman, Bruce Conner, Woody and Steina Vasulka, Daniel Eisenberg, Mark Rappaport. Today's expanding art world can be read as a consequence of this hybrid double helix cutting across avant-garde film, film essay, video, conceptual art, performance and gallery installations.

**Biography** John Conomos is an artist, critic, and theorist who exhibits extensively both locally and internationally. His art practice cuts across a variety of art forms – video, new media, installation, photo-performance and radiophonic art – and deals with autobiography, identity, language, memory, post-colonialism, and the 'in-between' links between cinema, literature, and the visual arts. He is working on a new book concern with the Belgian surreal documentarian Henri Storck and, with Brad Buckley, is co-editing an anthology entitled "The Erasure of Contemporary Memory."

**10am-11:15am**      *Panel 1D*      SRWB Conference Room  
Documentary Transformations: possibilities and challenges  
**Chair: Sarah Gibson**

**Sarah Gibson** *Imagining Documentary Spaces*

Sarah examines the promise and the limitations of the online interactive documentary through discussion of her online documentary project *Re-enchantment*. Sarah's multi-platform work weaves together digital stills and video, documentary and archival footage, artwork, photography, animation and sound design into an interdisciplinary essay that asks why fairy stories continue to enchant, entertain, fascinate and horrify contemporary adult audiences? Sarah reflects on the essayist possibilities and realities of *Re-enchantment*, a project that includes ten very short documentaries for television as well as a large complex online space that invites the user to undertake an immersive journey into six well known fairy tales and their less well known meanings.

The project combines interdisciplinary approaches to fairy tale interpretation with re-imaginings by contemporary visual artists, photographers and filmmakers. Sarah asks how can the user/participant engage with a documentary essay when their interaction is only with fragments? Central to *Re-enchantment* is an online gallery hosting exhibitions and providing public galleries that invite users to contribute their own re-workings. Sarah discusses the nature of user engagement in these and other online spaces provided by *Re-enchantment*. Recent developments in digital delivery, e-reading formats, tablet computing and changes to publishing models are changing our experience of reading and to a certain extent writing. What might be the flow on impact for documentary? Sarah discusses her current practice led research into the creative potential of new digital media platforms of the enhanced e-book and app for documentary production. *Re-enchantment* is hosted by the ABC <http://www.abc.net.au/tv/re-enchantment/>

**Biography** Sarah Gibson has been writing, producing and directing documentaries on contemporary social issues for over 25 years. Her documentaries have been extremely well received by Australian and international audiences. Her documentary essays include her three part *Myths of Childhood* and *The Hundredth Room*. Sarah is a Senior Lecturer in Media Arts at the University of Technology, Sydney where she lectures in documentary, supervises post graduate students and continues her research in documentary form and her filmic exploration of the relevance of psychological insights for contemporary culture. Contact Sarah.Gibson@uts.edu.au; sarahcgibson@bigpond.com

**Bettina Frankham** *A poetry of lists: heuristic approaches to complexity and ambivalence*

In a time of data proliferation and exponential growth in ways to frame information, montage can be seen as both a metaphor and a method for organising complexity. However, as much as some audiences may at first positively respond to clear narratives and black and white proclamations, higher levels of media literacy means that critique and suspicion can be quickly trained on overt manipulation. The trajectory of the *Kony 2012* campaign is a clear case in point. Faced with the ubiquity of screens and media devices there is a restlessness stirring against didactic structuring modes. At the same time there is an observable shift to heuristic approaches.

This paper reflects on the application of the list as a formal device in documentary practice. While there is still a need for authorship that engages with ideas and assists in organising the world for representation, an open, exploratory approach can access the potential for encouraging more active audience engagement, a respect for audience agency and the stimulation of ongoing conversations. Rather than an attempt to achieve an exhaustive documentation that seems aligned with attempts to reproduce the world, the process becomes more akin to curating experiences and aesthetic material from the world from an openly subjective position that formulates possible ways to make sense of it. As a bounded, limited form that refers to the etcetera of the field beyond the chosen items, the list can activate individual processes of synthesis and provide the means for documentary to embrace fragmentation, provisionality and complexity.

**Biography** Bettina Frankham is a practice based researcher interested in poetic approaches to screen based documentary. Her creative work ranges across film, video, photography, sound and interactive media. This strong production focus allows her to bring relevant technical insights to theoretical considerations of documentary and experimental projects. She teaches in digital media at the University of Technology, Sydney and at the University of Wollongong. Before taking up her current academic pursuits she worked variously in print, web, radio and television production. Contact: Bettina.Frankham@uts.edu.au

**Jeni Thornley** *Documentary, the database and the global archive of the internet: implications for teaching documentary film history*

In this paper I explore some challenges that converging digital and online media provoke in teaching documentary film history. How do we contextualize such rapidly evolving media within the field of documentary? To what extent do we draw from other disciplines – art practice, new media theory and critical internet culture to sustain a lively tradition of documentary studies. In this participatory, database era how do we re-figure the notion of ‘spectatorship’? What scholarship might assist teachers and students to think inter-textually, collaboratively and inter-culturally? How do affect, embodiment and ethics play out? What is the relationship between the ‘body’ (my body) and the database?

Rather than seek answers through specific case studies I navigate tracks through the internet, this vast documentary database, and experiment with relevant insights from earlier documentary film scholarship; and I keep an eye on my own subjectivity along the way. In 1993 Michael Renov proposed a *poetics of documentary* – ‘to submit aesthetic forms to rigorous investigation as to their composition, function, and effect’. Where, then, might a ‘poetics of the database’ and internet take us? Does Bill Nichols’ (1994) ‘discourse of delirium’ also offer a method, along with his essay on cybernetics and culture (1988)? This paper considers critical thinking that might contribute to the development of companion texts to David MacDougall’s (1986) *Film Teaching and Documentary* and Renov’s *Teaching Documentary* (2011) in this era of the global archive of the internet.

**Biography** Jeni Thornley is a documentary filmmaker, writer and lecturer. Her distinctive poetic essay films, *Maidens*, *To the Other Shore* and the collectively produced feature documentary *For Love or Money* have screened widely both in Australia and internationally. Her recent documentary, *Island Home Country*, a cine-essay on race and colonisation in Tasmania, was produced as a DCA at the University of Technology, Sydney and screened nationally on ABC TV. Jeni teaches at UTS (p/t) focusing on the history of documentary, changing forms and ethics. She also works as a writer, director, script editor, and as a film-video valuer for film archives and the Cultural Gifts Program.

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## Panel Session Two

11:30am-12:45pm Panel 2A

Arc Cinema

Politics of Affect

**Chair: George Kouvaros**

**Paola Voci** *Whose documentary? Lightness and the amateur in Chinese documentary*

Chinese amateur videomakers are contributing a multiplicity of dissonant visual records that intersect in complex ways with the more legitimate “visible evidence” of Chinese social and political realities produced by mainstream (often state-endorsed) and independent (often academia-endorsed) documentaries. In this paper I analyze Meishi jie (Meishi Street, 2006), as an example of the amateur’s infiltration in the discourse of documentary in China. Setting out to record life in a street that is being torn down in accordance to Beijing’s renovation and modernization plan, the documentary is part of the the Da Zha Lan Project, led by graphic artists Ou Ning and Cao Fei, and involving many other artists and researchers. While the director of the film is Ou Ning, one of the inhabitants of the street, Zhang Jinli, quite accidentally, became its main videomaker and protagonist.

On the one hand, Meishi Street’s connection to the world of contemporary arts and of experimental installation is crucial to understand the type of circulation and reading that the documentary has received. On the other hand, Zhang’s amateur status and his subaltern location complicate the documentary’s “legitimate” (albeit non-mainstream) discourse with light exhibitionist practices. Zhang’s “own” documentary (rather than Ou Ning’s) supports Meishi Street’s social and cultural agenda, but only partly intersects with the serious and civil struggle in which Zhang is wholeheartedly engaged. In this half- cinéma vérité and half- performed spectacle, his own family, his private and intimate relationship with his daughter and his deceased mother, and –most crucially- his own artistic performances often overtake the public confrontation to seek instead light pleasures within and beyond the documentary’s “modalities of desire” (Renov 1993).

**Biography** Paola Voci (<http://www.otago.ac.nz/chinese/staff/paola.html>) is Senior lecturer at the University of Otago. Her research focuses on Chinese cinemas and, in particular, documentary videomaking. She has published in *Modern Chinese Literature and Culture*, *Screening the Past*, *Senses of Cinema*, and *Bianco e Nero*. Her work also appears in several edited collections of essays. She is the author of *China on Video* (Routledge 2010), a book that analyses movies made and viewed on smaller screens (i.e., the DV camera, the computer monitor—and, within it, the Internet window—and the cellphone display)

### Selected Recent Publications

Voci, P. *China On Video: Smaller-screen Realities*, London and New York: Routledge, 2010 [<http://www.routledge.com/books/China-on-Video-isbn9780415464529>]

Voci, P. “Blowup Beijing: the City as a Twilight Zone.” In Chris Berry, Lisa Rofel, and Lü Xinyu, eds. *The New Chinese Documentary Movement*. Hong Kong University Press, 2010, pp. 99-116

Donald, S. and Voci P. “Chinese Cinema: Politics and Scholarship.” In James Donald and Michael Renov, eds. *Handbook of Film Studies*, London: Sage. 2008, pp. 54-73.

Voci, P. “From the Center to the Periphery: Chinese Documentary’s Visual Conjectures.” *Modern Chinese Literature and Culture*, vol. 16, no. 1 (Spring 2004), pp. 65-113.

Fowler, C. and Voci, P. “Brief Encounters: Theorizing Screen Attachments Outside the Movie Theatre”, *Screening the Past*, Special Issue on Screen Attachments edited by Fowler, C. and Voci, P., Issue 32 November 2011 <http://www.screeningthepast.com/issue-32/>

**Thomas Waugh** *Direct Cinema and its Countercurrents: Ivens and the Postcolonial 1960s*

The history of the revolution in documentary technology, aesthetics and politics inaugurated by the “direct cinema” technological shift of the late 1950s and early 1960s has not yet been fully written. Many documentarists of an earlier generation, who had emerged in the interwar period, such as Joris Ivens, shaped by the aesthetics of socialist realism and the Popular Front, and by the limited technical horizons of the classical sound 35mm documentary, resisted the euphoric bandwagon around new technological, aesthetic and political options that had been generated in the hi-tech TV-consumerist societies of the capitalist “North:” by the National Film Board of Canada, by Rouch and his collaborators in France, and slightly later by American practitioners like Leacock and Drew. It was indeed a generational dynamic, but the economic, cultural and political tenor of the “resistance” was also key. Ivens’s work in the so-called “developing” world in the late 1950s and 1960s (China, Cuba, Mali, Chile, Vietnam, Laos) illuminates the tenacious ambivalence about 16mm direct/vérité technologies, methodologies and aesthetics that he shared with others of his generation and even succeeding ones—and not only in the postcolonial “third world,” but also in the first and second worlds of the day. In this paper, detailed textual and contextual studies of two or three key films from Ivens’s postcolonial corpus help illuminate the historical, political and theoretical shapes and implications of the resistant countercurrents to the direct. In contrast, the 1990s shift from celluloid to the digital, the next major techno-aesthetic paradigm shift in documentary history three decades later, seems like an unproblematical global consensus.

**Biography** Thomas Waugh has been teaching film studies in the Mel Hoppenheim School of Cinema at Concordia University in Montreal since 1976. Among his many publications on documentary are *The Right to Play Oneself: Looking back on Documentary Film* (Minnesota, 2011); *Challenge for Change: Activist Documentary at the National Film Board of Canada* (co-edited with Ezra Winton and Michael Baker, McGill Queens, 2010); and *“Show Us Life”: Towards a History and Aesthetics of the Committed Documentary* (Scarecrow Press, 1984). Current research interests are the twentieth-century history of left documentary as reflected in his major monograph on Joris Ivens, now being finalized, and recent embodiments of “confessionality” in nonfiction media in a transcultural context. He was host of Visible Evidence in 2005.

**Mark Westmoreland** *Making Sense: Affective Research in Postwar Lebanese Documentary* Based on longterm research with contemporary artists in Lebanon, who utilize documentary practices to advance experimental forms of evidence, my paper explores the generative possibilities enabled by crossing disciplinary borders between anthropological and artistic modes of social inquiry. In the wake of an unresolved civil war (1975-1990), a vibrant public art movement emerged with a set of critical aesthetics aimed to identify and work through a postwar crisis of representation. Although typically consigned to artistic engagements with the archive (cf. Merewether 2006), the work of Jayce Salloum and Walid Raad, among others, elucidates a motif of research curiously under examined. Because they each have systematically grappled with the epistemological and methodological aspects of researching the war, their oeuvres provide a germane example for assessing alternative forms of evidence. By closely examining the way their work rethinks the taken-for-granted modes of knowledge production, I argue that their experimental visual practices poignantly critique the politics of representation, redefine the codes of documentary evidence, and ‘make sense’ of the war on an affective level. Although these artists express antagonism toward traditional anthropology, I contend that their minority perspectives, research methodologies, and practice-based accounts work as alternative ethnographies of Lebanon. Drawing upon recent visual anthropology and art theory, this paper demonstrates how disciplinary differences serve as “productive irritants” (Schneider and Wright 2006).

**Biography** Mark R. Westmoreland is an assistant professor of anthropology at the American University in Cairo. His interdisciplinary research situates the disparate fields of visual anthropology, documentary praxis, and cultural studies within the context of the Middle East in order to examine the way emergent digital practices subvert the geopolitical gaze and envision the region in new ways. He is currently completing a book about experimental documentary practices in Lebanon entitled *Catastrophic Images: Documenting the Wars in Lebanon*. Tentatively entitled, *Streaming the Revolution: Documentary Activism in Egypt*, his next research project traces the political aesthetics of citizen journalism.

**11:30am-12:45pm**    *Panel 2B*    SRWB Theatre  
Capturing/Tracing Testimony As Memory

**Chair: Martyn Jolly**

**Chao Ren** *The Terminator of China: Between Light and Dark*

This paper addresses the challenges in producing a documentary on the ideological struggle in film in China up until 1966. The creative component of the doctoral research into Chinese cinema (1946-1966) is an interview-based, narrated documentary.

The challenges in producing this documentary are inherent in the need to explicate the nature of ‘ideological struggle in film’ in China particularly over the post WW2 period and into the 1960s, a significant twenty-year period. The film is an analysis of how this struggle has impacted on cinema practices, techniques and content.

The documentary is titled “The Terminator of China: Between Light and Dark”, and will cover these sub-themes of the Fall of the Republic, 1945- 1949, a New Hope for a New China, 1945-1951 Brave Souls, 1945-1951, the Wrath of Big Brother, 1951-1959 , Total Red Recall, 1951-1959 , the Gaze of the Abyss, 1960-1966 , the Maoists Strike Back, 1960-1966 and Conclusion, the Return of the Empire.

The resolution of the documentary argument and of the thesis will be contained within the sub-theme of “the Return of the Empire”. During the period 1945-1966, a magnificent new empire was established built upon political, military and economic bricks, along with the cultural ones, in which the heaviest was the Great Proletarian Cultural Revolution (1966- 1978).

This documentary hopes to reveal the parameters of how the ideological struggle influenced the ‘baking of the cultural bricks’ in a literal, and perhaps singularly sanguinary way. Waiting for half a century, the China Empire sees its triumphant return in an innovative imperial ideology system, which reunited the cultural China, continued into the present, and continues to construct the current struggles in contemporary Chinese cinema.

**Biography** 02/2012-now, PhD candidate in Cultural Study, School of Humanities, Griffith University, Australia - renphd@gmail.com

09/2009-07/2010, PhD candidate in Cinema Department, Hanyang University, Republic of Korea

09/2004-01/2009, lecturer in film directing at Beijing Film Academy, China

06/2004-09/2005, planner and executive of 3rd and 4th Beijing Film Academy International Student Film and Video Festival (BFA ISFVF)

09/2002-06/2005, Master of Arts in Directing Department, Beijing Film Academy, China

07/1997-01/2009, filmmaker in China:

*Loyalty always Wordless* (2008 30 episodes TV series, screenwriter),

*Song of Crystal Girl* (2008 feature, screenwriter),

*Taking Thief as Son* (2006 feature, screenwriter),

*Butterfly Peak* (2006 feature, screenwriter),

*Too Pain to be Trusted* (2006 feature, screenwriter, director),

*My Bittersweet Taiwan* (2003 feature, first assistant director),

*The Concert of the Three Tenors* (Luciano Pavarotti, Placido Domingo and Jose Carreras) in the Forbidden City (2001 documentary, producer, director),

09/1993-06/1997, Bachelor of Arts in Drama Department, Shandong Arts College, China

**Claudia Pummer** *Memory, remains and reproduction: Capturing the aftermath of the tsunami in South East Asia (2004) and Japan (2011) in contemporary documentary filmmaking*

From the aftermath of the 1903 San Francisco earthquake, to the atomic rubble of Hiroshima and Nagasaki, to the skeletal remains of the twin towers –filmmakers have documented landscapes of (human and natural) destruction since the inception of moving images. Such images pose decisive ethical and aesthetic challenges such as: bearing witness to a specific event without exploiting the ones affected by it and without falling into “sensational” and “spectacular” modes of representation; or, framing an event whose force and immensity of destruction exceeds as much the scope of the filmic image as it defies human comprehension.

My paper investigates these continuing challenges in regard to two documentary shorts about the recent tsunami-disasters in Indonesia and Japan. *My Neighbor the Giant Boat* (Alexis MacLeod, UK, 2006) focuses on the aftermath of the 2004 South East Asian tsunami in the Indonesian Aceh province; Lucy Walker’s award-winning *The Tsunami and the Cherry Blossom* (USA, 2011) was filmed in the region hit hardest by the tsunami in Japan. Both films filter the disaster through survivors’ stories, tying individual memory to the collective effort of rebuilding the material and spiritual foundations of their respective scarred communities.

But most importantly, both films are representative for a new challenge for contemporary documentarians of natural disasters: the instant, worldwide recording and distribution of the event in the digital, global media age. Contemporary documentarians are, in this regard, no longer free to focus only on the remains of an aftermath they encounter on location or on the survivors’ oral memories. They must react, in addition, to an abundance of amateur film footage that has already informed the event. My paper investigates how current documentary filmmakers capture these multiple layers of filmic evidence, memory and mediation, paradoxically, by producing new forms of filmic imagery.

**Biography** Claudia Pummer is a lecturer in Critical Studies at the University of Hawaii at Manoa. She received a Ph.D. in Film Studies from the University of Iowa after completing her dissertation on the filmmakers Jean-Marie Straub and Danièle Huillet in the context of the post-war European avant-garde. Her publications have appeared in the journal “Studies in European Cinema” and in the anthology “A Companion to German Cinema.”

**Malin Wahlberg** *The Revelation of TV Memories in the Black Power Mixtape 1967-1975*

The *Black Power Mixtape 1967-1975* (Göran Hugo Olsson, Sweden, 2011) presents fragmentary glimpses of black power history; images that were shot by Swedish filmmakers in the US for public broadcast in Sweden. This internationally praised compilation film has been a revelation to critics and audiences in terms of how an exotic, Swedish perspective on the black power movement produced a record that differed from related media representations in the American context. Even in Sweden the collage of archival material stands out as a reminder of the overlooked history of public television, and of the documentaries that brought narratives about war and international conflicts—via the two existing TV channels—into the homes of many Swedes.

The *Black Power Mixtape* depends on material compiled from the work by 27 filmmakers and reporters. Unfortunately, aside from these fragments, their points of view and their experiences as foreign filmmakers are only hinted at in the opening of the film. How was their working conditions and relationship to the Swedish broadcast corporation?

What propelled their interest in the Vietnam War and the civil right movement? These are interesting questions, indicating a blank not only in *The Black Power Mixtape*, but, more alarmingly, in the scholarly work on Swedish film and television history.

This paper aims at a correction of this situation. Aside from a closer view of Swedish documentaries made in the era of the Vietnam War, the contemporary production saga of *The Black Power Mixtape* will provide the point of departure for a more general reflection on compilation film, historical enactment, and social memory.

**Biography** Malin Wahlberg is an Associate Professor at the Department of Media Studies (Division of Cinema Studies) at Stockholm University. She is the author of *Documentary Time. Film and Phenomenology* (Visible Evidence, Volume 21, University of Minnesota Press, 2008) and has published articles on experimental documentary, science film, classical film theory, and early television. She has recently initiated a project sponsored by the Swedish Research Council with the working title “The Documentary Call for Action: The Vietnam War and the Swedish Television”.

Previous papers presented at Visible Evidence: Los Angeles (1999), Utrecht (2000), Brisbane (2001), Bristol (2004), Bochum (2007), Lincoln (2008), New York (2011). Wahlberg will organize the next conference, VEXX, hosted by her department in Stockholm in August 15- 18, 2013.

**11:30am-12:45pm**    *Panel 2C*    SRWB Conference Room

Unfinished Business: Documentary Filmmaking as Process of Inquiry

**Chair: Lucia Ricciardelli**

**Dennis Aig** *Information Trumps Knowledge: Antarctica As Natural History Cinema*

This paper will examine the natural history epistemology of the Antarctic region in four films about the continent: the IMAX film *Antarctica* (1991); George Butler’s two films about the *Shackleton Expedition* (*Endurance*, 2000, and *Shackleton’s Antarctic Adventure*, 2001); and Werner Herzog’s *Encounters at the End of the World* (2008). In keeping with the panel’s discussion of filmmaking as inquiry, this paper will discuss how the cinematic treatment of the arctic has made a stuttering progression from information wrapped in dazzling imagery to dramatic historic storytelling to reflexive and decidedly “anti-data” commentary. Ironically, while the story of Antarctica is one of repeated discoveries and heroic attempts at revealing the secrets beneath the ice, the cinematic forms used to present these events seem timidly tied to popular formats and explanations (Herzog is the major exception.) The presentation will examine both the epistemological and commercial reasons behind these productions’ stylistic approaches. The security of accepted narrative structures and a perceived need to present “facts” often undercut any true searching for knowledge beyond the audience’s intellectual and emotional preconceived expectations. The impact of the films ranges from tourist romanticism to historical parable, to, finally, a search for truth that the filmmaker knows may result, ultimately, in futility. The non-fiction cinematic Antarctica often presents the audience with a mystery because the filmmakers are frequently blind to the inherent contradictions that an environmental landscape presents.

**Biography** A veteran of over twenty-five years of filmmaking as a producer, director, and film educator, Dennis Aig has worked in many fiction and nonfiction genres. He has produced or directed programming for the Walt Disney Company, Columbia Pictures, Lifetime, The History Channel, and The National Geographic Channels. He earned his PhD. in English with a concentration in film from The Ohio State University. He is currently a Professor of Film and Photography at Montana State University and the Program Head of the prestigious MFA in Science and Natural History Filmmaking Program. daig@montana.edu

## **Zsuzsi Soboslay** *The eye of the maker: feeling into counter-memory*

How does one represent the gap between memory and recall, between sensed experience and expression? What structures and tools allow an audience to recognise and sense the difficult, invisible, or even ‘unspeakable’ of human experience which sit outside of received paradigms?

I apply these questions to two works in progress. One is a short film excerpt taken from official footage of the Water Polo semi-final between Russia and Hungary [the ‘Blood in the Water’ match] at the 1956 Melbourne Olympics--a remarkable document where underwater shots reveal what the official commentary denies. The other is a filmed excerpt of a theatre event, *Anthems and Angels*, on the theme of immigration and exile. The performance subject is the émigré’s experience of loss, and utilizes dance, music, animation, and archival sound and visuals from around the WWII period. It includes improvising musicians in its cast.

**Biography** Zsuzsi Soboslay [BA (Hons), A.Mus.A, L.T.C.L.; candidate for PhD at Monash University] is a trained musician, director, writer and performer who has been involved in theatre and performance for over 25 years, and more recently in curating exhibitions for museums. She specialises in new work and creating collaborative ventures with musicians. Artist Residencies include National Film and Sound Archive [2011]. Canberra Dance Theatre [2012]. Bundanon [2009 & 2013] and ACT Artists-In-Schools. Museum projects include The Centenary of the Griffin Plan for New Parliament House and Bonegilla: The Migrant Experience [for Bonegilla Migrant Reception Training Centre] for which she also produced a 20-minute documentary film.

She is setting up *The Welcome Project* [an inclusion project on the issue of refugees] and producing the cross-disciplinary work *Anthems and Angels* around the theme of migration and memory, Zsuzsi’s performance work explores the relationship between sound, movement and language and expressing the invisible in human experience.

## **Lucia Ricciardelli** *Errol Morris’ Anti-Vérité Style: Filmmaking As Private Investigation*

In this paper, I examine the contemporary Western crisis of realist documentary through the lens of Errol Morris’s filmmaking style. The recent widespread popularity of Morris’s nonfiction films has in fact signaled a seemingly new trend within documentary filmmaking in the US. Taking Morris’s documentary films *The Thin Blue Line* (1988) and *A Brief History of Time* (1992) as paradigmatic examples of American postmodern documentary films pitched to a mass audience, this piece explores the concept of documentary truth against a background of diminished public confidence in the “objectivity” of the camera. What has been the impact of the academic critique of realism on the evidential power of documentary filmmaking? How has the postmodern attack on historicism operated to subvert the ways in which documentary form is now conceived? More specifically, in what ways has Morris’s investigative style of filmmaking, which attempts to stimulate the spectator’s critical thinking through “cognitive dissonance,” addressed the impasse that realist documentary has reached at the end of the twentieth century?

**Biography** Lucia Ricciardelli is an Assistant Professor in the School of Film and Photography at Montana State University in Bozeman. A graduate in Fine Arts with a specialization in documentary photography from the Academy of Fine Arts of Bologna (Italy), in 2007 she received her Ph.D. in History of Art and Architecture from the University of California in Santa Barbara, specializing in documentary film. Ricciardelli’s academic work has shown a consistent interest in the interdisciplinary connections between representations of class, race and gender in a broad range of visual media - specifically film, art, photography and digital technologies. Currently, she is performing a transnational comparative study of American and Italian documentary filmmaking practices, investigating the ways in which public concerns are mediated by nonfiction film in different national contexts. [luciar@montana.edu](mailto:luciar@montana.edu)

**12:45pm-2pm**      *Lunch*      NFSA Courtyard

**1:15pm-2pm**      *Screening*      Arc Cinema  
Cats Vanish, Grins Lingers: A Chris Marker Tribute, Part One  
**La Jetée** (Chris Marker 1962, 28 minutes) 35mm print

## Panel Session Three

**2pm-3:15pm** *Panel 3A*      Arc Cinema  
Emerging documentary practices: the implications of hardware and software tools  
**Chair: Craig Hight**

Documentary has always integrated emerging technologies, often in the search for a more authentic capturing of reality, to engage with audiences in new ways, or to exploit the potential of a new medium. The adoption of each new tool carries the potential for changes to the practices of ‘filmmaking’ and has implications for the nature of documentary content itself. The distinctive documentary traditions of direct cinema and cinema vérité, for example, emerged from the explorations of filmmakers with portable film equipment (Saunders, 2007), while digital camcorders facilitate more intimate encounters between filmmaker and subject (Ellis, 2010). The digital environment offers an array of hardware and software tools available for filmmakers to use within their own practice; from mobile devices with image-gathering capabilities, to an array of editing tools, online collaborative environments and distribution channels within social media. What are the implications of such tools for documentary culture? Which tools reinforce and extend traditions of documentary filmmaking, and which tools are fostering new forms of practice?

**Craig Hight** *Automation, software and the ecology of online video*

The focus of this paper is on the proliferation of software editing tools designed for novice video practitioners; low-budget, freeware and open source applications available across various platforms (downloadable to desktop/laptop machines, bundled with camcorders, as apps for smart phones, or as cloud-based applications). These are part of a long line of technologies whose ‘democratisation’ is associated with profound changes within the fabric of everyday creative activity. The significance of the continuum of ‘entry-level’ forms of editing software is difficult to assess. Their development offers the potential to significantly broaden the production base for user-generated culture, through encouraging new groups of ‘practitioners’ to participate in audio-visual practices. However, the tools themselves effectively favour a comparatively narrow range of creative practices. Software manufacturers have reduced and simplified the nature of editing itself as part of a trade-off to make their tools more user-friendly, emphasising intuitive, accessible and efficient forms of practice. A key feature of entry-level software tools, in fact, is the emergence of various forms of automation to allow quick and easy generation of short video material. This trade-off between encouraging participation and simplifying (and automating) the craft of audio-visual editing has implications for the broader nature of user-generated documentary culture.

**Biography** Craig Hight’s research has been based within documentary theory, addressing aspects of the production, construction and reception of documentary hybrids (in particular mockumentary). His most recent book is on television mockumentary series, titled *Television Mockumentary: Reflexivity, satire and a call for play* (Manchester University Press, 2010). His current research focuses on the relationships between digital media technologies and documentary practice, especially the variety of factors shaping online documentary cultures. Craig is a regular contributor to Visible Evidence.

**Adrian Miles** *Lines of flight: poesis and ready to hand making*

The availability of ready to hand video technologies for recording, editing, and publishing ‘everyday ephemera’ has seen an explosion of content online, from the low brow populism of YouTube through to the sophisticated observational post produced work of Robert Croma. These technologies of recording, editing, and distribution provide documentary practice with an everyday, quotidian apparatus for the creation of informal, reflective, observational and autoethnographic work. This paper will examine the use of ready to hand video technologies in concert with the use of the Korsakow interactive video authoring software, to create small scale, ‘ready to hand’ or ‘dirty media’ documentaries. This provides a model to investigate and develop alternative modes of making nonfiction video online material that falls outside of the economy of spectacle that dominates YouTube or the ‘personal broadcasting channels’ of Vimeo . The problem investigated is how to contextualise and author in these systems so that work created is outside of the unstructured banality of aggregative platforms and the serialised limitations of the blog. Emerging software models such as Korsakow require a creative practice of making that involves the critical curation of video ephemera into complex, emerging and multilinear constellations and clouds of associated material that let these works lie between the personal documentary, essay film, home movies and broader poetic traditions. More significantly the use of systems such as Korsakow allows for an autoethnographic methodology of personal, informal and everyday observation to produce a ‘soup’ of material that is then structured through the elucidation of emerging or unveiled patterns of relation amongst shots and sequences. These patterns create affective and poetic “lines of flight” for both maker and user and their value lies in the possibility of poesis amongst otherwise unremarkable moments.

**Biography** Adrian Miles is a Senior Lecturer in New Media and currently the Program Director of the Bachelor of Media and Communication Honours research studio at RMIT, in Melbourne, Australia. He has also been a senior new media researcher in the InterMedia Lab at the University of Bergen, Norway. His academic research on hypertext and networked interactive video has been widely published and his applied digital projects have been exhibited internationally. Adrian’s research interests include hypertext and hypermedia, appropriate pedagogies for new media education, digital video poetics, and the use of Deleuzean philosophy in the context of digital poetics.

**Ben Lenzner** *Evolving Modes of Digital Documentary Video Creation: Online, Offline & Streaming - Conversations with New Practitioners*

Within the past ten years, the proliferation of digital tools has offered insight into where new forms of documentary media are moving. Situating this recent generation of documentary practitioners within today’s complex technological media-scape, this paper will share preliminary findings from the first phase of an exploratory field study on the motivations, methods of creation, approaches to technology and intentions behind the work of recent practitioners. How are documentary media makers in different areas of the world, adopting and adapting recent digital tools and developing ways to create documents and documentaries of their world and their lives?

Expansive shifts in technology have seemingly re-positioned the relationship between citizen and camera. Communities, people and organizations that have never been able to document the world, now can. These technological shifts are significant and at times, present the potential to be vastly influential. Yet, the speed in which information is shared globally can also be problematic. Broader worldwide changes in the way that information is disseminated, such as the rise of social media, the expansion of video capabilities on mobile devices, and widening telecommunications networks continue to push the boundaries in which documentary media is evolving.

Direct engagement in the field with a new generation of digital documentary media makers utilizing mobile phones, affordable video cameras, and digital editing software, this research project investigates the methods and motivations of documentary media makers in three democratic countries (New Zealand, the United States and India). Critical ponderings on the preliminary stage of this PhD research will offer insight into the documentary makers of our YouTube world, through interactions and reflections upon how they see their work in a larger and more complex context of rich traditions of oral and written storytelling, as well as documentary history and theory.

**Biography** Ben Lenzner is a photographer, filmmaker, storyteller, and educator. Born and raised in New York City, he taught for many years at the International Center of Photography. In 2005, he was a recipient of the AIF Clinton Fellowship for Service in India. A recent graduate of the Ryerson University MFA program in Documentary Media, he is equally at home bicycling through the island of Manhattan, roaming the bustling streets of New Delhi or climbing Mt. Taranaki at dawn. Presently, he is a PhD candidate in Screen and Media Studies at the University of Waikato. In 2011, he participated in Visible Evidence 18, presenting a paper on the filmmaker Charles Burnett and Third Cinema.

**2pm-3:15pm**      *Panel 3B*      Theatrette, NFSA  
The Evidence of Documentary: Representation, Visibility and Justice  
**Chair: Mathew Abbott**

In his 1929 “Lecture on Ethics” Ludwig Wittgenstein proposed a thought experiment: imagine an omniscient person – someone who knows every fact about the world since the beginning of time – decided to write a book containing all his knowledge. Such a book would be perfectly encyclopaedic; it “would contain the whole description of the world” (Philosophical Occasions, 39). Yet such a book, Wittgenstein argued, “would contain nothing that we would call an ethical judgment or anything that would logically imply such a judgment” (39). This is not to say that Wittgenstein rejected ethics; rather, he appears to have thought that the ethical has a different relation to the facts than we are in the habit of thinking. But what is the nature of this relation? Is Wittgenstein right to imply that facts are insufficient? What is this excess of the ethical over the factual?

Our panel investigates these and related problems from the perspective of documentary. It takes as a starting point the claim that this excess cannot simply be articulated by insisting on the affective inadequacy of mere facts, as though they are lacking in the emotive power needed to provoke subjects into ethical or political responsibility. Rather, we are interested in finding in the documentary the possibility of giving evidence for something irreducible to the world of facts and the representational and spectatorial regimes that render them visible (or keep them hidden).

**Matthew Abbott** *Everything there is to Know: Improper Evidence in Ten and ABC Africa*

After finishing *The Wind Will Carry Us*, Abbas Kiarostami made two feature-length films with the (for him) new medium of video: *ABC Africa* in 2000, and *Ten* in 2001. The films stand out from Kiarostami’s oeuvre because of their powerful political claims – while Kiarostami’s cinema has always been concerned with social issues, here it is central to the final products. At the same time, these films are marked by a idiosyncratic blend of the factual and the artificial, documentation and experimentation: they are neither ‘mockumentaries’ nor ‘docudramas,’ yet they are far from being traditional documentaries. This paper explores the connection between these two aspects of Kiarostami’s works on video, attempting to clarify its moral philosophical stakes.

I want to show how these movies can shed light on meta-ethical debates between moral realism (the view that moral statements are statements of fact) and antirealism (the view that moral statements have not to do with facts). Kiarostami's films on video are interested in the moral claims that emerge when the grounds for making these distinctions start to disappear: *ABC Africa* follows the plight of Ugandan orphans while repeatedly calling into question its own status as a documentary; *Ten* works through the political complexities of contemporary Iranian society via stunning performances from actors playing themselves. These movies achieve their moral power not just in spite but also partly because of how they foreground artifice. Invoking Wittgenstein's "Lecture on Ethics" in relation to the problem of qualia in contemporary analytic philosophy, this paper asks how and why.

**Biography** Mathew Abbott completed his PhD in philosophy at the University of Sydney. His research interests include modernist aesthetics, philosophy and literature, and 20th Century European philosophy. He has published in *Angelaki*, *Parrhesia*, the *International Journal of Philosophical Studies*, and *Glossator*. He has taught philosophy, poetry, film, and screen studies at the ANU and University of Canberra.

**Mark Westmoreland** *Affective Evidence in Lebanese Documentary: The Politics of Witnessing the Corpse*

If an all-encompassing encyclopedia of facts (a la Wittgenstein) would have no relation to ethical judgment, then perhaps the notion of fact-based evidence needs to be reconsidered, particularly in the context of political violence. Indeed, following the Lebanese civil war (1975-1990) numerous examples of video art and experimental documentary have emerged that poignantly critique the codes of documentary evidence. In fact, many filmmakers consider it 'impossible' to represent the war given the official silencing of the past, the perpetuation of political violence into so-called 'peace times', and the enduring experience of prolonged trauma. Beginning with Jayce Salloum's *(As if) beauty never ends* (2002), this paper argues that the ubiquity of the corpse-image reveals the limitation of visible evidence and opens to a broader set of issues with documenting history in Lebanon. In other words, the hollowness of the recycled image of death points to the redundancy of violence and inadequacy of spectacular aesthetics. In this vein, the 2006 war between Hezbollah and Israel rendered the notion of a 'postwar' period as meaningless and also challenged artists committed to an aesthetic of the war's absent presence to find critical ways to address this sensational resurgence of violence. By juxtaposing Philippe Aractingi's *Under the Bombs* (2007) with *I Want to See* (2008) by Joana Hadjithomas and Khalil Joreige, both shot in the immediate aftermath of the war and mixing narrative structure with a documentary context, this paper presents two very different aesthetic sensibilities – one based on material evidence and the other on affective evidence. By joining the theoretical assertions of these Lebanese practitioners with Jean-Luc Nancy's emphasis on looking at the world without signification and David MacDougall's argument for a corporeal image, this paper argues for a radical reevaluation of traumatic witnessing and political generativity.

**Biography** Mark R. Westmoreland is an assistant professor of anthropology at the American University in Cairo. His interdisciplinary research situates the disparate fields of visual anthropology, documentary praxis, and cultural studies within the context of the Middle East in order to examine the way emergent digital practices subvert the geopolitical gaze and envision the region in new ways. He is currently completing a book about experimental documentary practices in Lebanon entitled *Catastrophic Images: Documenting the Wars in Lebanon*. Tentatively entitled, *Streaming the Revolution: Documentary Activism in Egypt*, his next research project traces the political aesthetics of citizen journalism.

**Robert Sinnerbrink** *Photobiographies: Derrida and D'aileur, Derrida as Film-Philosophy*

Amy Kofman and Kirby Dick's fascinating philosophical documentary, *Derrida* (2002), has generated strikingly ambivalent responses among viewers and critics. Some acknowledge the film's attempts to explore the boundary between the biographical and the philosophical, and to perform a version of deconstruction via its reflexive staging of the various interviews, lectures, readings, and 'reality TV' vignettes composing the film. While acknowledging its sensitivity to the "constructed or mediated nature of the image", David Roden echoes many critics in lamenting Derrida's failure to engage in "philosophical discussion and analysis", hence dismisses the film for being "insufficiently philosophical" (Roden, "Derrida Framed"). By contrast, Safaa Fahty's *D'aileur, Derrida [Derrida's Elsewhere]* (1999) has been praised for precisely the opposite reasons, namely for succeeding to capture its subject on screen while at the same time finding cinematic ways of presenting essential elements of Derrida's thinking. I take this intriguing philosophical reception of the two 'Derrida' films as an invitation to ask what it means for a film depicting 'the life of a philosopher' to either succeed or fail as 'philosophy'. Rather than judging *Derrida* or *D'aileur*, Derrida according to traditional philosophical or critical discourses, my discussion will consider the problem of understanding 'performance philosophy' in and through film: the filmmakers' contrasting attempts to present 'the life of the philosopher' while 'screening' philosophy by way of cinematic presentation. *Derrida's* alleged 'failure' as philosophy, along with *D'aileur, Derrida's* apparent success, raise the question of how we are to think the relationship between thought and image, film and philosophy, as a cinematic performance of thought.

**Biography** Robert Sinnerbrink is Lecturer in Philosophy at Macquarie University, and the author of *New Philosophies of Film: Thinking Images* (Continuum, 2011) and *Understanding Hegelianism* (Acumen, 2007). He has published numerous articles on the relationship between film and philosophy, aesthetics, and critical theory in journals such as *Angelaki*, *Film-Philosophy*, *Philosophy and Social Criticism*, *Screening the Past*, and *Screen*.

**2pm-3:15pm**      *Panel 3C*      SRWB Theatre  
Curious Archives  
**Chair: Stephen Kinnane**  
**Jane Landman** *Documenting Australian Colonialism in PNG*

*New Guinea Patrol* (1958) is the best known of some 80 information films made by the Australian government's Commonwealth Film Unit (CFU) in Papua and New Guinea between 1946 and the country's independence in 1975. Produced by Ron Maslyn Williams, the film was one of a series recording the progress - and hurdles to progress - of Australian colonization during a period when the duration and purposes of colonial work were under increasingly intensive global scrutiny. The film concerns the process of establishing early contact with remote (from government) populations, and was broadly understood by those involved as part of an ongoing project of reporting on the Trust Territory of New Guinea to the United Nations. Our paper focuses on the film's production: on the ways in which production aimed to represent colonial conduct, and the particular 'problems' for Australia, through the prism of early contact in an area of the Papua and New Guinea highlands newly brought under administrative control.

**Biography** Dr Jane Landman is a senior lecturer in the School of Communication and the Arts at Victoria University in Melbourne, where she teaches media studies. Her research focuses on colonialism, decolonisation and the cinema. Jane is the author of the 'The Tread of a White Man's Foot': Australian Pacific Colonialism and the Cinema, Pandanus Books, Research School of Pacific and Asian Studies, ANU, 2006, and is writing, with Chris Ballard, a monograph on New Guinea Patrol.

**Biography** Dr Chris Ballard is Associate Professor in the College of Asia and the Pacific at The Australian National University. He has conducted long-term research as an archaeologist, historian and anthropologist in Papua New Guinea, Vanuatu and eastern Indonesia. He is Chair of the Board for The Journal of Pacific History, and his recent publications include the edited collections *Film and History in the Pacific* (2010), *Foreign Bodies: Oceania and the science of race, 1750-1940* (2008), and *The Sweet Potato in Oceania: a reappraisal* (2005).

**Shweta Kishore** *Images past and present: 'the farmer' figure in Indian documentary film, from the Colonial to the contemporary*

Historically, the recurring character of the 'Indian farmer' emerges in pre-independent documentary film produced by the Colonial Film Units of the British Empire. The character reappears within the post-colonial documentary film produced by Films Division, the media production agency of the Indian Government. The aesthetic and rhetorical choices to construct the representation are influenced by the political intentions of the centralised, state production agencies of the British and subsequently, the Indian governments'. I will explore these intentions and analyse the consequent shaping of the representation through selected examples of film texts. At the same time I will reflect on the evolving nature of the relationship between documentary film and its audiences in the Indian context.

Indian documentary film in the last two or more decades is characterised by an independent documentary film movement, decentralisation of film production and a strong potential for the films to intervene in determining the course of events and public policies (Pendakur, 1995). Following economic liberalisation, and changes in agricultural policy, the rural sector has been portrayed widely and the farmer has again emerged as a film protagonist. However, in this instance the representations are more complex, in terms of both, politics and in the use of aesthetic devices. I will examine the broader national and international contexts within which the films are produced and through selected film texts assess the representations as a form of 'political comment.'

Finally, the nature of audiences and the social relation between the documentary film and its audience has also shifted, which is reflected in the consciousness of the filmmakers when constructing the film texts. This is another force that acts on the characterisation of the farmer.

**Biography** Shweta Kishore is a PhD candidate at Monash University. A practicing documentary filmmaker, Kishore's field of research is contemporary Indian documentary film against a backdrop of the forces of economic liberalisation. Kishore's documentary practice lies in the area of ethnographic documentary, especially the discourse around cultural and economic impacts of market reform as noticed within various strata of Indian society. Shweta Kishore completed a Masters in Mass communication from the Mass Communication Research Centre, New Delhi. She currently writes for Dox documentary journal and programmes the Human Rights Arts and Film Festival. Australia

2pm-3:15pm

Panel 3D

SRWB Conference Room

Screen Navigations

**Chair: Jill Matthews**

**Victoria Duckett** *Accessing the archive: Hugo, Méliès, and our return to early film*

Martin Scorsese's *Hugo* is a homage to the early French filmmaker, Georges Méliès, as well as clever re-telling of Brian Selznick's *The Invention of Hugo Cabret*. Many have also seen *Hugo* as a tale about Scorsese's own youth and his early fascination with film. I think that the film does much more, however, than return us to the question of biography or adaptation. *Hugo* poses the question of the film archive and the public engagement with this, posing a series of related questions: What happens to Méliès's fantastic films when the feature film today becomes reflexive? Can the 3-D cinema of special effects be employed to reveal its own historic apparatus? How can the issue of serendipity be written into film fiction so that the element of chance, which drives a lot of early film history, be properly acknowledged? What does it mean to have the home-movie become, in the film, the site of archival and artistic recuperation? Given that the narrative is structured around the clock, the automaton, and the train station, are we able to also see a more material, gestural, or even theatrical history of the cinema? Or is this be hidden to us in this celebration of celluloid as cinema's material remains? Finally, what happens to women in this return to early film history? My presentation will explore the ways in which *Hugo* recontextualizes our public—and often fraught—relationship to the film archive.

**Biography** Victoria Duckett is a Lecturer in film and visual culture at the Centre for Ideas, Victoria College of the Arts, University of Melbourne. A film historian, she is interested in questions of film historiography, the archive, and performance. She has recently completed a book entitled 'A Little Too Much IS Enough For Me': Sarah Bernhardt and Silent Cinema' (Illinois University Press, forthcoming).

**Bronwin Patrickson** *Serious Games in Context*

When gaming models are applied to serious topics the results may sometimes seem to challenge both. For instance, Keith Halper, CEO of Kuma War's 'reality games', describes games that simulate America's real world battles as an alternative source of news (Galloway, 2004). Whether, or not the logistical details of battles devoid of any political analysis amounts to effective news coverage is a matter of debate. Nevertheless, for players who enjoy fast-paced action game-play the omission might be perceived as a necessity of play.

Whilst the pleasures of interaction inherent to game-play may suggest that serious games can channel efforts to raise awareness towards avenues for social activism, the danger is that calls for direct action intrude on the very pleasures that inspire them. What games offer is fun in the form of experience. What that experience might mean depends on its context. Related to this, it is worth noting that the U.S. military has discovered that in terms of training soldiers war games aren't enough. In order to create the desired level of change training simulations need to be partnered with consensual and active real world contexts such as after play reflection and workshops (Dretzin, 2011).

By comparing *First Person Victim* (Fog et al, 2010), a prototype simulation game designed by MIT researchers where players experience the impact of war as unarmed civilians, with *Conspiracy For Good* (Kring 2010), a commercially funded interactive story told through a combination of online video media, alternative reality gaming and real world events designed to both inspire and enable players to do good in the real world I argue that serious games are more likely to provide fun and also effect change when they are contextualized within a wider release strategy.

**Biography** Bronwin Patrickson, a PhD candidate at Macquarie University in Sydney, Australia is a digital media researcher and teacher. Prior to her academic career Bronwin worked as a cross media producer for the Australian Broadcasting Corporation making documentaries and features for radio, tv and online (Swingers, fan.au, Postcards From Halls Creek) . Building on this experience Bronwin has taught across an extensive range of media subjects at both undergraduate and post-graduate levels. Her research interests include the theory and practice of interactivity, the application of drama modalities to computer mediated environments, audience participation and co-creation of texts that emerge from a network of trans-medial productions, cross cultural anime and manga production networks, computer mediated game design extensions, digital media and communication modalities. In addition to her research publications Bronwin has made cross platform documentaries for the ABC, published creative fiction and feature articles for a range of publications, magazines and online sites.

#### Academic Publications:

- “Plai: Staged Encounters in Computer Mediated Environments” 2009, Proceedings of the Sixth AustralAsian Conference on Interactive Environments, 2009, Sydney, Australia
- “Micro-User Interactive Drama: A User Drama in Process” Proceedings of 4th International Conference on Interactive Digital Storytelling, ICIDS 2011, Vancouver
- “Multi-User Interactive Drama: Three Structural Layers” 2011, Proceedings of 4th International Conference on Interactive Digital Storytelling, ICIDS 2011, Vancouver

#### **Seth Keen** *The Bogota Prototype: Designing a framework for making webdocs*

In this artifact paper, I examine a prototype that is being used to develop a framework for making web interactive documentaries. The Bogota Prototype was produced in an industry partnership with the relief and development organisation World Vision Australia (WVA), and documents an aid program in Bogota, Colombia. The aim of the project was to provide WVA sponsors with access to a range of viewpoints on the issues that people faced at this location. The organisation wanted to find out how online video could be utilised to communicate more transparent information to sponsors. In my practice based doctorate research I am exploring how the affordances of video and the network could be used to convey multiple perspectives on a topic. It is important with the development of the Internet and the ubiquity of media changing the way people receive information to work out new ways to convey narratives. A poetic research model (Rosenberg 2006) was used to set up an experimental process of iterative design and production. In collaboration with interaction designers and programmers we developed an authoring and publishing tool in parallel with the production of prototypes. I propose through a critical analysis of the Bogota Prototype that the affordances of the network transform many aspects of the documentary making process. Reflecting on the shifts occurring in my own practice, I provide broader theoretical perspectives on the implications for documentary production.

**Biography** Seth Keen teaches New Media at RMIT University in Melbourne. He holds a MA (by Research) and is currently in candidature on a practice based PhD (Communication). Seth works with video to explore the nexus between documentary practice and new media technologies. His practice is interdisciplinary across media, art and design. He produces video works for exhibition, broadcast, screening and online publication. Interested in social and environmental change, Seth collaborates with organisations on the design of frameworks to create web interactive documentaries, audio-visual archives and tools. In collaboration with the Institute of Network Cultures in Amsterdam, Seth helped facilitate and research the Video Vortex conference series, a critical forum on online video. <http://www.sethkeen.net/>

## Panel Session Four

3:30pm-4:45pm

Panel 4A

Arc Cinema, NFSA

Open Wounds: event, trauma, witness

**Chair: Bjorn Sorensen**

The point of departure for this panel is an exploration of the relationship between documentary work and national trauma, media event, experience, memory, silence and forgetting, (re) witnessing history, and the materiality/indexicality of the image/historical artefact (ruins, monument, remains. ) The focus will be on questions of proximity and magnitude (Nichols 1991, Mitchell 2005), trauma and representation (Walker 2005, Saxton 2008) and the status (ethics, evidence, testimony) of the documentary film, video or still image in memory work (Kuhn 1995, Guerin & Hallas 2007). Using her own documentary *Not Reconciled* (2009) as a departure point, filmmaker Jill Daniels will discuss her strategies of linking to a traumatic past, without relying on the Aristotelian empathy implicit in classical realist documentary. This documentary deals with memories connected to the trauma of the Spanish Civil War and its aftermath, taking us to the town of Belchite in Northern Spain. Bjørn Sørensen's paper deals with the recent trauma of the July 22 events at Utøya, Norway last year, where a right-wing extremist set off a car bomb in the centre of Oslo, killing 8 and wounding 92 people, and subsequently murdered 69 youths attending the Norwegian Labour Party's youth camp at Utøya, a small island on a lake north of Oslo. There were two documentaries made in the immediate aftermath of the events by the two Norwegian public service TV companies. The paper will discuss questions related to what these documentaries show, and, more importantly, what they do not show. The third paper, by Marit Corneil, explores the archive of films about the Katrina hurricane of 2005, taking Helen Hill and Paul Gailianas' film *The Florestine Collection* (2011) as a case study of peripheral documentary practice that raises questions surrounding the capacity of the film medium to witness a traumatic national event. How do the restored 'flooded images' lend to the work of re-witnessing, of testimony, memorial and monument?

**Jill Daniels** *Trauma and silence: strategies of mediating trauma and silence in the aftermath of civil war*

I will explore questions about the use of cinematic strategies in the representation of trauma and silence, with reference to my documentary film, *Not Reconciled* (2009). The film is set in Belchite, a medieval town in Northern Spain. In Spain there has been a long pact of silence, of forgetting the trauma of civil war and its violent aftermath. In recent years the pact has cracked but has not crumbled. Belchite is a site of contestation: two towns of the same name located literally side by side. The first, a medieval town ruined in the civil war and now uninhabited; the other, an inhabited town built by Republican prisoners after the war. The danger of utilising a documentary realist strategy to represent trauma is that the spectator momentarily feels they have shared the suffering represented but do not make a connection with the present. *Not Reconciled* utilises strategies to rejoin memory and history to the present through the creative act of the imagination where: "the horror of looking is not necessarily in the image but in the story the viewer provides to fill in what has been omitted. For each image we provide the other complementary one." (Marianne Hirsch) It utilises performativity in its creation of fictional ghosts to bear 'witness': "the performative element within the framework of non-fiction is thereby, an alienating, distancing device, not one which actively promotes identification and a straightforward response to a film's content." (Stella Bruzzi). The film, however, holds in tension the effect of distancing by combining performativity with a realist strategy of observational filming of daily lives and brief conversations around remembering and forgetting, thus imaging: "a specific tone of a past [...] as a continuing present" (Cowie: 2011).

**Biography** Jill Daniels is an award winning filmmaker. She is a senior lecturer in film and video practice at the University of East London. She has been making experimental documentary and short fiction films since 1990 and has shown her work extensively at film festivals, conferences and broadcast. Her most recent film is *The Border Crossing* (2011) set in the Basque country. It is an exploration of the cinematic representation of memory, trauma and identity in the autobiographical documentary. Recent conference presentations were Meccsa in 2012 and she will be presenting at Crossroads in Paris in July 2012. She has presented at Visible Evidence XVIII in New York; Visible Evidence XVII in Istanbul and Visible Evidence XV in Lincoln. Her website is <http://www.jilldanielsfilms.com>. [jill.daniels@dsl.pipex.com](mailto:jill.daniels@dsl.pipex.com)

**Bjorn Sorensen** *Too Close to Reality: two Norwegian documentaries trying to mediate the 2011 Utøya massacre*

The bomb explosion in Oslo and the massacre at Utøya in Norway July 22 2011 shook the foundations of an entire nation. It also immediately became a media event, what Daniel Dayan and Elihu Katz has described as “the live broadcasting of history” (Dayan & Katz, viii). For more than a week the tragedy became a continuous “reality show” in Norwegian media before “real reality” set in and it was time to try to make some kind of sense in the seemingly insensible fact that a Norwegian man for more than two years had plotted the assault before committing the deed. In his 600 page rambling “manifesto” published on the internet he declared his actions as the start signal for a war in defence of Western European values against what he described as an Islamic invasion.

However, most of all it was now also up to media to try to come to terms with the trauma of the event. The present paper deals with early attempts by Norwegian broadcasters to deal with this in two documentaries screened within two weeks of July 22. NRK, the Norwegian licence financed broadcaster made a documentary directed by Håvard Heggen with the title *22.07.2011*, aired August 6. Two days later, the commercial public service channel TV2 presented *Utøya - en liten øy i verden* (*Utøya - a Small Island in the World*) by Tom Gulliksen, who was on the island shooting a documentary about the Labour Party Youth Camp. The paper will concentrate on how proximity in time is both the defining and problematic factor for these two audiovisual attempts at mediating the national trauma resulting from the event. Both documentaries rely heavily on witness interviews and use of what Janet Walker terms as situated direct address (i.e. interviews conducted with witnesses on the location of the event in question) (Walker 2010, 84).

But on the whole, the paper will demonstrate why the documentaries in question fail as mediations of the event, possibly from the inability to achieve the necessary critical distance. This is particularly evident in the way the documentaries manage to avoid the question of media presence at the scene of the events, raising interesting questions of self-referentiality in documentaries.

**Biography** Bjørn Sørensen is Professor in Film and Media Studies, NTNU, Trondheim, Norway. His main research fields are Norwegian and Scandinavian Film and Television history and Documentary film history and theory, as well as digital media. He is the author and co-author of central monographs on Norwegian film and the Documentary history and theory. Numerous articles published in international journals and anthologies. Among his recent publications are *From “Super Babies” and “Nazi Bastards” to Victims Finding a Voice: The Memory Trajectory of the Norwegian Lebensborn Children*. In: *Documentary Testimonies* (2009) and *Digital Video and Alexandre Astruc’s “caméra stylo”: the new avant-garde in documentary realized?* In *Studies in Documentary Film* 2008 ;Volume 2.(1).

**Marit Kathryn Corneil** *Imag(in)ing the Flood: On the Katrina films and phantom evidence, before and after the flood*

The double tragedy of the 2005 Katrina flood and the violent murder of filmmaker Helen Hill in New Orleans in 2007 is the backdrop against which the poignant recovery of Hill's film *Rain Dance* (2007) and release last year of *The Florestine Collection* (Paul Gailiunas, 2011) manifests an astonishing affirmation of the life and work of the activist and animator. Helen Hill's experimental films mix a folk art aesthetic, animation and documentary home movie, blurring genre boundaries and always exploring the material sensibilities and pedagogical aspects of the film medium and its process.

This paper will discuss the Katrina films as a whole, as archive of a national trauma, while profiling the work of Helen Hill, with *The Florestine Collection* as a case study, bringing the film into the canon of the by now long list of works that portray and deal with the flood, what has been called "a man-made disaster of epic proportions." This quote is made famous from David Simon's 2010 TV drama series, *Treme* (HBO) but stands as the main premise of Spike Lee's epic television documentary series *When the Levees Broke* (2006) and *If God is Willing* (2010). In addition to the image glut of witness videos uploaded on YouTube and the TV reports from the hurricane itself, a wide range of documentary films and styles have appeared, harkening back to Pare Lorentz 1938 film, *The River*. These films make use of testimonial, TV reportage, still image archives, reconstruction and observational material (examples here: *Axe in the Attic* 2008, *Trouble the Water* 2008).

The paper will highlight the way in which peripheral hybridic films like *The Florestine Collection* and Liza Johnson's *South of Ten* (2006), as well as Julie Gustafsen's longitudinal participatory documentary from before the hurricane, *Desire* (2005), might add important reflexive dimensions to the Katrina archive, by both questioning and reaffirming the material and performative aspects at play in documentary form and practice. The question of what the documentary (moving) images are and do, what they want, are central to the paper, for as F. Guerin and R. Hallas in their introduction to *The Image and the Witness* state: "Within the context of bearing witness, material images do not merely depict the historical world, they participate in their transformation." (Guerin & Hallas, 2007 p.4)

**Biography** Marit Kathryn Corneil is a Canadian scholar and doctoral candidate, currently teaching in the Dept. of Multimedia Studies, North Trondelag University College (HiNT) and the Dept. of Art and Media Studies, University of Trondheim (NTNU), Norway. Recent publications include chapters in: *Handbook of Participatory Video*, C. Mitchell, E.J. Milne & N. deLange Eds. (2012 AltaMira Press, upcoming), *Challenge for Change: Activist Documentary* at the National Film Board of Canada in T. Waugh, M.B. Baker & E. Winton Eds. pp. 389-403 (2010, McGill-Queens) and *Beyond the Visual* in G. Iversen & J.K. Simonsen Eds. (2010, Intervention Press). Marit has presented papers at Visible Evidence XII, XIV, XV, XVI, XVII, XVIII, and was panel organizer at XIII and XV.

3:30pm-4:45pm

Panel 4B

Theatrette, NFSA

Mobile and Cross-platform Documentaries

**Chair: Max Schleser**

New distribution systems and media platforms create new prospects and opportunities for interactions between documentary films, people and places. In this panel interactivity will be examined as a form of audience engagement in an increasingly dynamic mediascape. By means of discussing community-based distribution networks, social media and GPS (Global Positioning System) applications, the panel will explore the implications and impact of emerging technologies on contemporary documentary productions. We will address these new fusions and formats of online, mobile and cross-platform documentaries and analyse these current developments in relation to collaborative and locative documentary approaches, which can further extend our understanding of visual storytelling. Moreover the notion of place and the reconfiguring of one's experience with place into information spaces will be investigated in relation to audience engagement through mobile and cross-platform documentaries.

**Dean Keep** *Hybrid documentary forms: Using mobile, locative and social media to extend storytelling practices in emergent narrative spaces*

The convergence of digital technologies, along with the development of sophisticated social media software and Global Positioning System (GPS) applications has enabled the production of hybrid documentary forms. Photos, videos and audio information, such as interviews, may now be captured, uploaded and shared across a variety of social media platforms and virtual spaces using networked portable media devices such as smartphones. Documentary content may also be pinned on everyday locations using GPS software, thus transforming places into information spaces and reconfiguring our experience of, and relationship with, place.

Whereas once the documentary film may have been perceived as a static linear form, hybrid documentaries may be viewed as dynamic non-linear narratives that can invite high levels of interaction and audience participation. Arguably, the relatively low cost and increased accessibility to smartphone technology is providing amateur documentary filmmakers with the tools to tell unique stories, as well as independently produce and distribute their documentaries to a global audience.

This paper examines the potential and perceived opportunities presented by networked portable media devices and social software to aid the creation of hybrid documentary forms that can extend our understanding of storytelling practices whilst promoting audience engagement with documentary content within virtual and real world environments.

**Biography** Dean Keep is a filmmaker/Lecturer at Swinburne University, Melbourne. His research includes 'emerging mobile and convergent media cultures/art forms', 'transmedia storytelling and hybrid narratives', and 'technology and practices around memory/remembrance'. Dean's films have been exhibited in both national and international forums.

**Max Schleser** *From "Script to Screen" to "sh%tn share"*

Over the last decade mobile documentary filmmaking evolved from an underground and art house into an egalitarian moving-image practice. In an international context, mobile-mentaries (mobile documentaries) can provide access to filmmaking for a new generation of filmmakers and for local communities mobile devices have potential to engage audiences globally.

In this paper Max will present the work of the Mobile Innovation Network Aotearoa [MINA], which he co-found last year. MINA aims to explore the possibilities of interaction between people, content and the emerging mobile industry. With reference to the International Mobile Innovation Screening 2011, which took place in the Film Archive in Wellington (NZ), Max will discuss the multiple vectors that drive the constant innovation process in mobile filmmaking. In particular this paper will focus on the development of mobile-mentary filmmaking towards a cultural practice, which will be illustrated through showcasing projects that were produced with local communities. Furthermore Max will talk about his current work-in-progress project 24 Frames 24 Hours ([www.24frames24hours.org](http://www.24frames24hours.org)). The collaborative mobile-mentary explores the meaning of place and home in a series of mobile filmmaking workshops, which were conducted in Strasbourg, Paderborn, Wellington and New York last year. In the conceptualization of these mobile filmmaking workshops the notion of reflexivity in the creative process takes a central position.

Moreover the paper will review mobile and documentary projects that implement a community distribution network. In an international context one can point at more than a dozen projects (such as Aago, Bozza, Locast, M-Generations, Megaphone, Mobile Voices VozMob, Verbeterdebuurt, Voices Beyond Walls, Zeega) that draw upon the existing spectrum of emergent technologies. By means of discussing documentary projects that utilize mobile apps, mobile social networks and other innovative distribution mechanisms, this paper will explore the changes not only in the making, showing and watching of documentaries, but also consider transformations in creativity. The paper will conclude by positioning the contemporary “shot and share” approach in a continuum of serendipity, network media and documentary film.

**Biography** Dr. Max Schleser is a filmmaker who explores mobile devices as creative and educational tools. His portfolio includes various experimental and collaborative documentary projects, which are screened at film and new media festivals internationally. He is Subject Director for Digital Media at Massey University and co-founder of FILMOBILE [[www.filmobile.net](http://www.filmobile.net)] and the Mobile Innovation Network Aotearoa [[www.mina.pro](http://www.mina.pro)]. Max presented at Visible Evidence XIV, XV and XVII.

4:45pm-6pm

Plenary

Arc Cinema, NFSA

**Dennis Tupicoff in Conversation with Michael Renov**

*The First Interview (2011)*

## Dennis Tupicoff

After graduating from Queensland University in 1970, Dennis Tupicoff worked as an archivist and teacher before making his first animated film in Toowoomba. He moved to Melbourne and the Swinburne Film and TV School animation course in 1977. While sometimes making a living with TV ads and other commercial and sponsored work, and later teaching at the VCA School of Television (1992-4), he has made both animated and live-action independent films as writer, director, producer, and animator. Animation has often been called “the illusion of life.” And in live-action cinema there has always been a tension between “the reality of death” and “screen immortality.”



These ideas, played out in the world of human experience and emotion, continue to exert a strong influence on the work of Dennis Tupicoff. Whether in his autobiographical *The Darra Dogs* (1993, 10 mins), the binocular “animated documentary” *His Mother’s Voice* (1997, 14 mins 30 secs), the cartoon violence of *Dance of Death* (1983, 7 mins), or his more recent television work, death is never far away.

**6:00pm - 7:30pm** Reception University House

**7pm** Screening Arc Cinema  
David MacDougall’s Film

**Gandhi’s Children** (David MacDougall 2008, 185 mins)

**7:30pm** Screening Arc Cinema  
Annie Goldson’s Film

**Brother Number One** (Annie Goldson 2011, 97 mins)

## Thursday 20th December

**8:45am - 9:15am** Registration Front Foyer, NFSA

**9:15am - 10am** Plenary Arc Cinema, NFSA

### David MacDougall

David MacDougall is an ethnographic filmmaker and writer on visual anthropology and documentary cinema. Born in the USA of American and Canadian parents, he has lived in Australia since 1975. He was educated at Harvard University and the University of California at Los Angeles.

His first film *To Live with Herds* won the Grand Prix “Venezia Genti” at the Venice Film Festival in 1972. Soon after this, he and his wife Judith MacDougall produced the Turkana Conversations trilogy of films on semi-nomadic camel herders of northwestern Kenya. Of these, *Lorang’s Way* won the first prize at Cinéma du Réel in Paris in 1979, and *The Wedding Camels* the Film Prize of the Royal Anthropological Institute in 1980.

With Judith MacDougall, he then directed or co-directed a number of films on indigenous communities in Australia, including *Goodbye Old Man* (1977), *Takeover* (1980), *Stockman’s Strategy* (1984) and *Link-Up Diary* (1987). In 1991 he and Judith MacDougall completed *Photo Wallahs*, a film on photographic practices in an Indian hill town. In 1993 he made *Tempus de Baristas*, about three generations of goat herders in the mountains of Sardinia, winner of the 1995 Earthwatch Film Award.

In 1997 he began conducting a study of the Doon School in northern India. This resulted in five films: *Doon School Chronicles* (2000), *With Morning Hearts* (2001), *Karam in Jaipur* (2001), *The New Boys* (2003), and *The Age of Reason* (2004). Recent projects include filming at the Rishi Valley School, a progressive co-educational boarding school in South India based on the educational philosophy of Krishnamurti.



His experimental film *SchoolScapes* (2007), made at Rishi Valley, won the Basil Wright Film Prize at the 2007 RAI International Festival of Ethnographic Film. His latest film, *Gandhi's Children* (2008), concerns a shelter for homeless children in New Delhi. MacDougall writes regularly on documentary and ethnographic cinema and is the author of *Transcultural Cinema* (Princeton University Press, 1998) and *The Corporeal Image: Film, Ethnography, and the Senses* (Princeton, 2006).

## Panel Session Five

10am-11:15am

Panel 5A

Arc Cinema, NFSA

The Subjunctive Register: Considerations for the Documentary as inspired by the work of Chris Marker

**Chair: Hart Cohen**

The subjunctive register in French is used to express actions or ideas that are subjective, dependent or otherwise uncertain: will/wanting, emotion, doubt, possibility, necessity, judgment. The idea of the subjunctive is that it is used to express subjectivity and a slight sense of unreality. In using this mood instead of another, the speaker is giving the listener a cue as to how to take what he or she is saying. The opposite is when someone speaking in the indicative voice is showing that he or she is merely giving information. There is no emotional content, no judgment and no meaningful uncertainty. Just the facts.

In light of this definition of the subjunctive voice, we wish to refer to the works of Chris Marker and how work inspired by his films has expanded the limits to the Documentary. With allegiances to both politics and poesis, we will re-think the essay film with its successful return in works by Guzman, Madsen, Bitomsky, Farouki. As with the subjunctive voice, Markers' work is a voice that has re-shaped and continues to re-shape Documentary practice. Through a consideration of some of his works, we will explore the idea of "Meaningful Uncertainty" as it is expressed in his films and other films selected to engage with Marker's main themes: politics, memory, poesis, the essay on film.

**Hart Cohen** *Sunless and the Subjunctive Voice: The question of "voice" in Chris Marker's Sunless*

**Biography** Dr Hart Cohen is Associate Professor in Media Arts in the School of Humanities and Communication Arts at the University of Western Sydney, Australia. He currently is Director, Research and Postgraduate Studies. Dr Cohen leads an ARC team on Discoverability and Databases related to the Strehlow Collection. He is co-author of *Screen Media Arts: An Introduction to Concepts and Practices* (2009) for Oxford University Press, winner of the APA best textbook award (wholly Australian). He is a member of the Institute for Culture and Society, editor of *Global Media Journal/Australian Edition* and a member of the research group CINERG based at Concordia University, Montreal, Canada.

**Iqbal Barkat** *Sunless for our times: The film essay as novel form and anticipatory modes of futuring social change*

**Biography** Iqbal Barkat teaches communications and media production at the School of Communication Arts and Humanities at the University of Western Sydney. He is also a Doctoral Candidate at the University's Institute of Culture and Society. He co-authored a major Australian tertiary text on media production with 2 colleagues, "Screen Media Arts", published by OUP in 2009. "Screen Media Arts" won the Tertiary Teaching and Learning Category at the Australian Publishing Awards 2009. Iqbal has directed a feature, tv series, documentaries, shorts, corporate videos, video installations, music videos and theatre pieces.

10am-11:15am

Panel 5B

Theatrette, NFSA

Documentary Exhibition

**Chair: Denise Ferris**

**Jesse Lerner** *Documenting the Narco-Aesthetic*

In 2004, the *Musée International des Arts Modestes* in the south of France presented the exhibition “Narco chic Narco choc,” curated by Marco Granados. To date this has been the most ambitious attempt to define the preferred aesthetic of Mexico’s drug lords, a distinctive sensibility characteristic of that subculture. Since that exhibition, a number of documentarians and artists have taken on this theme. My proposed paper for Visible Evidence 2012 would examine some of these works, focussing especially on Natalia Almada’s 2011 documentary *El velador*. This film follows the night watchman at a high-end private cemetery in Culiacan, Sinaloa, one of the capitals of Mexico’s drug smuggling business. In a place where asking too many questions can be deadly, this documentary takes a prudently observation approach, avoiding moral judgements in favor of capturing small and revealing details of the place, its employees and visitors. Particularly striking are the lavish mausoleums of marble, adorned with ostentatious chandeliers and meticulously scrubbed clean by the young widows that visit daily. Almada’s documentary follows the young construction workers who build these lavish resting places, specialists in a fantasy architecture that connotes opulence, power, and piety. The wealth these oversized tombs brag of contrasts sharply with the hardscrabble subsistence of these workers, as well as the itinerant vendors, the film’s protagonist, the night watchman, and the others who labor there in the cemetery. Violence is never shown on the screen, but is always nearby. Elaborating on the anthropologist Claudio Lomnitz landmark 2005 study *Death and the Idea of Mexico*, I will place the insights and analysis of Almada’s documentary with the context of the emergent aesthetic of organized crime and recent efforts by documentarians to capture this phenomenon.

**Biography** Jesse Lerner is a documentary filmmaker based in Los Angeles, California. He has curated film and photography exhibitions for the Robert Flaherty Seminar, Mexico’s National Palace of Fine Arts, and the Guggenheim Museums of New York and Bilbao. His films have shown at New York’s Museum of Modern Art, Mexico’s Cineteca Nacional, and in festivals including Sundance and Rotterdam. He teaches in the Intercollegiate Media Studies program at the Claremont Colleges. His books include *The Maya of Modernism* and *The Shock of Modernity*. Along with Alex Juhasz, he co-edited *F is for Phony* for the University of Minnesota’s “Visible Evidence” series. His research interests include Latin American documentary, photography and experimental film.

**Abigail Loxham** *The body and the documentary moving image in the gallery exhibition “Totes les cartes/Todas las cartas. All the Letters”*

The exhibition *Totes les cartes/Todas las cartas/All the Letters* is a series of gallery films curated by the Centre for Contemporary Culture in Barcelona which take the form of letters between International film directors (Abbas Kiarostami and Victor Erice, Jonas Mekas and José Luis Guerin, Isaki Lacuesta and Naomi Kawase, Fernando Eimbcke and So Yong Kim, Lisandro Alonso and Albert Serra, Jaime Rosales and Wang Bing). To date these films have been exhibited in galleries in Mexico, Madrid, Barcelona and Alicante. Their status as correspondence provides an opportunity for us to think through the way in which we connect with them as they are mediated in the environment of a gallery. The nexus through which we may consider these new connections centres on the bodies that either appear or are evoked in these short films. Intimacy, domesticity, ethnography and memory and history are the main themes that offer new ways to think through the materiality of the digital image.

This paper considers them as a contribution to a re-evaluation of the digital image as an embodied presence and the ramifications that this has for thinking about our ethical position as responsive and responsible spectators. This traces the links between the bodies represented on screen, the bodies (both absent and present) of the directors of these video letters, and our bodies as we experience this exhibition in the gallery.

**Biography** Abigail Loxham is a Postdoctoral Research Fellow at the Centre for Critical and Cultural Studies at the University of Queensland. She is currently completing a manuscript for Berghahn Books entitled *Views from the Edge: New Readings of Films from Spain*. Her current research focuses on the intersections between memory and material culture in contemporary cinema.

**Kathleen Phillips** *New Fusions – audiovisual experiences in Benini Exhibition at the Powerhouse Museum*

In 2010 the museum presented *Creating the look: Benini and fashion photography*, an exhibition about styling, crafting and designing iconic fashion photographs since the 1950s. This exhibition was more than a photographic display. We used audiovisual installations to explore cultural heritage. We wanted the visitors to access past ideas – personal, cultural, technological and intellectual by looking at the evolution of fashion and photography in Australia over forty years. My presentation will outline and show examples of the media we used in *Creating the look* to illustrate the ideas, props, backdrops, tricks and technical devices used by Bruno and Hazel Benini.

The Beninis' images provide a snapshot of the evolution of fashion and photography in Australia over 50 years. Audio fragments from Hazel Benini and others like Australian models Jan Stewart and Janice Wakely, complement the photographs.

Our website had longer video interviews with Hazel and the others, which shed light on how the shots were created; the process of working with clients; creating props and backgrounds and finding locations; working with models; working with dogs, cats and snakes, and most of all the extraordinary collaboration between Hazel and Bruno Benini.

In one highlight of the exhibition visitors walked into an immersive space to experience Benini's work in a fresh way using rear projections and mirrors.

Another unconventional video experience re-created Benini's photography darkroom. In this darkroom there are 5 projections that show how to make a photographic print using an enlarger and processing trays.

Four contemporary case studies were explored in the exhibition. We created a documentary art video experience which wove interviews with contemporary fashion creatives, with examples of their own work and their comments on Benini's work.

**Biography** Kathleen has made audiovisual installations for the Powerhouse Museum since 1985. She graduated from UTS Communications in 1982 and she has witnessed and participated in enormous changes in the audiovisual communication industry in those 30 years. Kathleen's experience includes initiating and developing ideas for AV material in museum exhibitions, researching archival material, writing scripts and producing video programs for video installations and the web.

In this presentation Kathleen will talk about working with multiple content creators on *Creating the look: Benini and fashion photography*, and what collaboration can produce in the museum environment. She is particularly interested in museum curating in terms of digital media.

10am - 11:15am Panel 5C SRWB Theatre

Stillness, rhythm and the intermingling of film and photography or what is still/moving-ness?

**Chair: Andrew Taylor**

**Ilona Hongisto** *Frames of the Photograph: Imagining with Still Images in Documentary Cinema*

The paper addresses the framing of still images in documentary cinema. Moving beyond discursive definitions of the frame, the paper outlines framing as the cinematic approach documentary films take to the still images they work with.

The discussion focuses on two documentary films from the early 1990's – Kanerva Cederström's *Two Uncles* (Finland 1991) and Chris Marker's *The Last Bolshevik* (France/UK/Finland 1993) – and particularly on the impact of framing on the imaginative faculty of still images in these films. In this context, the paper draws especially on the rhythm of the frames and the relationship the rhythm construes with the still images.

The paper distinguishes three particular frames – the detective story, the voice of the first person narrator and the disposition of writing – with which the two documentaries approach their still images and considers the epistemic and ontological implications of these frames for the photographic image that is still.

## Biography

Ilona Hongisto (b. 1978) is a Postdoctoral Research Fellow and an Adjunct Lecturer at the Department of Media Studies, University of Turku, Finland. Her dissertation *Soul of the Documentary: Expression and the Capture of the Real* deals with documentary capacities and suggests that instead of representations we should consider documentaries as ethico-aesthetic operations in the real. Hongisto has published extensively on the aesthetics, politics and history of the documentary in Finnish. She has presented papers on the documentary's capacity to imagine, to fabulate and to affect at Visible Evidence conferences in Lincoln, LA and NYC. Hongisto's work has been published in English in the journal *Transformations*, an article is forthcoming in an anthology titled *Carnal Knowledges. Towards a New Materialism in the Arts* (I.B. Tauris) and a third one is forthcoming in the *Journal of Scandinavian Cinema*. Hongisto has worked as a visiting scholar at the College of Fine Arts, University of New South Wales, Sydney, and as an ASLA-Fulbright Fellow at the department of Film and Rhetoric at University of California, Berkeley.

**Martyn Jolly** *2.5D and the photographic document*

Documentary filmmakers are increasingly reverse-engineering static two-dimensional images with the illusion of depth, animation and camera movement using a process known as 2.5D. This digital effect, which is readily achievable through standard industry packages such as Adobe After Effects, is being applied to historic archival photographs, personal snapshots, and even paintings, to incorporate them seamlessly into the total visual style and narrative propulsion of the documentary. They can create the illusion that the viewer is entering a past 'brought to life', but at what cost? When one kind of 'reality effect' is increased through digital enhancement, what other senses of the reality of the past are eroded, for instance the sense of the photograph as an artefactual document, simultaneously belonging to the past, but persisting into the present. Is the increasing use of these animation effects re-training audiences away from an understanding and appreciation of the power of the stilled moment? I will discuss these debates using extracts from the many contemporary documentaries that make use of 2.5D.

**Biography** Dr Martyn Jolly is Head of Photography and Media Arts at the ANU School of Art. In 2011 he was a Harold White Fellow at the National Library of Australia and a Scholar and Artist in Residence Fellow at the National Film and Sound Archive. He has a long-standing interest in the reality effect of photography, and the impact of digital technologies on the photographic experience. For instance his book *Faces of the Living Dead: The Belief in Spirit Photography* was published in 2006, and he has recently co-authored an article ‘Generating a New Sense of Place in the Sage of the Metaview’ for the Journal of Australian Studies. He is also an artist and his work is in the collections of the National Gallery of Victoria and the Australian National Gallery.

**Andrew Taylor** *Unexpected still moving rhythms*

What is it that makes a film still/moving? In this paper, I make a simple working definition of still/moving films as those that sit between still images (photography) and moving pictures (cinema). I touch on some widely celebrated and critically acclaimed examples that fit with this definition in the documentary realm: Alain Resnais’ *Van Gogh*, (France, 1948); Agnes Varda’s *Salut les Cubains* (France, 1963); Colin Low and Wolf Koenig’s *Yukon Gold* (Canada, 1965); and Ken Burns’ *The Civil War* (USA, 1991).

I then deepen my simple definition. I argue the ghost of the slide show haunts many still/moving documentaries but to reduce all still/moving works as being ‘slide show documentaries’ misses the mark. I revisit Resnais’ *Night and Fog* (France, 1955) and Marker’s *Sunless* (France, 1983) - two works that don’t fit well with my opening definition of still/moving documentaries – to argue that ‘still/moving-ness’ is also about an interplay of motion and stasis used for punctuation and expression, visual rhythm and music. Finally, I return to *Yukon Gold* and *The Civil War* to see how these ideas of rhythm and music play out on sections of these films that use moving images not still photographs.

**Biography** Andrew Taylor is a Senior Lecturer in Media Arts at the University of Technology, Sydney (UTS). Andrew is also a filmmaker and photographer. He has worked as an animation director, documentary filmmaker and cinematographer and his film work has been awarded and screened at local and International festivals. In 2009, Andrew completed, *Siberia*, a film made entirely from photographs filmed in Siberia in the early ‘90s. Prior to this, his last major film was a feature length dramatised documentary on the life of *Daisy Bates* (Kabbarli, 2002). Andrew is currently working on a series of film-photo-essays: *Love, Death & Photography*. Andrew chaired a ‘Still/moving’ panel and presented a paper at the Istanbul XVII Visible Evidence Conference entitled ‘Dead but still/moving’.

**10am - 11:15am**      *Panel 5D*      SRWB Conference Room  
Ways with Rhetoric and Affect  
**Chair: Deane Williams**

**Amanda Kerley** *Archives of Feelings: strategies of politics and affect in the documentaries of John Hughes*

In his Senses of Cinema article on his film *Indonesia Calling: Joris Ivens in Australia* (2010) John Hughes comments on the “growing sub-genre of ‘revisit’ films” and encourages its further investigation. The ‘revisit’ film, in the case of Hughes’ *Indonesia Calling*, is one that considers – and thus expands upon - an existing filmwork within its historical, social and political context of production and exhibition.

The ‘revisit’ film can also be considered an example of what Ann Cvetkovich argues is an expansion of the archive. By documenting the archive itself, the ‘revisit’ film becomes an “archive of the archives” (251).

Cvetkovich's broader project is to investigate the role of affect in the formation of public cultures. In *An Archive of Feelings: trauma, sexuality, and lesbian public cultures* she challenges traditional concepts of the archive and uses trauma as an entry point into a "vast archive of feelings" (7). This enables her to draw salient connections between affect and social and political experience.

In this paper I will consider the idea of a politically charged archive of feelings in relation to three of Hughes' documentaries: *Indonesia Calling: Joris Ivens in Australia* (2010), *The Archive Project: The Realist Film Unit in Cold War Australia* (2006) and *After Mabo* (1997). I will consider the affective structure of these films in relation to the traditional archival materials they draw upon, and consider the role of the filmmaker as curator of this archive of feelings. Additionally, this paper will draw upon interviews with John Hughes to investigate the filmmaker's formal strategies for incorporating affect into films that both 'revisit' and - in the case of *After Mabo* - document historically specific political moments in order to connect with contemporary audiences.

**Biography** Amanda Kerley is a filmmaker and PhD candidate in the Australian Centre, University of Melbourne. She is completing a cultural investigation of steam train enthusiasm and preservation in Australia as an extension of a documentary project.

Amanda holds an APA and completed undergraduate studies in cinema studies (First Class Hons, La Trobe University) and education.

She has made films across a broad range of styles, genres and contexts. She is currently a producer, director and writer with Web Feet Films and is a co-conveyor of the filmmakers' group Camera Buff Movie Makers.

Amanda's research interests coalesce around affective relationships with the past in the present.

She has both a practical and theoretical interest in the presentation of these concepts in film.

Frameworks Amanda works with include studies in memory, emotion, affect and heritage, as well as phenomenology and theories of cultural production.

## **Jouko Aaltonen** *Rhetoric Expression in Documentaries*

Strong narrative approach has been mainstream in creative documentaries. Several handbooks of documentary filmmaking suggest that all documentaries are narratives, "stories of real life". However, this narrative approach is only one line. There exists also strong tradition of rhetoric documentaries.

Besides telling stories and transmitting ideas, experiences and emotions documentary filmmaker is also making arguments. My research is focusing specifically on these means of argumentation. How does a filmmaker argue? What kinds of cinematic, non-linguistic and other means of expression can (s)he use? How does a filmmaker convince the audience?

During the first decades of the 21st century there has been a big change in the role, contents and styles of documentaries. Although documentaries have always acted as an instrument for changing the world, after 2001 there has been a renaissance of political documentaries. Boom of political docs spread all over and they became popular even in cinemas. Documentary films and lately web-documentaries are strongly connected to political and social activism. These new documentaries affect the cinematic form, means of expression and also strategies for filmmakers. There is an interesting dialogue going on between the politics and the aesthetics of documentary film. How do politics and poetics meet in the field of documentary filmmaking?

As an example of rhetoric strategies I will analyze three films about climate change. Davis Guggenheim's *Inconvenient Truth* (2006) is a good example of almost classical virtues of rhetoric tradition, while John Webster's *Recipes for Disaster* (2008) is using the narrative form. Third example is an anti-climate change propaganda film *Not Evil, Just Wrong* (by Ann McElhinney and Phelim McAleer, 2009).

**Biography** Jouko Aaltonen (born 1956) is a postdoc researcher at Aalto University studying documentary film. His approach is practice-based artistic research and main interest at the moment is the rhetoric of documentary film. He made his doctoral degree in 2006 about the process of documentary filmmaking. Before and after that he has taken part in scientific seminars and published articles. He is an active film director and producer, and has directed about 20 documentary films for national and international distribution, several of them awarded (see: [www.illumine.fi](http://www.illumine.fi)). He has been a popular lecturer in different universities and has published four books: two about scriptwriting and two about documentary film.

**Arild Fetveit** *The Rhetorical and Affective Power of the Precarious Aesthetic*

A precarious aesthetics has evolved in media based on sound and image recordings, in which our access to “what was there” (Barthes 1984) is disturbed in various ways. The precarious aesthetic can be tentatively characterized as an aesthetic style that is reliant upon compromising the perceived transparency associated with visual and aural recordings, so that our access to something that we want to see or hear is partly blocked, and the relation between representation and represented is rendered precarious. This can be due to disturbances in the recording situation, where cameras produce motion blur and microphones capture noise from wind, or it can relay faulty technology elsewhere in the media circuit, such as deteriorated nitrate film or glitches in digital technologies. By positioning us at a threshold of knowledge, desiring an insight we cannot get, the precarious aesthetic commands unique rhetorical and affective powers.

This paper aims to explore how those rhetorical and affective powers are made use of in documentary projects involving dangers to filmmakers. A comparison between strategies and aesthetics in the following examples will be presented: *Burma VJ: Reporting from a Closed Country* (Anders Østergaard 2008), *Ghosts of Cité Soleil* (Asger Leth and Milos Loncarevic 2006), and *Armadillo* (Janus Metz Pedersen 2010).

To account for the rhetorical and affective powers used, the paper will draw on theory of photography from André Bazin (1967) to the recent works (Elkins 2007), as well as work by Bill Nichols (1991; 2011) and Vivian Sobchack (2004). Of particular interest is also recent work on noise (Auner 2000; Link 2001).

**Biography** Arild Fetveit is associate professor in the Department for Media, Cognition and Communication, University of Copenhagen. He has published in the field of reception studies, reality TV, music video and digitalization of film and photography as well as written a dissertation on the discursive possibilities between documentary and fiction film. He is associated with the research project Nomadikon, University of Bergen, Norway, and has presented at a number of conferences, many times at SCMS and a few times at Visible Evidence.

**11:15am - 11:30am** *Morning Tea* NFSA and SRWB  
Toast to Marker (NFSA Courtyard)

## Panel Session Six

**11:30am-12:45pm** *Panel 6A* Arc Cinema, NFSA  
Giving Testimony

**Chair: Roger Hillman**

**Leslie Barnes** *Testimony and Performance in Rithy Panh's Paper Cannot Wrap Ember*

This paper will examine the status of the documentary film as a truth-telling discourse through a focus on Rithy Panh's *Paper Cannot Wrap Ember* (2007). The film takes place in a dilapidated tenement building in Phnom Penh and focuses on a group of sex workers, who recount their lives in personal conversations captured by the camera.

The women do not interact with the filmmaker or his crew on-screen. Instead, they participate as witnesses for each other, each one giving and receiving testimony throughout the film. There is no narrative arc or voice-over. And yet - perhaps paradoxically - because of the conspicuous absence of the filmmaker within the everyday universe of these women, the film has been criticized for being too staged. Reviewers have complained of its contrived intimacy, visual polish, and seamless editing. One writer goes so far as to castigate Panh for his “complete disregard for ethics and empathy,” comparing the film to *The Hills*, a scripted American reality television series that follows the personal lives of several young beautiful people in Los Angeles. The film is thus accused not only of glamorizing the plight of Cambodian sex workers, but also of presenting unreliable information, of somehow falsifying or betraying the truth of these women’s experiences through artifice and staging.

Such criticisms allow us to revisit the questions of aesthetics and the ethics of representation within the field of documentary film: Are we to understand the film’s potential dramatic frame as duplicity on the part of the filmmaker? Do performance and visual appeal necessarily hinder a document’s ability to bear witness? What would it mean for the viewer to apprehend the truth revealed in the film not as absolute and mimetic, but as poetic and performative? Finally, what are the stakes involved in labeling a film in which the sex workers tell their stories as “disturbingly false”?

**Biography** Leslie Barnes received her doctorate in French and Francophone Studies from the University of California, Los Angeles in 2010 and is currently a Visiting Assistant Professor in the Department of French and Italian at Tulane University in New Orleans, USA. She will be taking up a position as Lecturer in the School of Language Studies at ANU in July. She specializes in twentieth- and twenty-first-century French and francophone literature and film, with particular emphasis on Southeast Asia. Her research interests include the relationship between form and content in literature and cinema, immigrant writers and minority discourse, the concept of “francophonie” as a literary and political category, and narratives of the Southeast Asian sex worker industry. She has published on these topics in *French Forum* and *Journal of Vietnamese Studies*.

**Kerreen Ely-Harper** *Exorcising Ghosts: historical justice and remembering on film*

In the music documentary *Murundak: Songs Of Freedom* (Gadd & Graham, 2011), Kutcha Edwards holds up photographs of his deceased parents to the audience who have come to hear him perform with The Black Arm Band. He names the aboriginal mother and father he was forcibly removed from at the age of 18 months. After the show, backstage fellow performer, Ruby Hunter put her arms around a grieving Edwards as he buries his head in his hands. Sue Gillett and Charon Freebody in their recent paper, “‘I Know that Face:’ The Black Arm Band and Cultural Memory”, describe *Murundak* as both a social memoir and ‘a deliberate cultural intervention’ (Gillett & Freebody, 2012). Kutcha Edwards’s holding up photographs of beloved family members for the public gaze is an act of memorialisation, a demonstration against historical injustices of the past, a visible testimony of personal loss on film.

The photograph can be a memory trace and a memory erasure. Marianne Hirsch writes the power of photographs lie not ‘in their evocation of memory’ to make connections between past and present ‘but in their status as fragments of a history we cannot assimilate’ (Hirsch, 1997). For the filmmaker who re-constructs memory narratives through archival photographs it is this ‘unassimilated loss’, this incomprehension about a ‘past that will neither fade away nor be integrated into the present’ that can become a motivation to intervene ‘to upset and undo’ the injustices, misrepresentations, misunderstandings and silences of the past.

In this paper I will discuss the role of the archive as a memory object which has consciously been embedded into documentary films that stage memory narratives as forgotten or misrepresented history with reference to my documentary, *Close To The Bone*, which tells the story of the Harper children's migration to Australia from Britain in 1948.

**Biography** Kerreen Ely-Harper is a theatre director and filmmaker. She is a graduate of the School of Performing Arts (Actor) and School of Film & Television (Director) at the Victorian College of Arts, Melbourne. Completing her Bachelor of Arts (Honours) at the ANU and Melbourne University, she is currently a PhD Candidate at Macquarie University, Sydney, Australia. Kerreen has directed the successful documentary *In Her Own Words*, on women and disability discrimination, which won an ATOM (Australian Teachers of Media) award for Best Education Resource, as well as many short independent films. Her recent documentary, *Even Girls Play Footy* (Endangered Pictures, 2012) tells the story of Penny Cula-Reid and two other Melbourne teenage girls who were banned from playing Australian Rules football in mixed competition, under the AFL's former Female Participation Regulation Rule. The film has been nominated for an ATOM for Best Secondary Education Resource, 2012. Kerreen is particularly interested in the interrelationship between personal memory and social narratives and documentary film as a form of historical evidence.

**Robert Nugent** *Beyond All Utterance: reflections on the making of the films 'Memoirs of a Plague' and 'Locusts: Creatures of the Flood'*

This paper reflects on the making of two very different films by the author. Both films were on the same subject: our relationship with locusts. One film, *Memoirs of a Plague*, was a personal enquiry, informed by an ethnographic filmmaking approach. The other film, *Locusts: Creatures of the Flood*, was created from the same source material as *Memoirs of a Plague*, but was made for an international cable television channel, according to the demand for a magazine style documentary. The stark difference in logic instantiated in *Memoirs of a Plague* and *Locusts: Creatures of the Flood*, and the approaches to filmmaking they stand for, is revealed in the way the two films were constructed. Scenes from both films will be shown during the presentation of the paper.

**Biography** Robert Nugent completed work on the locust films during his time as Visiting Fellow in the Digital Humanities Hub at the Research School of Humanities at ANU (2009 - 2011). His other films include *End of the Rainbow*, which won the first appearance award at IDFA in 2007 and *No Dramas: recordings from Iraq* (2008). He is currently working on two films; one on the sociology of extinction and the search for the Night Parrot and a drama based on the writings of Antarctic expeditioners. In between making independent films he works with NGOs in Africa and Asia exploring how film can assist community development. He lives in Canberra.

**11:30am-12:45pm**    *Panel 6B*    Theatrette, NFSA  
Exploring Documentary Interactivity  
**Chair: Kate Nash**

**Stefano Odorico** *A New Taxonomic Approach for a Definition of the Interactive Documentary Form* The ways in which new forms of storytelling and new technologies affect narration in documentary film remain an important issue. Theorists agree that the representation of collective and individual memories has changed and will continue to change as the process of writing a story constantly moves from traditional supports (i.e. books) to more advanced ones (i.e. tablet computers).

Interactive documentaries, widely defined as i-docs, represent a growing field of production and theoretical analysis which merges a large variety of different documentaries (web-docs, locative, trans-media, collaborative, docu-games, interactive etc.) which, I believe, can all be defined as interactive while exhibiting varying levels of interactivity.

In this paper I will clarify and better define the concept of 'i-docs' basing my analysis on its different levels of interactivity. In other words, I will design a new taxonomical methodology to define this documentary form from the point of view of interaction which has to be identified, I argue, as a form of negotiation.

Utilising a range of examples from past and recent work as case studies (including Prison Valley, High Rise, Welcome to Pine Point and Capturing Reality), I will examine interactivity in i-docs starting with the notion of dialogic relationships proposed by Mikhail Bakhtin and developing it with my identification of three different complex dimensions: communication, user/message/text and surroundings.

**Biography** Stefano Odorico is a research fellow at the University of Bremen (Germany) where his work focuses primarily on interactive documentaries. Stefano received a PhD in Film Studies at University College Cork (Ireland) in 2011. Before moving to the University of Bremen, where he lectures in film and media, Stefano also lectured at University College Cork (Ireland), Queen's University Belfast (UK) and University of Navarra (Spain).

He has published a number of articles in international journals and anthologies about film and media theory, film practice, cinema technology, documentary studies, urban spaces in film, new media and interactive productions. Recent publications include 'Documentary on the web between realism and interaction. A case study: From Zero – People Rebuilding Life after the Emergency' in *Studies in Documentary Film* (Intellect, 2011) and 'Violence of the documentary Image: Errol Morris's Standard Operating Procedure' in Asbjørn Grønstad and Henrik Gustafsson, 'Ethics and Images of Pain' (Routledge, 2012).

Stefano has given papers at many international conferences, among others: Visible Evidence, i-Docs, Screen and Documentary Now!

Stefano is also member of editorial team of *Alphaville: Journal of Film and Screen Media* and member of Zemki (Centre for Media, Communication and Information Research – University of Bremen).

## **Janet Marles** *Interactive documentary construction and audience expectation*

Interactive digital platforms open up new and innovative spheres for storytelling enabling narratives to be non-linear, simultaneous, and spatial and at the same time linear, sequential, and temporal. My exploration of this interactive structure is *The Shoebox* a recreation of a memory story that enables the user/viewer to engage as both a participant and a spectator.

During its construction *The Shoebox* was developed as three separate prototypes. The first was completely non-linear. This variation allowed the user to navigate freely through the database of animated stills and movie clips. Feedback received from audiences/users of this fully interactive version stated they wanted to know how events unfolded. The content of *The Shoebox* is a biographical history documentary and audiences/users wanted to know the sequence of events so that they could understand and identify with the story. To satisfy this I built a second story space a linear story space and conflated this with the original non-linear story space.

New media researchers and digital artists alike recognize that interactive media is most understandable to user/viewers when it incorporates a mixture of non-linear and linear narrative devices. As Dovey observed a decade ago, both horizontal, temporal narrative and vertical, spatial narrative should be functioning for a piece to be considered understandable.

I soon became interested in how the con-joined structure I was creating for The Shoebox mimicked the process of autobiographical memory recall. How, when we remember something, we piece together fragments of memory stored in different parts of our brain and construct these fragments into a narrative we tell to another. The Shoebox is a memory story and the interactive structure is designed to mirror the story itself. It also mimics the mechanism our brains use for remembering. I call this interactive architecture memoradic narrative.

**Biography** Dr. Janet Elizabeth Marles gained her Ph.D. in interactive digital media, combining the academic fields of Information Technology and Humanities. Her paper describes her design of an interactive media architecture called memoradic narrative. An exploration of this interactive structure is The Shoebox, the recreation of a memory story that enables the user/viewer to engage as both a participant and a spectator. Janet's current digital documentary project is an immersive interactive installation exploring Brunei Darussalam's unique natural and cultural heritage.

**Kate Nash** *What is interactivity for? Considering the functions of documentary interactivity*

In spite of a history that is arguably multi-media, the documentary tradition has been most strongly associated with the mediums of film and television. As film and television texts, documentaries are characterised by fixity; the careful selection and ordering of images and sounds yielding a representation of reality that is stable and available for analysis. Documentary spectatorship has been understood in terms of the various gratifications and negotiations that characterise the encounter with the audio-visual text.

However, as documentary makers explore emerging communications platforms they are engaged in a process of actively re-imagining documentary. Interactivity is a key feature of many emerging documentary forms; Audiences are playing docu-games, exploring webdocumentary, engaging with real and virtual 3-D spaces and participating in the collaborative creation of documentary content. The emergence of interactive modes challenges scholars to make sense of a more fluid documentary object that may invite a range of audience/user practices. A key challenge, however, is to situate interactive documentary within a broad and continually evolving documentary tradition.

To date scholars have largely approached interactivity in documentary as a functional phenomenon associated with the rise of computerised media. Key areas of debate include: the changing nature of documentary authorship, the impacts on documentary narrative and the changing nature of documentary representation. Interactivity is also seen to mark a shift to deeper and more active forms of user engagement that are physical rather than intellectual While this work usefully draws attention to the ways in which interactivity alters the relationship between author, text and user, it does not address different forms of interactivity or the connections between interactivity and the documentary tradition.

Drawing on the work of Plantinga, Corner and Renov this paper approaches documentary from the perspective of function. Through analysis of interactive work and the discourses surrounding them as well as interviews with interactive documentary makers, this paper considers interactivity as a range of practices with a range of communicative functions. It is suggested that while interactivity can bring about significant changes to documentary production and the documentary text, continuity at the level of communicative function is demonstrated. Further, it is suggested that interactivity has the potential to extend the communicative functions of documentary to include the formation of communities and interpersonal interaction.

**Biography** Kate Nash is a lecturer in the Media and Journalism program at the University of Tasmania, Australia. Her PhD, *Beyond the Frame*, is an empirical study of the relationship between filmmaker and participant as a ground for documentary ethics. Kate has published in the areas of documentary ethics, documentary theory and emerging forms of documentary. Her current research is focused on the discourses and practices associated with web documentary.

**11:30am-12:45pm**    *Panel 6C*    SRWB Theatre  
Becoming Visible: Politics and Ethics  
**Chair: Debra Beattie**

**Geraldene Peters** “*Structure of Feeling*” and the Difference Documentary Makes

Bill Nichols considers that a “common political base” involving links with organised movements is intrinsic to social documentary actually making a difference and effecting change (2007, p. 86). His point coincides with Larry Daressa’s recent commentary, identifying a need to more closely tie the documentaries distributed through California Newsreel to communities of interest by recognising the specific needs of the social justice groups they work with, and involving those groups in the production process (2011, p. 3).

Daressa’s point amplifies a current turn towards the participatory in documentary practices such as Mandy Rose’s *Are You Happy?* project, and the Granito, *Every Memory Matters* testimonial database augmenting Granito, *How to Nail A Dictator* (2011). This sense of participatory is not so much about privileging the filmmakers’ interactions with subjects onscreen and through offscreen space as we see in first person documentaries and reflexive ethnographies, nor in the self-determining practices of Citizen’s Media, but rather in the sense of another kind of community documentary practice where the agencies of filmmakers, subjects and audiences are foregrounded through a collaborative production process.

Such dynamics are premised on affective rather than commodified systems of exchange. Following the work of Raymond Williams, it can be said that documentary, as a form of ‘practical consciousness’ embodies the ‘structure of feeling’ that informs this connection between filmmakers, subjects and audiences – part of documentary ‘intelligence work’ as Jonathan Kahana suggests (Williams 1977, Kahana 2009). Drawing from the critical practices of a New Zealand-based documentary collective, Vanguard Films, I want to further explore documentary’s relationship to the deliberate and creative tension Williams asserts between “structure” and “feeling” to more closely consider the role that ‘feelings of structure’ play in attending to the affective needs of local, specific and ‘knowable’ communities, precipitating the kinds of critical mass that makes a difference.

**Biography** Dr. Geraldene Peters is a Senior Lecturer in Documentary and Media Studies at Auckland University of Technology. Most recently, she has published book chapters on the films of Merata Mita, landmark documentary *Patu!*, and political and alternative filmmaking in 1940s New Zealand. She has been involved with social justice and community documentary practices over the last 15 years and is currently part of a team completing a documentary short entitled *People’s Media Venezuela*.  
 geraldene.peters@aut.ac.nz

**Catherine Davis** *Prime-time Marae: Sunday slot to prime-time television (A case study of documentary written, produced and directed by Tainui Stephens)*

This paper argues that *The Black Singlet Legacy* (1991) and *The Utterly Confused Person's Guide to Biculturalism* (1993) are examples of documentaries that reflect a shift between texts that provide a "window into the Māori world" and those that address a Māori audience while avoiding excluding a mainstream audience. The documentaries, screened on prime time television, were directed, produced and written by Tainui Stephens (Te Rarawa), a Maori director working within a predominately pakeha (New Zealanders of British decent) television system.

I will demonstrate through textual analysis how underlying discursivity can be optimistically expressed as expanded understanding of nationhood that are regulatory and restrictive of Indigenous sovereignty but are reflected in an 'Oceanic consciousness.' Stephens' personal vision of biculturalism is central to this argument; a distinctive style that culminates in televisual examples of the communicative quality of a marae as a place that welcomes.

While there are generally objections to an auteur study, Stephens' creative 'triumvirate' was necessary to ensure a Māori dimension, enabling him to 'break through' a New Zealand, pakeha dominated television system. In this context an auteur approach is useful.

These documentaries are significant in a five decade struggle for Māori programme makers and although the recent introduction of Māori Television in 2004 may have addressed some issues of Indigenous sovereignty; many Māori still argue that there is a statutory obligation to ensure a Māori perspective is represented in programmes on mainstream television.

**Biography** Her research and teaching has centred on Intercultural communication, documentary, media and memory, digital storytelling. Catherine is currently a lecturer on the Bachelor of Communications at Unitec and has previously lectured at Auckland University of Technology and The University of Auckland

**Daniel Fairfax** *Jean-Louis Comolli's Marseille contre Marseille: Film Theory and the Political Documentary*

Most widely known in academic Film Studies for texts such as "Technique and Ideology" and "Cinema/Ideology/Criticism", written for *Cahiers du cinéma* in the post-1968 period, Jean-Louis Comolli has also been a prolific filmmaker, who has, since the early 1980s, almost exclusively dedicated himself to making documentary films for public television. This paper will look at the magisterial series *Marseille contre Marseille*, a collection of seven films (totalling more than 10 hours of footage) made together with journalist Michel Samson between 1989 and 2001. Focusing on the succession of municipal, regional and legislative election campaigns taking place in the city during this period, Comolli and Samson were able to capture a unique conjuncture in the history of French politics: the void created by the death of Gaston Defferre, who had controlled the city's political machinery for decades, provided opportunities for the rise both of the charismatic businessman/centre-left politician Bernard Tapie and the far-right Front national, whose national leader Jean-Marie Le Pen concentrated much of his electoral capital on this region. But Comolli's direction centres just as much on the quotidian reality of the electoral process for campaign staff, pollers and voters as it does on high-profile candidates and the media spectacle accompanying them, and it thus lays bare, with unrivalled rigour, the political dynamics operative in Western parliamentary democracies. Furthermore, his approach to documentary filmmaking is informed by a prolonged theoretical preoccupation with the political implications of the formal and technical choices made by the filmmaker, which dates back to his writings for *Cahiers*, but has continued in a series of texts collected in the anthologies *Voir et pouvoir* (2003) and *Corps et cadre* (2012), and it will be the goal of this paper to explore the various ways in which theory and practice intersect in Comolli's filmic œuvre.

**Biography** Daniel Fairfax is a doctoral candidate in Film Studies and Comparative Literature at Yale University, having completed an MPhil at the University of Sydney. He is a regular contributor to *Senses of Cinema*, and his dissertation will focus on the generation of film theorists writing for *Cahiers du cinéma* in the post-1968 period.

**12:45pm-2pm**      *Lunch*      NFSA Courtyard

**12:45pm-2pm**      *Screening*      Arc Cinema, NFSA  
Steve Kinnane's Film

**The Coolbaroo Club** (Roger Scholes, Steve Kinnane, Lauren Marsh and Penny Robins 1996, 55 mins)

**1:30pm-3pm**      *Screening*      Theatrette, NFSA  
Broderick Fox's Film

**The Skin I'm In** (Broderick Fox 2012, 94 mins)

## Panel Session Seven

**2pm-3:15pm**      *Panel 7A*      Arc Cinema, NFSA

Documentary and Nation: Reflections on documenting the histories, practices and genres of Australian Documentary

**Chair: Trish FitzSimons**

In 2011 the three panellists published a co-authored *Australian Documentary: History, Practices and Genres*. The book's filmography gives specific online locations of cited documentaries and its readers are encouraged to treat Australian Screen <<http://aso.gov.au/>>, an online database of Australia's audiovisual heritage operated by the National Film and Sound Archive (NFSA), as an audiovisual complement. Since its print publication, the panellists have continued to elaborate their research project by engagement with and contribution to Australian Screen and other platforms such as Enhance TV <<http://www.enhancetv.com.au/>>. In this panel they reflect on the issues, methodology and future directions for this form of inquiry. The three papers proposed reflect on approaching Australian Documentary through its histories, practices and genres. Together, they ask how expanding online archival availability might transform the study of the documentary internationally.

**Trish FitzSimons** *Walking the Line* - – what the works submitted for the Walkley Award for Documentary 2012 tell us about nation, documentary and journalism

Australia's major prizes for journalism excellence – The Walkley Awards – instituted a documentary category for the first time in 2011. As one of the judges of the award this year, my paper reflects on the documentaries submitted: their dominant themes; forms; techniques and institutional frameworks. John Corner's (2000) schema of documentary functions will be deployed and Pierre Nora's essay *Between Memory and History* (1989) will help to illuminate the preponderance of work on themes of military history. Long form journalism and documentary have long crossed paths, so at the end of a year when age-old questions of documentary definition have been the subject of keen industrial and legal debate in Australia, with a lot of money hanging in the balance, this paper considers what these Walkley documentaries, seen in toto, tell us about the current state of this art of the state.

**Biography** Trish FitzSimons is a filmmaker who convenes the Bachelor of Film and Screen Media Production at the Griffith Film School, QCA, Brisbane. Her documentary credits include *Snakes and Ladders – A Film about Women, Education and History* (1987) *Another Way?* (1997) and *Channels of History* (2002 - 05). She also writes on documentary theory, history and policy and is one of three authors of *Australian Documentary: History, Practices Genres* (Cambridge University Press, 2011).

**Pat Laughren** *Australian Screens, Historical Hangovers and the Discourse of Sobriety*  
While documentary making constitutes only a small proportion of Australia's audiovisual production, it has been a constant element on the Australian screen. Conventionally, that screen history begins in 1896 with an international co-production capturing the events of that year's Melbourne Cup; a production widely cited as Australia's first film. Two years later, the islands of the Torres Strait hosted Cort Haddon's pioneering ethnographic production from Cambridge; an example soon followed on the mainland by Baldwin Spencer. Before Federation in 1901, some Australian colonial governments employed motion pictures to market their resources and promote migration and, for a decade, a commercial offshoot of the Salvation Army Limelight Brigade produced sponsored films for commercial and institutional clients. In 1911, in an unfortunate precedent, the Federal government's first Cinematographer was dismissed because of a tendency to strive for artistic effects deemed unnecessary for advertising Australia. Nonetheless, the bulk of such productions continued to meet contemporary needs while developing a store of archival material; and some, such as the works of Frank Hurley and, later, John Heyer, were among the first Australian films to win international acclaim.

The Second World War saw the palette of documentary making expand, along with wider recognition of its potential to break down sectionalism and promote national viewpoints. From the mid 1950s until the 1980s, broadcast television's in-house factual production made an important contribution to documenting Australian life; a contribution shadowed since the late 1960s by more critical and independent voices. By the late 1980s, broadcast documentary production had been largely outsourced to an independent documentary sector for whom the programming schedule has taken on an ever more decisive role.

Even such a hurried and incomplete schema suggests that documentary is best thought of as a practice rather than an object; and in this light, this presentation ponders the currency of oppositions between artistry and efficiency; propaganda and analysis; gate keeping and access; institution and independence; and documentary and factual.

**Biography** Pat Laughren is a filmmaker on the staff of the Griffith Film School. His credits include *Exits* (1980), *Munda Nyringu* (1983) *The Road: Voices from Prison* (1988), *Red Ted and the Great Depression* (1994), *The Legend of Fred Paterson* (1996) *The Fair Go: Winning the 1967 Referendum* (1999) and *Stories from the Split: a Struggle for the Soul of Australia* (2005). In collaboration with the NFSA, Pat has also made a series of narrated compilations: *Queensland's First Films: 1895-1910* (1996); *Queensland's Silent Newsreel Years: 1910-1930* (2003) and *Queensland Films 1930-1960: from Talkies to Television* (2009)

## **Dugald Williamson** *Genres of memory: documenting Mabo and nation*

This paper discusses relations of memory and nation with reference to several films about Eddie Koiki Mabo, the legal recognition of native title in Australia in 1992, and reactions to that decision. The films include the documentaries *Mabo: Life of an Island Man* (dir. Trevor Graham, 1997), *After Mabo* (dir. John Hughes, 1997), *First Australians: The Untold Story of Australia* (dir. Rachel Perkins and Beck Cole, 2008) and the docudrama *Mabo* (dir. Rachel Perkins, 2012). They use varied modes to respond to unresolved issues in the present, where ideas of the past collide. The films contribute to the development of the broader Mabo story, changing the lens of national memory and citizenship, with uncertain outcomes. Their reworking of memory is based on filmmakers' access to social groupings, knowledge and resources. This access helps to understand the interplay of individual or cultural representations with participation in the body politic. Among others, the Mabo films renew the documentary project of democratic civics.

**Biography** Dugald Williamson is Professor in Media and Communications at University of New England, Armidale, New South Wales. He joined UNE in 2001 from Griffith University, where he taught in culture and politics, and screen production. Currently he teaches courses in writing studies and media, including Documentary: Australian and International, which he has developed for delivery on-campus and off-campus/online. Dugald has published widely in media and communications. He was script editor for *The Fair Go: Winning the 1967 Referendum* (dir. Pat Laughren, 1999). With Trish FitzSimons and Pat Laughren, he is coauthor of *Australian Documentary: History, Practices and Genres* (Cambridge University Press, 2011).

**2pm-3:15pm**      *Panel 7B*      SRWB Conference Room  
Conflict and Ethics

**Chair: Catherine Summerhayes**

**Paola Bilbrough** *Givers and Framers: Voice and Context in two Documentary Texts*

Filmmaker and theorist Trinh T. Minh-ha (2007, p.115) has observed that, 'In affirming righteously that one opens a space for those who do not have a voice, one often forgets that the gaining of a voice happens within a framed context, and one tends to turn a blind eye to one's privileged position as a "giver" and a "framer"'. In this paper I discuss ethical tensions around 'voice' and 'framed context' in 'How the West was Lost' (an article by Dan Oakes, which appeared in *The Age* in July of this year), and *Separation*, a 'documentary-poem' I completed around the same time for my doctoral study.

The link between these two seemingly disparate texts is the issue of youth homelessness and disengagement. What makes each text inherently problematic is that the protagonists in each are young men from African-Australian backgrounds –a group who have been subjected to a huge amount of racial essentialism and negative stereotyping in the media. While the first text claims to 'faithfully reproduce' the voices of the young interviewees the second is blatantly subjective –an auto/biographical record of my attempt to parent a young Sudanese-Australian. Key questions are how much of a sensitive personal narrative should be included in a documentary text and how the artist/author balances ethical and aesthetic concerns.

**Biography** Paola Bilbrough is a filmmaker and widely published poet whose work focuses on themes of identity and dislocation. In 2010 she completed a thirty-five minute film *No One Eats Alone* with and about eleven Sudanese-Australian women, using a collaborative model of practise. Paola is currently completing a PhD on the ethical issues involved in auto/biographical and cross-cultural documentary. The project includes a creative component and an exegesis.

**Trent Griffiths** *"This is not a filmmaker": documentary representation and the filmmaker in the frame*

In the first pages of *Blurred Boundaries*, Bill Nichols writes, "Issues of specificity and corporeality bring to a focus tensions within the domain of representation. They sharpen questions of magnitude posed by the felt tension between representation and what is represented" (1994: 2). Few documentaries have highlighted this tension more directly than Iranian filmmaker Jafar Panahi's *This Is Not a Film* (In film nist, 2011), a video diary of Panahi's house arrest while awaiting the outcome of an appeal for his six-year jail sentence and twenty-year ban from directing. A film about not being able to make a film, it raises important questions about the possibilities of documentary representation through exploring the tension between the dual roles of filmmaker-as-author and filmmaker-as-subject.

The film's title works on three levels: a mocking political statement (Panahi has been stripped of his identity as a filmmaker, so this cannot be a film), a reflexive comment on its form, and an admission of the limits of documentary representation, since the instrumentality of the film was undermined before it was even made. Moreover, as the work of a filmmaker denied the authority to represent, *This Is Not A Film* challenges the performative assumption that legitimises the authority of the filmmaker through the act of filmmaking itself. However, by focusing on the filmmaker's experience of the limits of documentary representation, Panahi's (not)film shows how the tension between representation and what it represented can become the crucial axis around which meanings revolve. In turning the camera on himself to directly explore the tension between being an author at the same time as being a subject, Panahi is able to create meaning in exactly the space where meaning has been denied – his role as a (not)filmmaker.

**Biography** Trent Griffiths is a PhD candidate at Deakin University, Melbourne, whose research focuses on the intersections of subjectivity and authorship in documentary film. He has presented at the Screen Futures Summit in Melbourne (July 2011), the Expanding Documentary conference in Auckland (December 2011), and the Powers of the False symposium in London (May 2012).

**Natasha Fijn** *The Use of YouTube to Document Animal Play*

This paper is interdisciplinary and interactive in its approach toward the interpretation of animal behaviour. Animal behaviour scientists are generally reticent to use documentary as an interpretive tool, unlike visual anthropologists, who more readily incorporate ethnographic, or observational filmmaking, as an integral part of research. How can natural history documentaries and interactive media on the internet be incorporated as a research tool? Can visual media provide insights for future directions in animal behaviour research.

Video is capable of capturing uncommon or previously unknown animal behaviour and provides visual evidence that these behaviours do occur. The paper highlights and reviews aspects of novel, innovative and popular play behaviour in animals, posted by the general public on the video-sharing website YouTube. YouTube has the potential to be a valuable resource within animal behaviour science for recognising elements of play behaviour in animals, whereas natural history documentary tends to be more limiting in scope. The behaviour of animals, particularly the play behaviour focussed on within this paper, is evidently viewed by huge audiences and is therefore a good means of bridging the gap between knowledge amongst an academic few and the global populous.

**Biography** This project is a collaborative interdisciplinary project between Natasha Fijn, a visual anthropologist from the Australian National University, and Ximena Nelson, an animal behaviour scientist from the University of Canterbury. Natasha Fijn is a College of the Arts and Social Sciences Postdoctoral Research Fellow at the ANU (2011-2014). Her research focuses on human-animal connections and engagement. Visual anthropology, in particular observational filmmaking, is an integral part of her research. Natasha teaches courses within the School of Archaeology and Anthropology, as part of the Visual Culture Research program.

**3:15pm-3:30pm**      *Afternoon Tea*      NFSA and SRWB

## Panel Session Eight

**3:30pm-4:45pm**      *Panel 8A*      Arc Cinema, NFSA  
Politics and the Environment: Mapping an Emerging Cycle

**Chair: Belinda Smaill**

The last decade has seen an exponential growth in the popular acknowledgement of accelerating environmental and ecological crisis in many global locales. Alongside this shifting awareness, a new cycle of documentary has emerged that endeavors to shift audience's perceptions of the natural world and reveal the complex and often problematic relationship between human and non-human ecologies. These films frequently, but not exclusively, take on the conventions of advocacy or social change documentary. Many have also employed collage techniques or biographical narratives. The cycle was cemented with the success of *An Inconvenient Truth* in 2006, but this documentary did not initiate the cycle and nor is it representative of this trend in documentary filmmaking. Other prominent titles include *Food Inc.* (2009), *Crude* (2009), *The 11th Hour* (2007), *Flow: For Love of Water* (2008), *The End of the Line* (2009), *King Corn: The Future of Food* (2007), *Life and Debt* (2001), *Gasland* (2010), *Darwin's Nightmare* (2004), *The Cove* (2009) and *A Crude Awakening* (2006). This panel calls for papers that seek to explore the political dimensions of this cycle of documentary and address how it is constituted formally and/or thematically, through traditions of documentary practice or through changing discursive publics. Individual papers might address questions concerned with the historical lineage of environmental advocacy documentary; discourses of utopia and dystopia; food; emotion; gender; globalizing, colonizing or cross-cultural perspectives; the use of comedy; selfhood and the animal other; intercorporeality.

**Belinda Smaill** *Animals, Advocacy and Documentary*

The growth of environmental advocacy documentaries over the last decade has been exponential with a proliferation of films exploring a broad range of issues such as food industries, climate change, water supply and allocation, diminishing fish stocks and the oil industry. This paper investigates one feature of this new cycle of political documentary and analyses the problem of producing documentary arguments around animals, both as living creatures and as objects of industry. Filmmakers and scholars have, for some time, attended to questions of identification, voice and subjectivity when considering the politics of documentary practice. Exploring a number of contemporary documentary films in relation to issues such as anthropomorphism, anthropocentrism and emotional identification, this paper argues that addressing these questions requires a significant reconceptualization of the work of political documentary. It couches these questions within a history of documentary practice that draws on the figure of the animal.

**Biography** Belinda Smaill lectures in Film and Television Studies at Monash University. She is the author of *The Documentary: Politics, Emotion, Culture* (2010) and co-editor of *Youth, Media and Culture in the Asia Pacific Region* (2008). Her essays have appeared in journals such as *Camera Obscura*, *Quarterly Review of Film and Video*, *Continuum: Journal of Media and Cultural Studies* and *Feminist Media Studies*.

**Katherine Aigner** *Uranium – Cultural heritage or economic resource? A cross-cultural perspective*

*Australian Atomic Confessions* was a documentary made in 2005, largely self-funded to raise awareness about the proposed nuclear waste dump in South Australia at that time. It is a cross-cultural perspective of Australia's nuclear history from the 12 British atomic bomb tests in the 1950s to the Cooper Pedi Kunga Tjutas, senior Aboriginal women in Cooper Pedi, survivors of the bomb tests, who fought and stopped the waste dump on their country. Told through the eyes of atomic ex-veterans and Aboriginal Elders who are custodians of land where uranium is found, it explores the concept of uranium being seen as ancient cultural heritage, as opposed to an exploitable economic resource, and the global consequences of testing and dumping in unexpected places.

Made with the intention to educate, it screened in 23 festivals in 13 countries. Most recent public screenings and talks being: conference Science between War and Peace at Trento University, Italy, September 2010 and conference Nature Religion and Art at the Vatican Museums, October 2011. Currently screening in online film festival: <http://www.cultureunplugged.com/documentary/watch-online/play/6674/Australian-Atomic-Confessions>

In June 2012 it will screen at the International Uranium Film Festival, Museum of Modern Art, Rio de Janeiro, Brazil coinciding with the Rio+20 UN Conference.

While the documentary managed to educate younger generations not aware of the nuclear history in Australia, analysing the political dimensions and effectiveness of this project are more complex. A letter from the Federal Minister of Veterans Affairs in 2006 said the film, shown to his staff, "confirmed it was successful in engaging emotionally with the hearts and minds of the audience"... A few months later atomic ex-veterans involved in the tests won free cancer treatment. Yet the letter also said the film was "principally about the concerns of Indigenous people with nuclear events and their lands". The present Australian government recently nominated to build a national nuclear waste dump in the Northern Territory on the Muckaty Land Trust. Traditional Owners opposed to the dump north of Tennant Creek have written to the Governor General asking her not to give royal assent or sign the National Radioactive Waste Management Bill into law. "We worry about the impact on country and animals and bush tucker and the old stories and new kids."

In February 2012 *Australian Atomic Confessions* was added to an award winning authors' website and literally overnight received over 6000 viewers, leaving comments that varied from supportive to racist. This presentation will look at Politics and the Environment and challenges in conveying cross-cultural 'perspective shifts'.

**Biography** Katherine Aigner has spent 15 years working with Indigenous knowledge holders and custodians around Australia and overseas. She made educational documentaries on preserving cultural heritage, worked as an assistant curator at the National Museum of Australia and as an associate curator at the Vatican Ethnological Museum. Having lived and worked in Berlin and Rome she is currently completing a Masters by Research degree at the National Centre for Indigenous Studies, ANU on the late north coast filmmaker, scholar and keeper of culture, Lorraine Mafi-Williams. [katherine.aigner@anu.edu.au](mailto:katherine.aigner@anu.edu.au)

## **Ib Bondebjerg** *Facing disaster? Politics, Emotions and the Environmental Documentary*

Often Hollywood mainstream cinema gets a feeling of new themes with dramatic and emotional potentials even though politicians and political institutions may contest or deny the issues. An established genre such as the disaster movie has discovered global climate change and the human challenge for change and action in our attitude towards the environment. In Roland Emmerich's *The Day After Tomorrow* (2004) and the even more spectacular *2012* (2009) we do in fact see elements of a call for cosmopolitanism and global action and solidarity behind the spectacle and dramatic narrative. Fiction films like this may influence our social imaginaries and feed into mental frameworks that create both global emotions and platforms of global action.

But many documentary films get us much closer to the real dimensions of the environmental crisis and to the political and social consequences both on a global scale and in relation to our everyday life reality. In documentary films the emotional dimension, the drama, the aesthetics is just as important as the facts and arguments. Davis Guggenheim's *An Inconvenient Truth* (2006) did not just become a major break through to a global public because of Al Gore and the bringing together of empirical facts in a striking graphic form, but also because of the emotional impact of images from a globe under transformation. Leila and Nadia Conners *The 11th Hour* (2007) did not just owe its influence just from Dicaprio's celebrity factor or the sheer amount of facts from experts and talking heads, but from the strong images of the global images of life under threat. In the same way the emotional and intellectual impact of Franny Armstrong's extraordinary documentary *The Age of Stupid* (2009) is not just based on the clever use of factual footage, but by the dramatized and creative framework of a man looking back from a devastated globe year 2055.

In this paper I will discuss maintrends in the environmental documentaries like those mentioned with focus on the way fact and emotion interact through rhetoric, narrative and aesthetics and the way they face and deal with disaster. A focus point will be how the films try to create a cosmopolitan feeling and global public awareness. In the last part of the paper the more general and theoretical perspectives on environmental documentaries will be applied to Scandinavian environmental documentaries. Taking Jan Troell's early critique of the decline of the modern, urban and industrial society *The Fairy Tale Country* (1988) as a starting point, the main example will be the Danish series of four film *Cities on Speed* (2009) dealing in a very close up way with environmental challenges in four of the worlds biggest cities. The films deals with how 'the city as a dream image of the 20th century threatens to develop in the nightmare of the 21th century', but the film also combines local and global perspective, emotions and facts in a very striking way.

**Biography** Ib Bondebjerg is professor of film and media studies at the Department of Media, Cognition and Communication, University of Copenhagen. He is an expert in documentary film and television and European and Scandinavian film and media history and culture. He was co-director of the ESF research project *Changing Media – Changing Europe* (2000-2005, with Peter Golding), the research centre Media and Democracy in the Network Society (2002-2006) and the Centre for Modern European Studies (2008-2011). He is on the advisory board of Studies in Documentary Film and has published widely on documentary in journals like *Nordicom Review*, *Northern Lights*, *Yearbook of Film and Media Studies*, *Media, Culture & Society* and *Studies in Documentary Film*. His book publications on documentary include: *Narratives of Reality. History of the Danish Television Documentary* (2008, in Danish), *Images of Reality. The Modern Danish Documentary Film* (2012, in Danish) and *Engaging With Reality. Documentary, Politics and Globalization* (2013, forthcoming). Mail: bonde@hum.ku.dk

**3:30pm-4:45pm**     *Panel 8B*     Theatrette, NFSA  
Power of the Visible  
**Chair: Craig Hight**

**Broderick Fox** *The Skin I'm In* a feature documentary by Broderick Fox

In 2005, Fox was found unconscious in the Berlin subway tracks with major contusions to the head from the fall and a lethal blood alcohol level of 0.47. Strangers pulled him from the tracks, giving him a second chance at life, and propelling him on a journey of body, mind, and spirit that has become *THE SKIN I'M IN*.

The film is both intimate and expansive, traveling from Berlin to British Columbia, New Jersey to Japan, Kenya to Los Angeles, documenting the collaboration between Fox, Canadian First-Nations artist Rande Cook, and African-American tattoo artist Zulu to produce Fox's full back tattoo. The documentary uses this physical transformation as the departure point and thread for a story of bodily abuse, experimentation, and redemption.

It also creatively and thematically reveals the multiple selves that young gay men (and arguably all marginalized individuals) create to manage both their socially-demanded roles and their true personal desires. Fox shares a journey that integrates the often-contradictory personas into one messy, imperfect, but content "self."

The film is a powerful example of how the personal can speak to an evolving global social awareness, crossing boundaries to create a more integrated understanding of human experience. In a social-media culture where the once political act of self-expression has become a digital commonplace, the project asks there still space for the "I" and for "identity" to matter and to register as access points to larger sociopolitical understanding and social change.

Fox hopes that this film will impact others who have their own internal battles—be they around issues of sexuality, past trauma, creative frustration, addiction, or cultural ostracism—revealing that there is life, purpose, art, even momentary states of grace, beyond these cultural and private wars.

**Biography** Broderick spent several childhood years in Tokyo and his twenties between Berlin and Los Angeles, making his creative perspective markedly international. His award winning narrative, experimental, and documentary works have screened internationally—theatrically, on television, at film festivals, and online. *Tak for Alt: Survival of a Human Sprit* (1997) won the Dore Schary Award and received special recognition from the Academy of Television Arts and Sciences. *Love, Death, & Cars* (1999) premiered at the Palm Springs International Film Festival and aired on PBS KQED San Francisco. *Things Girls Do...* (2001) premiered at Outfest and continues to play and stream internationally. *I Knew Him* (2007) was a finalist for the Iris Prize, the world's largest prize for work representing or advocating for LGBT individuals and has been selected by RAINN.org as an official PSA campaign video. His most recent video *Home* (2009) premiered in Berlin at the Globians World and Culture Documentary Festival and continues to play the festival circuit. Fox's screenwriting work has won or received finalist and semifinalist nods in over 20 national competitions. He is also a professor of Media Arts and Culture at Occidental College, teaching courses in both theory and production. His book, *Documentary Media: History - Theory - Practice* is now out through Pearson Press.

**Gabrielle McNally** *Being Known Through the Interactivity of Documentary Performance*

In an era in which "being known" has become as easy as pushing two buttons: record and share, documentary interactivity has an opportunity to break down the wall/screen between the anonymous "sharer" and the friends, family, acquaintances, and strangers with whom the "sharer" shares.

All humans have fears, desires, and concerns about their fears, desires, and concerns never existing beyond their own perception of them. Thus, with more accessible technology, humans have begun utilizing the home video, the "video blog," the autobiographical film, etc. to connect to the world through showing and telling.

Technology and screens have given humans a way to expose ourselves without becoming physically vulnerable. The fact is that we humans are rarely intimate with each other face-to-face because of this technology.

Secret-sharing, story-telling, and soul-spilling as interactivity and performance creates a critical engagement of urgency lost in the isolation and personal experience of movie-watching. The ritual performance event invites a level of audience participation as well as an interactivity of “sharing” oneself that disappears through the projector/screen apparatus via eye contact, spontaneity, and lack of “evidence.”

Furthermore, based on the concept of “evidence” as containing the essence of a moment past, like celluloid, digital media storage, etc. it is possible, yet not necessary to create a tangible body of work based in documentary performance similar to documentary film. The tangible becomes not only the official record of the temporal, but also the official record of the individual’s subjective memory. But is that memory more important than the collective experience?

**Biography** Gabrielle McNally is currently pursuing an MFA in Film/Video Production at the University of Iowa, U.S.A. She graduated from Luther College in Decorah, IA, U.S.A. in 2009 with a B.A. in Art. She studies and creates autobiographical documentary video and live performance work. She shares herself completely in hope that her audiences will gain an understanding that every human has compelling stories and artifacts hidden inside him/herself to which other humans can relate. Her goal is a mutual understanding and growth of relationship amongst strangers and the unacquainted.

**Denise Ferris** *Celestial Spaces: representing absence, evidence and the beautiful failures of photography*

Using *Celestial Spaces* a series of ten large-scale paired photographs, I consider photography’s incapacity to offer significant understanding of life narratives. The title *Spaces* suggests just that, gaps in our interpretation and only a semblance of knowledge acquired through all the accumulated evidence I provide in the images. The first photograph in each diptych was taken on the Kiandra sites where, in the 1860s, Chinese goldminers lived and worked in the Snowy Mountains. The partner photographs show shards of ceramic bowls, pipes, cups and pots that have been unearthed at Kiandra over two digs by ANU archaeology students and staff.

Two ways of looking, the view and the close-up, disparate perspectives though formally reconciled, essentially forced together. There is a mismatch in their content and formal continuity. You may consider this a gap, which may not be filled through social knowledge, which holds only sparse recorded details of the daily lives of men who lived on these pictured sites. While my photographs acknowledge the Chinese miners’ presence and contribution to Kiandra’s place in history, my intention is that these images clearly display the photograph’s ineffectiveness in the transmission of certain understanding as Susan Sontag suggested, photographs fail. In view of the efforts by this photographic series to represent absence with evidence, my paper considers how the photographs of *Celestial Spaces* are constructed with intention to foreground the “failures of photography”, the medium alerting us to its own lack. The somewhat contradictory situation is that realistic landscapes and ceramic hard evidence should offer more, rather than depict their own lack of capacity to deliver greater understanding. While photographs are powerful, as we can see to acknowledge both their impact and their limitations is to understand photographs may not always hold the answers. However they are actually brilliant at posing questions.

**Biography** Denise Ferris lives on the Monaro, the high country of New South Wales. She has lectured at the School of Art ANU since 1987. Generated by intimate experience her photographic practice also examines broader social politics. In 2012 her recent exhibition *Celestial Spaces* was shown at Pingyao Photography Festival in China. Ferris’ photographs are in Australian public collections including the National Gallery of Australia, the National Library of Australia, the Australian War Memorial and Canberra Museum and Gallery as well as international collections including the District Six Museum, Cape Town and Nara City, Japan.

3:30pm-4:45pm

Panel 8C

SRWB Theatre  
Sometimes beyond words

**Chair: Roger Hillman**

**Thomas Ford and Alexander James** *Weathersounds: Words on Film*

Art occupies a paradoxical position in post-Kantian philosophy. On the one hand, aesthetic experience is seen as sensuous, affective, and in some sense beyond words. But on the other, aesthetic judgements are in principle universal; they are as formally all-embracing as communicative reason itself. So art is understood as on the way to universal rationality, but as also rooted in the material particularity of an individual body. It is this quasi-conceptual structure, the argument often runs, that allows artworks to foreshadow ideas that are not yet properly thinkable. Because aesthetic experience is almost conceptual but not quite, it can crack open the determinacy of existing forms of thought and experience to the unforeseen and the unspeakable.

Words have a contested position in this theory, because language is the medium of conceptual thought itself. Artworks that employ language as their medium (and this might be thought to include documentary film) risk collapsing their enabling aesthetic distance from conceptual thinking. This problem became unavoidable for us in our current project, a video work on clouds, breath and atmosphere. The scientific history of clouds intertwines words and images. The cloud names coined by Luke Howard in 1802, for example, were supplemented with photographic documentation of cloud types in the Cloud Atlas of Abercromby and Hildebrandsson. But clouds have also long been figures of nonconceptuality, of the mutability and transfigurations of the artistic imagination. So we're trying to shoot the unfixed, to capture what eludes capture. Words came to seem too definite, too forceful for our purposes, when set against the evanescence of vapour and the silence of the wind. But how much freer is an image?

We try to find our way through these questions of medium in a dialogue—part collaboration and part argument—between artist and scholar, image and word, percept and concept, art and philosophy.

**Biography** Dr Thomas H. Ford is an ARC postdoctoral fellow at the Humanities Research Centre, ANU. His current research focuses on the literary and aesthetic history of atmosphere in romanticism.

**Biography** Alexander James is a photographic and video artist based in Sydney. His solo exhibition *Weathersounds* opens at the James Dorahy Project Space in April.

**Nicolette Freeman** *"How the white man cans his voice" – Nanook, Pythagoras and a practitioner's perspective on acousmatic voice in documentary cinema*

On the flickering screens of silent cinema, intertitle cards punctuated images of a lover's proposal, a villain's threats, or of Nanook calling his family to disembark from his canoe. The orchestra played on and the audience imagined the intonation, accent, and emotive power of Valentino, Lugosi or Nanook's voice.

In ancient Greece, the pupils of Pythagoras heard their master's voice, but were denied his image, which was concealed by a screen erected before him. Pythagoras' students were known as the acousmatics, and Michel Chion, the French sound theorist, has popularised the term acousmètre to refer to the evocative power of the disembodied voice in cinema.

With the coming of 'talkies' and synchronous dialogue, Chion claims the cinema audience was denied the opportunity for acousmatic dreaming. In attending films with 'talking heads', the audience no longer harnessed their own imagination, in the same way.

Chion suggests the eventual introduction of off-screen, disembodied voices in 'talkies' somewhat re-ignited that opportunity. Mrs Bates' voice, heard from that room above the shadowy Bates' motel, conjured many possible figures.

Given documentary film's long tradition of disembodied narration, and off-screen, first-hand oral accounts, this paper furthers the existing study of voice practices in documentary film, and their relation to acousmètre, from a practitioner's point of view.

Furthermore, certain radiophonic documentary voice treatment techniques are examined, and their aptness in documentary film considered – in particular the use of multiple, overlaid, and unattributed voices.

At a time when silence, as a powerful creative force, is receiving considerable attention in documentary film theory, with much contemporary documentary practice allowing images to 'speak for themselves', or at least to present without voice-over commentary, this paper explores whether a rich vocal track, presented in concert with potent images, becomes too much for a documentary audience, and restricts their space to dream.

**Biography** Nicolette Freeman has combined a career as a professional cinematographer, documentary producer and director, and academic - currently holding the position of Senior Lecturer and Undergraduate Programme Convenor at the School of Film and Television, VCA, University of Melbourne.

**Carolyn Birdsall** *Documentary Sound History: Intermediality, Sound technology and the Modern City*

While many of the theoretical debates about documentary have tended to revolve around the indexicality of the film image, a number of scholars from the 1990s began to reflect on the question of documentary sound (Ruoff 1993; Corner 2002). Indeed, apart from camerawork, documentary's two most important film codes consist of commentary/voice and authentication through sound/music (Hattendorf 1999). Existing studies on documentary sound rarely extend their periodisation to prior to the 1960s, nor fully thematise sound-based narratives that are independent of the image track. For this reason, I propose to revisit the issue of documentary sound from an historical and intermedial perspective. Documentary photography and silent film are often described as developing a visual language for capturing the modern city and its inhabitants (Vogt 2001; Nichols 2001). However, there was no corresponding practice that documented urban sounds, given that technologies like the gramophone were primarily employed for recording speech and musical performance (Kahn 1994; Stangl 2000).

The establishment of both the sound film and radio broadcasting provide an opportunity to observe emergent sound-based "reality codes" from the late 1920s (Altman 1994). Several examples from British and German city documentaries across the 1920s and 1930s will provide cases for the cross-medial development of documentary sound. More specifically, this presentation will focus on the rhetorical potential developed for musical score and sound effects, and the staging of vocal performance and on-location recording. Methodologically, the focus on both radio and the sound film will help to identify overlaps and distinctions based on respective concepts of documentary, uses of mediated sound, and concepts of urban space. Through this approach, it is possible to trace the historical configurations of (urban) sound in documentary and the contested development of its codes, and, ultimately, pose a challenge to visualist definitions of documentary history.

**Biography** Carolyn Birdsall is Assistant Professor in Media Studies at the University of Amsterdam. Her publications and research interests are in the fields of media and cultural history, with a particular focus on radio, film and television sound, non-fiction genres and urban studies. Her monograph *Nazi Soundscapes* (forthcoming 2012) examines the significance of radio and sound systems in urban environments during Weimar and National Socialist Germany. Birdsall is also co-editor of *Sonic Mediations: Body, Sound, Technology* (2008) and *Inside Knowledge: (Un)Doing Ways of Knowing in the Humanities* (2009).

**4:45pm-5:30pm**      *Plenary*      Arc Cinema, NFSA

## **Annie Goldson** *Trauma and Translation*

Annie Goldson has been producing and directing award-winning documentaries, docudramas and experimental film/video for 20 years in the United States and New Zealand. Her best-known titles include *Punitive Damage*, *Georgie Girl*, *Elgar's Enigma*, and *An Island Calling*. All titles have also garnered major awards at international film festivals and have screened widely throughout broadcast outlets, including PBS, HBO, Channel 4 and Canalplus and through educational institutions.



Her most recent film *Brother Number One* premiered in the New Zealand International Film Festivals in 2011, screened at the Melbourne International Film Festival, and at IDFA in Amsterdam, amongst other festivals.

Annie

showed the film as an F4 master at AIDC in Adelaide and traveled with it to London and to New York after it was included in Human Rights Watch Film Festivals. The film has had a theatrical release in New Zealand, and one is pending in Canada. *Brother Number One* is represented by Cargo Releasing, NYC. Annie is also a writer and has published articles in books and journals such as *The Listener* (NZ), *Landfall*, *Screen*, *Semiotext(e)*, *Social Text*, and others. Her book *Landscape, Memory, Dad and Me* published by Victoria University Publications. Annie has also been director of the biennial New Zealand International Documentary Conference that has run since 1996, is a trustee of the New Zealand International Documentary Festival, DOCEdge and was the President of the Screen Directors' Guild of New Zealand for three years.

She received her PhD in Film and Television Studies from The University of Auckland and is currently a Professor at the Department of Film, Television and Media Studies at that institution. In 2006 she received an Officer of the New Zealand Order of Merit (ONZM) for services to film. Visit Occasional Productions to learn more about Annie's earlier films and for her most recent log into [www.brothernnumberone.co.nz](http://www.brothernnumberone.co.nz) She has also written extensive study guides which are available online. Her current film *He Toki Huna (The Hidden Adze)*, that was commissioned by Maori Television, is exploring New Zealand's involvement in Afghanistan.

5:45pm-7:50pm      *Plenary and Screening*      Arc Cinema

**Asako Fujioka** *introduces* **Fukushima; Memories of the Lost Landscape** (Matsubayashi

Yojyu 2011, 111mins)

Born in 1966, spent childhood years in New York and Duesseldorf, Germany. Works with YIDFF since 1993, after working in film distribution. Established the New Asian Currents program, a collection of films and videos by emerging documentarists from around Asia during the years 1995 – 2003. Organized three documentary film workshops with young Thai, Japanese, and Chinese filmmakers in each country 2009 – 2011. Selection committee and advisor for Pusan International Film Festival's Asian Network of Documentary (AND) Fund since 2006. Active in supporting Japanese films overseas. Freelances as interpreter and translator for international film affairs, bridging film cultures and audiences. Distributor of documentaries *Bingai* (2008 / China, directed by Feng Yan) and *Bilal* (2008 / India, directed by Sourav Sarangi) in Japanese cinemas.



8:15pm      *Conference Dinner*      Teatro Vivaldi Restaurant

## Friday 21st December

8:45am - 9:15am      *Registration*      Front Foyer, NFSA  
9:15am - 10am      *Plenary*      Arc Cinema, NFSA

**Jane Gaines**      *New Directions in Documentary Film Theory*

Jane Gaines, Professor of Film, Columbia University, specializes in documentary, historiography, and critical theory. Earlier she was founder and director of the Program in Film/Video/Digital at Duke University where she was appointed in the English Department and Graduate Program in Literature, 1982 – 2007. Author of two award-winning books, she is completing a third book on women in the silent film era.



She has published articles on intellectual property, documentary theory, feminism and film, early cinema, fashion and film, and critical race theory in *Cinema Journal*, *Screen*, *Cultural Studies*, *Framework*, *Camera Obscura*, *Women and Performance*, and the *Canadian Journal of Film Studies*. Most recently, her "Documentary Radicality" appeared in French translation in *Nouveaux indices du monte-aspects du documentaire contemporain*, edited by Jean-Luc Lioult.

## Panel Session Nine

10am-11:15am

Panel 9A

Arc Cinema , NFSA

Documenting China

**Chair: Dan Edwards**

**Dan Edwards** *“You Can’t Build on an Emptiness” – Jian Yi and the Creation of a Popular Chinese Documentary Movement*

Filmmaker Jian Yi (Super, Girls; Bamboo Shoots) has been a central figure in efforts to forge a popular documentary movement in China over the past decade. This movement has sought to take Chinese documentaries out of the realm of elite intellectual discourse, and instead legitimise individualised, popular memory and perceptions of contemporary Chinese society, through direct participatory strategies seeking to involve ordinary citizens in the creation of documentary films.

As the Communications Manager for the European Union Project on Village Governance in China, Jian Yi was responsible for bringing the legendary documentarian Wu Wenguang (Bumming in Beijing) into the initiative, which led to the creation of the Villagers Documentary Project under Wu’s supervision in 2005. This project saw Chinese farmers trained in the use of digital cameras so that they could document life in their villages, a daring move in a country where rural people have traditionally been excluded from any form of public discourse.

Building on his experiences with the Villagers Documentary Project, Jian Yi gave up a comfortable academic position in Beijing to set up IFChina Original Studio in 2009, in the remote town of Ji’an, Jiangxi Province. This area is rich in modern history – the Chinese Communist Party’s agrarian-based revolution started here in the early 1930s – but suffers from severe underdevelopment. Jian Yi created IFChina on the campus of Jinggangshan University with a view to fostering grassroots interest in the making and viewing of documentaries based on oral history. In a nation where history is always a highly contested and politicised terrain, IFChina’s attempts to record personalised stories from China’s recent past and incorporate these into film and theatre projects is not only brave—it’s virtually unprecedented.

This paper will discuss the activities of Jian Yi and IFChina Studio, and explore the democratic, participatory strategies behind the studio’s work. These will be set within the context of wider moves towards participatory strategies in China’s documentary world, and the exploration of China’s modern history through personalised testimonies that question, interrogate and undermine the totalising historical narrative propagated by the Chinese authorities.

**Biography** Dan Edwards is currently completing a PhD at Monash University (Australia) on recent developments in China’s independent documentary sector. Between 2007 and 2011, Dan was based in Beijing where he worked as a magazine journalist. Prior to living in China he was the Managing Editor of the Communications Department at the Australian Film Commission and the editor of the OnScreen section of RealTime arts magazine. He holds a Masters Degree (Research) in Film Studies from the University of New South Wales.

Dan’s articles have appeared in RealTime, Senses of Cinema, Metro, Meanjin, The Age, The Sydney Morning Herald, New Matilda, The Diplomat and Time Out Beijing.

**Muyun Liu** *The new Chinese documentary movement, temporalities, the human condition, and ecological consciousness*

Prior to the 1978 economic reform, China remained isolated from the international community. The astounding speed of development in the past four decades in China has catapulted the nation to second place in the world's GDP ranking. It could be argued that the widespread and enormous changes brought about by late industrialisation are comparable to the 19th Century European industrialism. Such extensive economic impact of the 'Open Door' policy is well publicised both by the Chinese and foreign media institutions, nevertheless, contemporaneous processes such as social, cultural and environmental changes are not provided with equal coverage in mainstream media. This thesis examines the recent and growing phenomenon of independent and private cultural practices of both grassroots digital video-making and professional documentary filmmaking that illuminate current social and environmental issues on a personal scale. The phenomenon of recording the daily realities of ordinary people and physical changes in both rural and urban areas are invaluable sources that provide a myriad of personal perspectives on the globalisation of capitalism.

Film scholars have named the phenomenon of independent digital video-making as the "new Chinese documentary movement" that highlights the human and environmental costs of unbridled economic development. I argue that with the advent of the Internet and the hand-held video camera, ordinary people are now empowered with an online public sphere to participate in public debates ranging from the demolition of old towns, the working and living conditions of internal rural-to-urban migrant workers, the changing dynamics of family relationships within rural families, the issue of gender equality, to environmental degradation. With more than 500 million Internet users in China, this thesis also investigates the reverse bottom-up cultural effects of video-blogging and independent documentaries. It could be argued that both professional and grassroots documentarians are arbiters of justice and public consciousness in the age of materialism.

**Biography** Muyun Liu is a second year PhD student in Screen Studies at the School of Culture and Communications, University of Melbourne. Muyun has completed an undergraduate degree in Law and Arts (Honours in Media and Communications) in 2010 at the University of Melbourne. She has worked as a sub-editor at China's Central Television Network's current affairs English program, 'Dialogue' for four months during the Beijing Olympics. Muyun also worked as a tutor for the subject Australian Indigenous Studies in 2011 at the university. Muyun's research area is in Chinese independent documentary filmmaking and the growing phenomenon of digital video-making culture in China. By undertaking an interdisciplinary approach in her thesis, she is able to draw on various schools of thoughts ranging from Griersonian documentary principles, Cinema Verite to Foucauldian analysis. In October 2011, Muyun delivered a presentation on 'Chinese documentary cinema's representation of temporalities in post-reform China' at the Chinese Research Study Group's Conference at the University of Melbourne. She has made a 15minute video film on Taiwanese culture after her trip to Taiwan in 2009 using the hand-held video camera.

## **Ying Qian** *When Taylorism met Revolutionary Romanticism: Documenting the Future in China's Great Leap Forward (1958-1960)*

In this paper, I explore the practice of documentary cinema during the Great Leap Forward (1958-60), when staging became more aggressive, and filmmakers conflated fantasy and reality in a practice of “documenting the future,” or “combining revolutionary romanticism with revolutionary realism.” By tracing the genealogy of cinema’s use in industry to labor management in the U.S.’s 1920s, and to Lenin’s borrowing of American motion study films and Taylorism when industrializing USSR, I bring attention to formerly neglected cultural linkages between seemingly separate camps of ideology, and argue that during China’s Great Leap Forward, cinema was an important medium for disseminating radical technological innovations, facilitating nation-wide drive for industrialization, and maintaining the persuasive power of the Utopian vision fueling the Great Leap Forward.

**Biography** Ying Qian is a post-doctoral fellow at the Australian Centre for China in the World, Australian National University. She did her doctoral studies in Chinese history, with a second field in film and visual studies at Harvard University, and has published extensively on Chinese cinema, visual art and cultural politics. She is completing a book on the history of non-fiction filmmaking in China’s Mao-era, and has also embarked on a new research project examining film production and exhibition in China’s multi-lingual and multi-ethnic border regions. Besides academic research, she is a film programmer, critic and filmmaker herself. Her film criticism has been published in newspapers and magazines in English, Chinese, Czech and Slovak. She was the founding curator for Emergent Visions, an independent documentary film program based at the Fairbank Center for Chinese Studies, Harvard University. Since arriving at ANU a few months ago, she has also started a monthly independent film program on the ANU campus. Her own documentary and short films have been exhibited and broadcasted in a number of countries.

**10am-11:15am**      *Panel 9B*      Theatrette , NFSA  
Otherwise Hidden

**Chair: Trish FitzSimons**

**Steve Kinnane** *Overtuning Prohibited Areas: The Coolbaroo Club – Reframing Urban Indigenous Documentary Narratives*

Background The Coolbaroo Club was an ABCTV (Australia) feature documentary that first screened in 1996. It was awarded the 1996 Human Rights Award for the Arts and various other industry awards. The documentary was unusual for its time as it was created during a period of intense interest in ‘remote’ Aboriginal life, politics surrounding native title, and the budding strains of academic debate that would come to be known as the ‘History Wars.’ Australians seemed preoccupied with the distant (pre 20th Century) past and its foundational influence on Australian identity and mythology. The country was also at odds with the potential impact of native title, drawing Indigenous historical and cultural narratives tied to country into the courtroom as never before. The Coolbaroo Club was a product of a rising tide of Indigenous witness and personal accounts of Australian history (spear headed by AIATSIS’ History Unit), yet unusual in a tide of anthropological and historical investigation of who could claim native title rights linked to the official arrival of common law in 1788. The film focused on the achievements of the Coolbaroo League, an Aboriginal (largely urban) run political organisation operating in the South West of WA from 1948-1962. It operated weekly dances outside the designated ‘Prohibited Area’ for Aborigines, lobbied for legislative change, addressed social issues including over representation in the prison system and deaths in custody, and also ran its own monthly broadsheet newspaper. The weekly dances, where people women were dolled to the nines in scrounged ball gowns, where men dressed to polished perfection in suits and ties, and where Aboriginal musicians performed hits by Nat King Cole and the Platters, seemed at odds with the political movement, and yet the two were mutually dependent. Likewise, the making of this documentary at a time when legal knives were being drawn over remaining and continuing Aboriginal traditions and customs, seemed to many to be, quaint.

Many saw the period of groups such as the league as a time of duped assimilated Aboriginal people. Likewise; cool, sassy, shabby-sheik, or poor and marginalised urban Indigenous experience and expression of inner Sydney, Brisbane and Melbourne seemed at odds with a daggy old dance club in Perth. Yet, the film was widely embraced across a spectrum of Aboriginal community life, welcomed for its honest and heartfelt witness accounts of Aboriginal life, aspirations, political agitation and engagement (integration within an ideal of equal yet unique footings) with the mainstream.

This paper will explore the tensions, competing ideas and projected ideals of what constituted 'real' Aboriginal experience in the early 1990s as Australia fumbled the complex, unique, and particular regional realities of contemporary Aboriginal life, rights and aspirations. It will do so through an examination of similar tensions present during the 1950s and 1960s as Aboriginal groups such as the Coolbaroo League attempted to achieve equal rights, provide a better deal and quite simply, a place to express yourself within a largely hostile mainstream culture. The resonances occurring between the reluctance to acknowledge complex Aboriginal identities and community existence will then be compared to contemporary debates surrounding Indigenous engagement with the mainstream and the continuing tension between complex realities of Aboriginal life and the expectations (mainstream) and caution (largely Indigenous) surrounding what constitutes assimilation and what constitutes equal and complex engagement with the mainstream.

**Biography** Steve Kinnane has been an active researcher and writer for more than 20 years as well as lecturing and working on community cultural heritage and development projects. His interests are diverse encompassing Aboriginal history, creative documentary (both visual and literary), tensions surrounding the ideal of sustainability, and the complex relationship between individuality, community, sense of place and the belonging.

**John Hughes** *History-Politics=Nostalgia: Filmmakers Co-Operatives in Australia 1968-1986.* The mid sixties generated a new 'underground', 'experimental' cinema around the world; artists, activists and filmmakers organised filmmaker's cooperatives in Sydney, Melbourne, Brisbane and elsewhere supporting self-managed production, distribution and exhibition. The Australian avant-garde, The New Left, the 'spirit of '68', land rights, 'identity politics', feminism, gay and lesbian liberation, environmentalism, the American war in SE Asia and censorship all played their part in lively, contested ambitions for independent film and video.

The co-ops involved at least two generations of Australian cinema's most notable directors, writers and producers. The ideas and works emerging from artists and activists were alive and kicking but had very limited means of reaching their audiences; television, commercial cinema distribution and the authoritarian values of 'the establishment' blocked their path. As government reform began to support local production new conflicts emerged between the community-based cooperative movements and the managerial intentions, taste and style of centralised bureaucracy.

The Co-ops changed radically during their lifetimes, charting a transition from the 1960s avant-garde, through issue based documentary advocacy to critical engagement with a market driven film industry. By the mid 80's the community-based cooperative movements clashed with government policy informed by neo-liberal ideologies; this and the reconfiguring of independent filmmaking more generally led to the Co-ops' demise. While the contexts and practices of Australian documentary then and now are radically different, continuities of values, control and dissent are discernable and productive for contemporary debate about the state of documentary in Australia today. The paper will outline work-in-progress for a proposed film (a Filmmakers' Cinema) on these questions currently in development with John Hughes and Tom Zubrycki.

**Biography** John Hughes' filmmaking over a number of years, mainly documentary, mainly Australian, has combined with jury duty (IDFA Netherlands 2001, Pacific Meridian, Russia, 2004, FIFO Tahiti 2011) advocacy, teaching and commissioning (SBS Independent 1998-2001). Recent projects include *Indonesia Calling: Joris Ivens in Australia*, 90 minutes, 2009; ABC On-line with Film Australia: [www.abc.net.au/aplacetothink/#watch/](http://www.abc.net.au/aplacetothink/#watch/); *The Archive Project*, 98 minutes, 2006. New documentary work in development: *Love & Fury*, and *A Filmmakers' Cinema* (with Tom Zubrycki). JH participated with VE 2011 (New York) with a paper on *Joris Ivens' Indonesia Calling* (1946), and VE 2000 (Brisbane) in conversation with Michael Renov.

**10am-11:15am**      *Panel 9C*      SRWB Theatre  
Psychoanalysis and Documentary  
**Chair: Gino Moliterno**

**Agnieszka Piotrowska** *Transference and Ethics in Enemies of the People* (2009)  
*Enemies of the people* (2010) directed by Rob Lemkin and Thet Sambath was broadcast in the UK in July 2011 on More4 (under a different title (Voices from the Killing Fields) to enthusiastic press reviews, having won a number of high profile awards globally, including the Special Jury Prize at Sundance 2010. The film features the relationship between the filmmaker Thet Sambath and Pol Pot's number 2, Nuon Chea.

My paper, part of my doctoral thesis, will analyse the film from a psychoanalytical perspective. I will also investigate the film's ethical dilemmas. I start with a discussion of Lacan's four discourses: that of the master, the university, the hysteric and the analyst, as relevant from the point of view of the production of meaning in a documentary encounter. Elizabeth Cowie in her latest book *Recording Reality, Desiring the Real* (2011) points out that 'as spectators, we address the documentary with our desire, demanding knowledge: we want it to know the world for me and, therefore, know me. It is a demand for identity. Knowledge is sexy. (Cowie 2011:103)

I will argue however that the perception of the spectator of that meaning and/or knowledge depends largely on the position the filmmaker adopts in her encounter with the other who is the subject of the film: we observed this in Lanzmann's *Shoah* (1985) or another film about Cambodia made by a Japanese/American filmmaker Stephen Okazaki entitled *The Conscience of Nhem En* (2008). I will then attempt to show how a documentary film can be theorized as a Lacanian 'sinthome', which in part echoes Freud's and Lacan's own earlier ideas on sublimation( see for example Lacan 1999:87).

We are told early on in *Enemies of the People* that it is the filmmaker's obsession, which drives this project. That desire leads him to commence a 10 year mission to find the killers first and then learn on camera as much as possible about them, their motives for the murders and the exact forms these have taken. In order to achieve this goal, Sambath does not hesitate to conceal his true motives from those whom he tracks down.

The paper will use Lacan's Seminar XIII about 'sinthome' to try and analyse the filmmaker's obsession as well as examine the ethical implications of obtaining speech by deception, which is what Sambath did do in the project.

I will look at the role of 'transference' in the encounter and proposition that the speech always has to come freely. And if it doesn't – there is an unacceptable violence at the heart of it. Maurice Blanchot in his *Infinite Conversation* (1993) touches upon this almost unspeakable notion of the link between language and torture (and he is mentioning it in passing as 'these things can only be said in passing'(Blanchot[1993]2008 :42): 'Torture is the recourse to violence – always in the form of a technique – with a view to making speak. This violence, perfected or camouflaged by technique, wants one to speak, wants speech '( Blanchot 2008: 43) (my emphasis)

Once we somehow excuse this ‘forced speech’ or ‘forced testimony’ for whatever reason, the path is open towards real horrors of people being made to speak in various contemporary chambers of torture all over the world – where, according to the executioners, torture is but a necessary evil used for the good of us all. There seems a chasm of difference between an enthusiastic filmmaker and the apparatchiks of various systems and yet therein lies a profound obscene danger of Lacanian ‘not giving up on one’s desire’ – because on occasions one simply must give it up. These are very difficult questions, which demand continuous interrogation.

**Biography** Dr Agnieszka Piotrowska is an award winning documentary filmmaker and a theoretician. She has been nominated for 3 EMMY’s, as well as other international prizes such as, for example, the Best Film at the Fred Wiseman’s Master Class at the Dublin Film Festival for her film *THE BIGAMISTS* (2005). In the recent years she has been best known for her controversial film about women who fall in love with objects not people entitled *MARRIED TO THE EIFFEL TOWER* (2009) which has been shown in more than 40 countries both on television and at festivals. She has recently been awarded a Phd from the Psychosocial Department at Birkbeck College University of London, dealing with Psychoanalysis and Ethics in Documentary Film. She is Senior Lecturer in Media Arts at University of Bedfordshire.

**Nicholas Muellner** *This Photo Book Has No Pictures (A Visual Documentary of Psychoanalysis)* This paper interrogates the relationship between psychoanalysis and photography from an unlikely perspective. Over the past two years I have conducted extensive interviews with psychoanalysts and psychiatrists, seeking to understand and document the invisible visual content of their work with patients. These interviews begin with the seemingly straightforward question: what do you see in your imagination when your patients talk to you? From this starting point, I have accumulated both a catalog of detailed visual descriptions – verbal pictures – from the therapists’ imaginaries, and a series of often revealing narratives about the interpretive efficacy and challenges of these images within psychoanalytic work. Thus, the material of this visual documentary is a collection of photographs without pictures: a portrait of a process that is both image-driven and innately immaterial.

My interviews have consistently reflected that, in the process of visualizing what patients tell them, analysts must not only interpret, but invent. In this important, but often overlooked sense, psychoanalysts, like documentary photographers, are image-makers in pursuit of revelation. The criteria for evaluating documentary images have always been based in a discourse of direct description: which picture tells the most, and is the truest? In practice, the wish for an aesthetic power, articulated in a culturally delineated language of form-as-narrative, most often overwhelms the desire for information. In psychoanalytic work, however, the power of the image, as processed through ideas of condensation and displacement, tends to explicitly value affect over representational fact. After all, to read a dream image literally is the work of amateurs and mystics, not psychoanalysts.

This paper asks two inextricably linked questions:

- What can the psychoanalytic production of mental images, as passed between patient and analyst, tell us about the possibilities of the documentary image?
- How do the visual languages of photography and cinema, through which we so often see the world, construct and constrain the aesthetic and formal vocabulary of our mental lives, and what can its syntax teach us about psychoanalytic work?

**Biography** Nicholas Muellner is a writer, photographer and curator based in central New York. His work across a range of disciplines and practices considers the poetics of representation as a conduit between political understanding and personal experience. His most recent textual and visual book projects focus on autobiographical narrative and the place of photography within that practice. These include *The Photograph Commands Indifference* (A-Jump Books, 2009), and *The Amnesia Pavilions* (A-Jump Books, 2011), which was selected as a top photo book of 2011 by Time Magazine. He has given readings at PS1 and Union Docs in New York, and at numerous venues in the United States and Europe. His work has been supported by a MacDowell Colony Fellowship, as well as grants from the Trust for Mutual Understanding and CEC Artslink. He teaches photography and critical studies at the Park School of Communications, Ithaca College.

**Joanna Callaghan** *On Screen, on the couch: Jacques Derrida's The Postcard*

In referring to Jacques Derrida's writing on truth, fiction and Lacan, Michael Renov states "truth ...demands the detour through fictive constructs" (1993:6). The notion of truth arriving from a movement through imagination sits entirely appropriately in relation to the book *The Post Card* written by Derrida. It is a precise example of 'hidden' relationships based on real situations and events presented in a fabricated exchange of love letters. What might appear as a thinly disguised confession is complicated by considerations of language, psychoanalysis and autobiography. As a work of philosophy the text is engaged with a fundamental issue of communication and representation and subjected to deconstructive practice.

What then is required of a film which seeks to represent this deconstruction? That is to represent that which makes representation itself a problem? One strategy might be to question the nature of filmic construction through the elements that comprise it. Through layering, re-layering, de-layering of visual and aural elements and rendering narrative at the service of technique, a notion of deconstruction might be engendered. However, any filmic response will undoubtedly fail in some aspect of this task, since like Derrida's postcard, filmic meaning circulates, arriving in various contexts independent of the intention of its originator(s), and open to misreading and radical indetermination by those who receive it. This is exactly the nature of practice led research; intention, outcome and reception are often bafflingly different and indeed must be.

In 2012, I was awarded a UK Arts and Humanities Research Council grant to undertake a filmic counter signature to *The Post Card*. In this paper I will present my research in progress and show clips from the film.

**Biography** Joanna Callaghan is a filmmaker and a Senior Lecturer in Video Production at the University of Bedfordshire. She sits on the executive of the Media, Communication and Cultural Studies Association (MeCCSA) as Chair of Practice. Since 2003 she has been making a series of films as part of the research project 'Ontological Narratives' each addressing a philosophical idea. Recent work includes the documentary "I melt the glass with my forehead" an analysis of the state of higher education in the UK featured in Times Higher Education. She has curated screen based programs including international touring project Artists vs Hollywood and has organized symposia on practice led research. Joanna has worked as a director, producer and journalist in film, TV and radio in France, Australia and the UK.

## Panel Session Ten

11:30am-12:45pm Panel 10A Arc Cinema , NFSA

Pathways

**Chair: Catherine Summerhayes**

**Jeff Doring** *Screening and Skype Session*

GWION - artists = Wunan - law

To make their successful native title claim Ngarinyin munnumburra or law experts decided to record visible evidence of the origin of The Wunan, complex laws of land and inheritance which was first recorded in the ancient Gwion rock art of the Kimberley plateau. In 1992 their Pathway Project was Initiated at Alyaguma gorge beneath the Guloi plum tree icon the traditional visual metaphor for education, when they directed Jeff Doring to record evidence visible on their dulwan ni mindi or pathway of knowledge.

Art is both residue and resonance of human history, accordingly the photographic evidence and verbal testimony of the Pathway Project was only recorded under the supervision and direction of Ngarjno, Ungudman, Banggal and Nyawarra who spoke before their rock art heritage.

“We only gotta little time us older people, and when older people go, we got it already in a book or film.”

Nyawarra

Their voices being the invisible but crucial narrative evidence that supports the visible, they only filmed testimony at the location of ancestral evidence e.g. arrangements of stones as diagrams of historical events and positions of participants such as the original and seminal Wunan conference at the stone table at Dudu.ngarri. Their Pathway Project has revealed history preserved by the Gwion rock art tradition which clearly demonstrate that Wunan Law was the primary motive for painting these social figures as graphic legal documents - probably the first society recorded in the world. In future their evidence must eventually change our knowledge of the history of Australia and humanity.

The first 20 years of the Pathway Project experience spans the media evolution from 16mm film to websites and confronts many issues around editing and exhibiting aboriginal intellectual property and uses two crucial aspects of documentary film - listening and being there.

**Biography** Jeff Doring ( b.1942) is an artist associated with the sandstone bush of Sydney who has directed three films. First was the feature length observational documentary “TIDIKAWA AND FRIENDS” recording independant Papuan culture in 1971. Awards followed for A.F.I best Documentary, Sound and Color Cinematography, and American Film Festival Gold Award for best documentary and shown in Cannes 1973 for En Certain Regard. Then “MORRIS LOUIS - RADIANT ZONES “ 1983 an abstract painting film without moving image. The ongoing Pathway Project documentary media archive began in 1992 to record visible evidence for the native title achieved in 2004 and presented WUNAN, WANJINA , GWION on triple, double and single screen installations as “NGARINYIN PATHWAYS DULWAN” for the premiere of ACMI screen exhibitions in Melbourne 2001.

## Threads and the Women in Documentary

**Chair: Beth Taylor**

**Gail Vanstone and Carolyn Steele** *A Stitch in Time: Interactivity and Feminist Activism*

We propose a discussion of how interactivity may be harnessed to further feminist activism. Our presentation unveils a project designed as an interactive gallery installation, a digital quilt, a meditation on the creative tension between politics and history and an invitation to engage in epistemological self-examination. Fracturing images from feminist documentary films, we crafted our ‘quilt’ capturing women’s ideas, reconfiguring them for audiences today. At Visible Evidence XVII, 2009, we presented a proof of concept film, featuring a test audience building a ‘quilt’ from actual digitized quilt pieces. While we gained insights into how an interactive interface creates a rapprochement between women’s voices from the past and present, the process was unhappily constrained, the audience forced to manipulate content prescribed by the interface designer.

Our project introduces a fresh stage of production of the ‘quilt project’. Congruence between the interface and its thematic contents is not only esthetic; it is deeply implicated in the integrity of the interactive project. We ‘open up the database’ enabling ‘interactants’ to reconfigure the documentary segments and contribute their own material into the database, incidentally exploring Tara McPherson’s question, “How do you ‘feel’ an argument in a more immersive and sensory-rich space?” If issues of empowerment, choice, the ability to shift position, perspective or resist ‘traditional’ pathways are components of a feminist conversation, our project aligns with Jaishree K. Odin’s approach to hypertext and ‘the female imaginary’ - hypertextual strategies open up narrative space for new stories to emerge. Appropriating Canadian poet Dionne Brand’s credo ‘no language is neutral’, we argue that no interface is neutral. Ours has the potential to empower ‘interactants’ to speak, authoring and ideally furthering our activist intention in ways unique and deeply personal now.

**Biography** Gail Vanstone, Associate Professor, Department of Humanities (Culture & Expression Program) at York University, Toronto, Canada is the author of *D is For Daring*, a feminist cultural history of Studio D of the National Film Board (1974-1996) and a four-minute digital documentary *Remembering Miriam* (1994). Specializing in Canadian cultural production, Vanstone is currently compiling a digital archive of filmmakers, producers, technicians and other key players associated with Studio D.

**Biography** Carolyn Steele is a doctoral candidate in the Graduate Faculty of Communications and Culture, York University where she specializes in interactive interfaces and documentary film. She currently teaches courses in interactive media and the Digital Humanities.

**Amanda Ravetz and Ant Riviere** *Mr. Dedman's Victory Suit – a study in improvisation in an archival context*

This presentation reports on research conducted as part of a Scholars' and Artists' Residency at the National Film and Sound Archive (Canberra) during November and December 2012. As an artist and a visual anthropologist, our residency deploys textile art and observational filmmaking in an investigation of improvisation and make do and mend. Archival documentation of WW2 austerity measures provides particularly fertile ground for the study of improvisation as at this time everyday improvisations - 'making do' - were undertaken in unusually self-conscious ways.

The residency takes as its starting point an NFSA WW2 film in which Mr Dedman, the Australian Minister for War Organisation and Industry, models a single breasted suit made of wool with no trouser turn ups, sleeve buttons or waistcoat, in order to demonstrate savings on materials and labour time. In this and other examples held at NFSA, improvisation is explicitly mobilized, talked about and demonstrated to a mass audience.

Referencing anthropological and philosophical thinking on improvisation the presentation will consider the degree to which practice-based research in an archival context can illuminate one of the fundamental questions that interests anthropological and artistic researchers – how new ideas, knowledge and experiences are formed.

Our presentation will be accompanied by an NFSA-supported exhibition of textile work, together with archival film and new video work relating to the research.

**Biography** Amanda Ravetz is Research Fellow at the Manchester Institute for Research and Innovation in Art and Design at Manchester Metropolitan University, UK. She received her BA in Fine Art (Painting) from the Central School of Art and Design in 1981, and her PhD in Social Anthropology with Visual Media in 2001. For her doctoral research she carried out ethnographic fieldwork in northern England, resulting in a study of sensory knowledge and the invention of place. In 2001 she was appointed to a Lectureship in Visual Anthropology at the University of Manchester and in 2004 won a three year Arts and Humanities Research Council Fellowship in The Creative and Performing Arts, taken at Manchester Metropolitan University. Her book *Observational Cinema* (with Anna Grimshaw) was published by Indiana University Press in 2009 and her edited volume about collaboration and modern craft (with Helen Felcey and Alice Kettle) will be published by Berg in 2013.

**Biography** Ant Riviere has a background in ceramics and textiles. She makes one off pieces, working with remnants from family life which have become precious through association and memory, things that have exhausted their first life but which retain their bonds and attachments. The work involves improvising with available materials to mend, patch and transform, while acknowledging the importance of traditional craft practices. She is particularly interested in the details: buttons and button holes, facings and labels, the worn, faded and stained areas, and the way the minute details of print and cloth construction appear differently when the fabric is cut and twisted. These textile markers narrate a history of careful mending, making do and domestic crafting.

Amanda Ravetz and Ant Riviere have collaborated on two previous films and are sisters.

### **Barbara Evans** *Intrepid Women – Explorations in Early Documentary Film*

This paper will examine the work of little-known early women documentary filmmakers whose desire to record the everyday lives of people led them, in the early part of the 20th century, to explore subjects and regions as diverse as the deep south of the United States, the unemployed of working-class Glasgow and the far-flung reaches of the Arctic.

As early as 1927, Isobel Wylie Hutchison (1889 – 1982), a Scottish botanist, writer, poet and Arctic explorer, travelled to such distant northern locations as Greenland, Iceland and Alaska, documenting, with an ethnographer's eye, the daily lives and rituals of the inhabitants. In 1932 she was awarded the Royal Scottish Geographical Society's Fellowship Diploma in 1932 and was made a Fellow of the Royal Geographical Society of London in 1936, a measure of the respect in which her work was held.

The American Zora Neale Hurston (1891 - 1960), the first black woman to graduate from Barnard College, was a protégé of Franz Boas, widely regarded as the “father” of modern anthropology. A fellowship arranged by Boas allowed Hurston to travel throughout the rural southern United States to document the disappearing folklore of the South, with “a camera and a pearl-handled revolver”, in her hand, becoming one of the most prominent ethnologists of African-American culture of the time.

Violet Neish (born 1912), a graduate of the Glasgow School of Art and contemporary of Norman McLaren, made a number of documentaries focusing on subjects as varied as a pro-Nazi demonstration in Austria, an observational piece on an instructional centre for unemployed youth in Glasgow (1937) and an artisanal pottery works in Somerset, whose intimacy and attention to detail can be usefully contrasted to the hyperbole of the Grierson/Flaherty production *Industrial Britain*.

The paper will also include a brief contextualization of other documentary work of the period and discuss how the focus and work of these early women filmmakers may be differentiated from the majority of work being produced at the time. The paper will be illustrated throughout with relevant clips from the women’s films.

**Biography** A graduate of the University of British Columbia and the British National Film and Television School, Barbara Evans has worked as a director, producer, writer, researcher and editor. She has worked in the UK for educational television, the BBC and ITV and was a founding member of the London Women’s Film Group and the British Newsreel Collective. In Canada she has worked as an editor for the National Film Board on such films as *Wonderland*, a documentary about land use in British Columbia, and *Bitter Medicine*, a film on the history of medicare, originally broadcast on CBC’s *Quarterly Report*. She has also edited a number of independent documentaries as well as the feature films *Latitude 55* and *Walls* and was editor of the Atlantis Films-National Film Board co-production, *To Set Our House In Order*. Barbara Evans directed the National Film Board film *Prairie Women*, a history of the farm women’s movement on the Canadian Prairies. *Prairie Women* won the 1987 Golden Sheaf Award at the Yorkton Film Festival for best documentary film over 30 minutes. In 1989, she completed *In Her Chosen Field*, a documentary on issues facing contemporary farm women, for Studio D of the National Film Board and the Federal Women’s Film Programme. *In Her Chosen Field* has received numerous awards, including a Golden Sheaf Award, a Blue Ribbon at the American Film and Video Festival, a bronze Chris award at the Columbus International Film and Video Festival and a MediaWatch Television and Public Affairs Award for the positive representation of women. Barbara Evans has also produced and directed *Now That We Are Persons*, a video celebrating the 60th anniversary of the Persons’ Case and *Jessie’s Albums*, the story of a farm woman who documented her life through photographs in the early years of the 20th century. In 2001 Ms. Evans completed *A Heaven on Earth*, a feature-length documentary on the Co-operative Commonwealth Federation, covering the years from 1933 to 1944. In progress is a personal, experimental film based on her grandfather’s writings describing his experiences growing up among members of the Sto:lo first nations in the Fraser Valley of British Columbia at the end of the 19th century. Barbara Evans is also conducting research on early women documentary filmmakers including Evelyn Spice, Marion and Ruby Grierson and Jenny Brown Gilbertson. Since 1990 she has taught in the Department of Film at York University where she is an Associate Professor and has served both as Graduate Programme Director and Department Chair.

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11:30am-12:45pm Panel 10C SRWB Theatre

Documentary Practices: Four Case Studies in Cross Cultural Subject/Filmmaker Negotiations

**Chair: Janet Merewether**

This panel offers four documentary case studies by practitioner-scholars reflecting on the complex relationship between documentary author and subject from different cultures. Australian documentary filmmakers Janet Merewether, Andrew Sully, Maree Delofski and Tom Murray interrogate their varied modes of engagement with subjects residing in Japan, the Arctic Circle, East Timor and Arnhem Land. Production contexts for these case studies sit within the academy and both inside and outside the editorial, stylistic and thematic constraints of an Australian industrial broadcast model. Focusing on how the rhetorical strategies employed in these films may differ from the ethnographic and the journalistic, they discuss some ethical questions arising in this process and consider whether it can really be argued that reflexive, participatory or performative working partnerships work to transcend the ethical dilemmas relating to subject agency and representation. What is the status of the outsider's camera-eye, filtered as it is through prisms of race, gender, class etc? The question of spoken language is also pertinent to this discussion as is the status of the subject's language in relation to the filmmaker's. Can we comprehend a subject's choice to use English as a lingua franca in addition to their Sámi, Japanese, Tetum or Yolngu Matha as a political strategy, perhaps aimed at disseminating specific cultural, social and regional knowledges at a non-local, international level?

**Janet Merewether** *Innovative approaches in cross-cultural filmmaking: the creative collaboration between Sámi subject and Australian director in Janet Merewether's Arc Circle*

**Biography** Dr Janet Merewether is a Sydney-based filmmaker with a distinct creative practice who is a Lecturer of Screen Production at Macquarie University. Her film, digital art and documentary works have won numerous Australian and international prizes including ATOM, IF and AFI awards, and have enjoyed retrospectives in Taipei, Berlin, Boston and Australia. She has also designed motion graphics and titles for numerous Australian documentaries and feature films including *The Boys*. Janet has published and presented on women's and experimental screen arts, innovative documentary, as well as non-normative sexuality, embodiment, genetics and family structures, recently focussing on the subject of single mothers by choice. Her feminist documentary films reflect how reflexivity and hybridity, through the interrogation of 'objectivity' and fixed definitions of history and culture, can contribute to a documentary filmmaker's 'signature' or 'authorial voice'. Recent articles have been published in *SCAN*, *Hecate* and *Somatechnics* journals. Conference papers include *Somatechnics*: Macquarie University 2009, *The Mother and History*: University of Queensland 2009, *Representing Motherhood*: Ryerson University/MIRCI Canada 2010, the Australian Institute of Family Studies Conference Melbourne 2010, *Mothers on the Margins* UQ 2010, *the Unacceptable conference* Macquarie University 2011, *Expanding Documentary* AUT Auckland 2011. Documentaries commissioned by SBS television include *Jabe Babe - A Heightened Life* (2005) <http://girlproductions.com.au> and *Maverick Mother* (2007) <http://www.maverickmother.net>.

**Maree Delofski** *Documentary reflections: re-presenting the other in a cross cultural encounter*

**Biography** Dr Maree Delofski is a filmmaker teaching in the Department of Media, Music, Communication and Cultural Studies at Macquarie University. She commenced filmmaking in the UK with the film workshop Cinema Action. She has published on documentary and her films have been nominated for, and won, several international awards as well as screening at national and international festivals and on television. They include *Philippines my Philippines*, *A Calcutta Christmas*, *The Trouble with Merle*, *Tanaka-san will not do Callisthenics*.

## Andrew Sully *Documentary Practices: Evidential and Expressive*

**Biography** Andrew Sully is a PhD candidate in the department of Media, Music, Communication and Cultural Studies at Macquarie University. Andrew is an award winning documentary writer and director. He recently completed the documentary *Anatomy of a Massacre* for ABC TV about a forensic investigation in East Timor to find the missing protestors from the Santa Cruz Massacre. Andrew's earlier documentary work includes the ABC TV series *East Timor - Birth of a Nation*, *Once Were Monks* (SBS TV), *Feral Peril* (ABC TV) and the theatrically released *Hell Bento!!*, *Uncovering the Japanese Underground* (SBS TV). He was also a director on the documentary series *Suspicious Minds*, *Forensic Stories from the Coroner's Office* (Channel Nine), *Dave in the Life* (SBS TV) and *The Two of Us* (SBS TV).

## Tom Murray *Sharing stories across cultures*

**Biography** Dr Tom Murray is a filmmaker and lecturer in the Department of Media, Music, Communication and Cultural Studies at Macquarie University. Tom's films have won both national and international recognition and awards including the NSW Premier's History Award and the Australian Directors Guild Award for Best Documentary, and have screened at festivals throughout the world including the Sundance Film Festival and IDFA Amsterdam. These works include *Dhakiyarr vs the King*, *In My Father's Country*, *Two Brothers at Galarra*, and *Love in Our Own Time*.

12:45pm-2pm

Lunch

NFSA Courtyard

12:55pm-2pm

Screening

Arc Cinema

George Stony Films

**introduced by Brian Winston**

**You Are On Indian Land** (George Stony 1969, 37 mins)

**VTR ST Jacques** (George Stony 1969, 27 mins)

## Panel Session Eleven

2pm-3:15pm

Panel 11A

Arc Cinema, NFSA

Between video, art and Yolngu ritual: Miyarrka Media and the aesthetics of collaborative image making Miyarrka Media

**Jennifer Deger and David Mackenzie**

**Biography** Jennifer Deger is an anthropologist, filmmaker and founding member of Miyarrka Media. Currently an ARC Future Fellow at the Australian National University, she has worked with Yolngu in Australia's northeast Arnhem Land on collaborative video and art projects for almost twenty years. This practice-based research explores potential of new media to creatively mediate, and refigure, the spaces of the intercultural. Deger has published widely on Yolngu visual culture, experimental ethnography and indigenous aesthetics including her book *Shimmering Screens: Making Media in an Aboriginal Community* (University of Minnesota Press, 2006).

**Biography** David Mackenzie is a film maker and video artist who works independently and collaboratively across a broad range of media projects. His video installation and video screening works have been exhibited both nationally and internationally. David's body of work crosses the genres of art, ethnographic film, documentary and experimental participatory media. He has worked collaboratively on major video installation projects including theweathergroup\_u at the 2008 Sydney Biennale and the Museum of Contemporary Art, Sydney (2010) and with artist Susan Norrie on Havoc (2007, Venice Biennale). David is currently working on a documentary project in East Java and several ongoing art and documentary projects with Indigenous groups in the Kimberley and Arnhem Land. He is a founding member of theweathergroup\_U and Miyarrka Media.

**3:15pm-3:30pm**

*Afternoon Tea*

NFSA and SRWB

**3:30pm-4:15pm**

Plenary

Arc Cinema, NFSA

**Brian Winston** *'George gave me the camera, of course: 'Remembering Stoney*

Brian Winston, the Lincoln Chair of Communications, started his career in 1963 on Granada TV's long-running news documentary film series *World in Action*. In 1985, he won a US prime-time Emmy for documentary scriptwriting (for WNET, New York). He wrote the script for the feature documentary, *A Boatload of Wild Irishmen* (2010) on the life of Robert Flaherty. Winston has taught, among other places, at New York University film school and the UK National Film & Television School. His writing on documentary includes *Claiming the Real II*, *Fires were started...*, *Lies, Damn Lies and Documentaries*. The BFI Companion to Documentary, which he has edited, is currently in preparation.



**4:15pm-5:15pm**

*Screening*

Arc Cinema, NFSA

**Manapanmirr, in Christmas Spirit**  
(Miyarrka Media 2011, 60 minutes)

**6pm-7:30pm**

*Closing Drinks*

NFSA Courtyard

**8:15pm**

*Sunset Screening*

NFSA Courtyard

**Cats Vanish, Grins Lingers: A Chris Marker Tribute Pt. 2**

**4:30pm, Saturday 22nd December**

*Post Conference Screening*

**The Sound of Waves** (Hamaguchi 2011)  
Arc Cinema, NFSA

**The End.**

**Thank you.**

*To our fantastic guest speakers and delegates, thank you for coming.*

*To Canberra Centre for their kind donation.*

*To our wonderful caterers at Teatro Vivaldi.*

*To Quentin Turnour, Adam Blackshaw, Tracey Langner and the NFSA team.*

*To the College of Arts and Social Sciences, ANU and University House.*

*And finally many, many thanks to our conference volunteers Elle Brodie, Chris Clarke, Larissa Cook and Vivien Silvey.*