

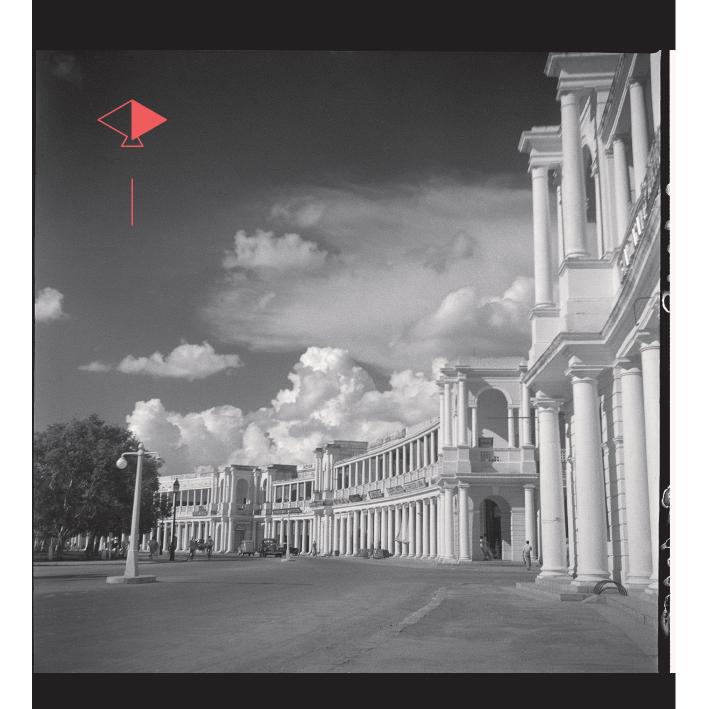
CONFERENCE DECEMBER 11-14, 2014





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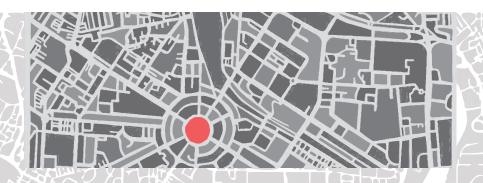
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11TH ▶ 14TH DECEMBER, 2014

Visible Evidence has been one of the most influential conferences for film and media professionals all over the world. Visible Evidence is a "collective" in the best sense of the term—representing a wide and interdisciplinary range of global documentary scholarship—and has become the annual traveling event attended by film and media scholars, critics, filmmakers, film programmers, curators, and other professionals involved in the study and practice of documentary film and media. Visible Evidence today has a membership of nearly nine hundred, spread over a large part of the globe.

The first *Visible Evidence* Conference was held at Duke University in 1993 under the inspiring organizational vision of documentary scholars Jane Gaines and Michael Renov. After that it was held biannually for the first few years and then soon became annual and international in scope with conferences held in Los Angeles, New York, Istanbul, Stockholm and Canberra, among other cities. For the first time the *Visible Evidence* conference, now twenty-one years old, will be held in the global south in Asia, in New Delhi, India. The conference is co-hosted by Jawaharlal Nehru University (JNU) and Jamia Millia Islamia (JMI). We hope *Visible Evidence* 21 will provide a valuable opportunity for interdisciplinary engagements and dialogues with practitioners and filmmakers, will provide new insights into documentary practices in the region and expand the possibilities for new directions in documentary studies.



A NEW PLACE ON THE GLOBAL MAP

We are proud to host the twenty-first edition of the conference in Delhi, making it the first ever *Visible Evidence* Conference in Asia. It is only fitting that the conference be held in Delhi as it is a city that has been consistently enthusiastic about documentary practices. Not only are several important independent documentary filmmakers based in Delhi but a number of organizations, funding initiatives, distribution networks and screening venues function out of the city. At a time when the rapid corporatization of the media has considerably shrunk the spaces for political debate and dissent, the documentary has functioned as a critical mode of intervention. Documentary practice in India has not only expanded the scope of its themes and concerns but has innovated on its form and extended its reach to new venues—from remote villages to art galleries—in search of new audiences and publics.

VE 21 hopes to present the most recent scholarship in global documentary studies engaging with genocide and testimony, archives, space, gender, colonial ethnography, television documentary and the mockumentary. The selection of speakers represents a wide range from Canada, US, UK, India, Palestine, Brazil, New Zealand, Australia, Sweden, Turkey, Sri Lanka and China, while the curated package of documentaries has a special focus on South, East and West Asia.

VE 21 has been made possible with the generous support of the Ford Foundation, Jawaharlal Nehru University, Jamia Millia Islamia, University of Concordia's Department of Film Studies, University of Westminster's Department of Media Arts and Design, and the University of Southern California's School of Cinematic Arts. We are thankful to the faculty and students of the School of Arts and Aesthetics, JNU and the AJK Mass Communication Research Centre, JMI for their enthusiastic support. We especially thank our doctoral students Ishita Tiwary and Ritika Kaushik for their invaluable contribution at every stage of the conference organization. We thank Thomas Cook India for handling the logistics related to registration, travel and hospitality. We are grateful to the Goethe Institut for enabling the screening of Harun Farocki's films, and to the India International Centre and the India Habitat Centre for providing the venue and co-hosting our events.

Welcome to VE 21. Hope you enjoy the conference and your stay in New Delhi!

Best wishes,

CONFERENCE ORGANIZING COMMITTEE

Ira Bhaskar, Kaushik Bhaumik, Neepa Majumdar, Ranjani Mazumdar, Rashmi Sawhney, Sabeena Gadihoke, Shohini Ghosh, Thomas Waugh, Veena Hariharan





Multipurpose Hall

Conference Room 1

Conference Room 2

9:00 -9:30am

Opening

Welcome by Ira Bhaskar

9.30 -11.00am

Plenary Session

Unframing Revolution: www.filmingrevolution.org

Alisa Lebow

Chair: Ranjani Mazumdar

11.00 -11.30am

Tea/Coffee Break

11.30 -1.00pm

Melting Ice and Hot Air: Globally Integrated Documentary Responses to Resource Extraction, The Environment and Climate

Chair: Scott MacKenzie Scott MacKenzie Anna Westerstahl

Brenda Longfellow

Documentary Materiality: Excavation and Experimental Practice

Chair: Mark Betz Judy Price Karl Schoonover New Paradigms of Political Violence

Chair: Ratheesh Radhakrishnan Anjali Nath Sanjin Pejkovic

1.00 -2.00pm

Lunch break

Change

2.00 -3.30pm

The Act of Killing: Interrogations

Chair: Alisa Lebow Brian Winston Michael Renov Nilita Vachani New Selves in Contemporary Documentary

Chair: Sangita Gopal Surbhi Goel Sangita Gopal Vartikka Kaul Workshop: Mobile
Video Technologies,
Documentary Advocacy
and Emerging Challenges:
Vernacular Practices
in India- A Workshop
with Video Volunteers

Ben Lenzner Sajad Rasool Kayonaaz Kalyanwala Sulochana Pednekar

3.30 -5.00pm

Affective encounters: tools of interruption for activist media practices

Chair: Domitilla Olivieri Domitilla Olivieri Alexandra Juhasz Refiguring the Talking Head

Chair: Roger Hallas Roger Hallas Matthew J Fee Amy Villarejo The Social Life of Visual Documents

Chair: Elena Razlogova Elena Razlogova Fathima Nizaruddin Megha Sehdev

5.00 -5.30pm

Tea/Coffee

Seminar Room I

Annexe Lecture Room 1

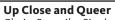


Public Women. Performance and Iconography

Chair: Daisy Hasan Saumya Verma Daisy Hasan Ronie Parciak

Considering **Documentary Voice**

Chair: Maree Delofski Iobal Barkat Maree Delofski Tom Murray



Chair: Sagorika Singha Sagorika Singha Ingrid Ryberg Joseph Valle

The Archive Live: Documentary, Performance, Multimedia Concerts, and the Mobilization of Screens

Chair: Dale Hudson Dale Hudson Sheetal Majithia

Contemporary Art and the Documentary **Imagination**

Chair: Rashmi Sawhney Sarah Durcan Vani Subramaniam Zoe Heyn-Jones

Cinema as Interaction: **Eduardo Coutinho's Documentaries**

Chair: Esther Hamburger Esther Hamburger Consuelo Lins Claudio Mesquita









Conference Room I

Conference Room 2

9.30 -11.00am

Plenary Session

Orientations: Recording Shifts and Continuities in Queer Asian Diaspora

Richard Fung

Chair: Sabeena Gadihoke

Workshop: Documentary and Pedagogy:

Reflections on Practice

Lvnne lackson Susan Ryan Metin Cavus Louise Spence Augusta Palmer

11.00 -11.30am

Tea/Coffee Break

11.30 -1.00pm

War, Wilderness and Welfare: Registers of the Visible in **Colonial Cinema**

Chair: Ravi Vasudevan Ranita Chatteriee Ravi Vasudevan Veena Hariharan Stephen Hughes

1.00 -2.00pm Lunch break

2.00 -3.30pm

Epic Documentary

Chair: Christine Gledhill Weihong Bao

Anton Kaes Linda Williams The Politics of Documentary Representation: Counter-Realist Approaches to the Past

Chair: Lucia Ricciardelli Lucia Ricciardelli Theo Lipfert Patricia Simpson

3.30 -5.00pm

Workshop 'Everything Changes when you Change it': Current **Urgencies, Feminist** Legacies and **Political Fictions**

Nicole Wolf Sheba Chachhi Deepa Dhanraj Madhushree Dutta

5.00 -5.30pm Tea/Coffee **Digital Storytelling:** Possibilities and Limits

Chair: Sarina Pearson Sarina Pearson Shuchi Kothari Neepa Majumdar

Seminar Room I

Annexe Lecture Room 1

Seminar Room 2

Seminar Room 3

South Asian Women in a Globalizing World

Chair: Priyadarshini Shankar Privadarshini Shankar Iohanna Gondouin Tarini Sridharan

Haptics and the **Aesthetic Challenge** of the Invisible in Documentary Cinema

Chair: Aparna Sharma Aparna Sharma Arine Kirstein Hogel

Images, Technologies, Institutions: **Documentary Forms** in Independent India

Chair: Ishita Tiwary Ishita Tiwary Ritika Kaushik Shaunak Sen

Post-1990 **Documentary:** Reconfiguring Independence

Chair: Camille Deprez Camille Deprez Iudith Pernin Michael Ingham

Contemporary Heterotopias

Chair: Shweta Kishore Annie Sullivan Kristy Kang Shweta Kishore

The Affect of Counter **Ethnographies**

Chair: Jesse Lerner Fernando Canet lesse Lerner Amaranta Cesar Brian Harmon

Memories, Migration and Mobility

Chair: Ranita Chatterjee Nithila Kanagasabai Ritika Pant Kass Banning

New Media Activisms

Chair: Ravi Sundaram Catherine Bernier John Greyson Max Kramer Shazia Javed

3	Multipurpose Hall	Conference Room 1	Conference Room 2
9.30 -11.00am	Plenary Session Practicing the Documentary: Bearing Witness, Performing Politics Shohini Ghosh Chair: Neepa Majumdar		
11.00 -11.30am	Tea/Coffee Break		uummuummuummuummuummuummuummuummuummuu
11.30 -1.00pm	Mockumentary/ Near-Documentary Chair: Stella Bruzzi Aril Fetveit Cristina Formenti Stella Bruzzi Dara Waldron		A Dialogue Across Media on the Fiction of Found Objects Chair: Kaushik Bhaumik Swarnavel Eswaran Pillai Dennis Hanlon
1.00 -2.00pm	Lunch break		
2.00 -3.30pm	New Narratives of Activism: Contemporary Women Film Makers Chair: Gina Marchetti Gina Marchetti Zhang Zhen Barbara Evans Sada Niang		Documenting Gujarat: sensory ethnography, oral history and contemplative filmmaking Chair: Catherine Greenhalgh Catherine Greenhalgh Anjali Monteiro KP Jayashankar Nina Sabnani
3.30 -5.00pm	Workshop: LGBTQ Documentary in India after 377: Where are we coming from, where are we going? Thomas Waugh Nancy Nicol R Raj Rao Anurupa Prakash Ahonaa Roy Andy Silveira Sridhar Rangayan		"Voice" and the Forms of Documentary Intervention Chair: Shikha Jhingan Pooja Rangan Paromita Vohra Swati Bandi

5.00 -5.30pm Tea/Coffee

Seminar Room I



Seminar Room 2

Seminar Room 3

Ambition and Redemption: Colonial and Missionary **Documentaries**

Chair: Emma Sandon Emma Sandon Jacqueline Maingard Bindu Menon

Documenting War: Propaganda and Testimony

Chair: Stephen Hughes Debashree Mukherjee Anna Briggs Ali Kazimi

Diffusing Authority: Agency and **Regulation in Radical Documentary Culture**

Chair: Anjali Monteiro Joshua Malitsky Malin Wahlberg Ohad Landesman

Documentary and the Indian State: **Rules and Exceptions**

Chair: Ritika Kaushik Simran Bhalla Ishan Sharma Mark Williams

Communities and trauma in South American documentary films about political militancy and state terrorism Chair: Kristi M Wilson

Kristi M Wilson Tomas Corowder-Taraborrelli Clara Garavelli

The Ethics of Collaboration in Documentary

Chair: Kaushik Bhaumik Pratap Rughani Elizabeth Miller

Workshop-Emerging Scholars Workshop: "Polarizing Images: **Documentary Studies** in the Age of Global New Media"

Crystal Mun-Hye Baik Jih-Fei Cheng Feng-Mei Heberer

Youthful Rebellions: India 1970s to Present

Chair: Jyotika Virdi Giulia Battaglia Jyotika Virdi Ulka Anjaria

Documenting Rescue: Evidentiary Strategies of Social Justice and **Reform Movements**

Chair: Joanna Hearne Joanna Hearne Karen Piper



9.30 -11.00am

Workshop: Emerging Buddhist Optics in Documentary Cultures of the Himalayas

Angelica Fenner Kesang Tseten Ritu Sarin Tenzing Sonam Dechen Roder

11.00 -11.30am

Tea/Coffee Break

11.30 -1.00pm

Listening to the Visible

Chair: Mark Betz Mark Betz

Budhaditya Chattopadhyay Liz Czach

Deborah Matzner

1.00 -2.00pm

Lunch break

2.00 -3.30pm

Plenary Session

Screening of Joshua Oppenheimer's The Look of Silence

3.30 -5.00pm

Plenary Session continued

A Dialogue between Joshua Oppenheimer and Rosie Thomas

5.00 -5.30pm

Tea/Coffee



Conference Room 2

Collaboration and the Poutasi Project: It takes a village to create a documentary film Chair: Miriam Harris Miriam Harris

Venusi Taumoepeau

Protest, Poetry, and Song: Indian Documentary and its Subversive Politics

Chair: Jyotsna Kapur Jyotsna Kapur Soumik Pal Madhumeeta Sinha

Seminar Room I

State, Sponsorship, Reform

Chair: Debashree Mukherjee Lucie Česálková Gail Vanstone Emil Stjernholm

Annexe Lecture Room 1

Seminar Room 2

0

Seminar Room 3

Fiction/ Documentary/ Framing

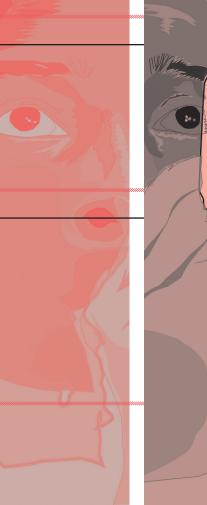
Chair: Tong Wang Ali Fuat Sengul Yun Peng Tong Wang Wanning Sun

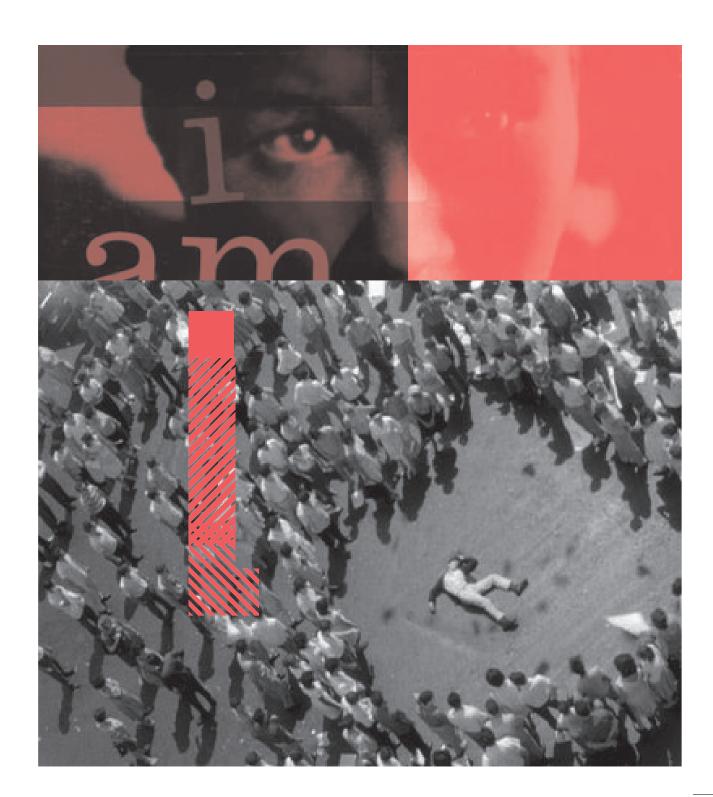
Workshop: The Politics of Programming: Documentary Festivals, **Activism and Grassroots** Screenings

Ezra Winton Svetla Turnin Surbhi Goel Zoe Heyn-Jones

Censorship and Documentary

Chair: Bindu Menon Shilpi Gulati Kartik Nair Trond Lundemo





11th December Plenary Session 1

Time: 9.30am

Venue: Multipurpose Hall

Alisa Lebow

Unframing Revolution: www.filmingrevolution.org

www.filmingrevolution.org (going live December 2014) is an interactive metadocumentary surveying the field of independent/documentary filmmaking in Egypt since the revolution. With this non-linear, keyword searchable documentary archive, I attempt to respond to the contemporary refusal of Egyptian filmmakers to frame the revolution in narrow temporal (18 days) or spatial (the square) terms. Instead, the website is inspired to follow the filmmakers' resistance to monumentalizing and ossifying events that defy such reductive narrativization. Bringing together 30+ original interviews with filmmakers, artists, activists, and archivists in Egypt with extracts from the material they've produced, it instead creates a context for the diverse projects and perspectives to stand in relation to one another. As such, the myriad articulations of "civil revolution" (Azoulay 2012) can powerfully resonate with each other and for the viewer/user. In this talk I will unveil this new project, considering the paradoxical aspects of what might be meant by revolution here as well as revisiting the approaches film studies has taken toward its representation.

Alisa Lebow is a Reader in Film Studies at University of Sussex. Her current research is concerned with questions of "the political" in documentary. She is co-editor of The Blackwell Companion to Contemporary Documentary with Alexandra Juhasz (2015). Her books The Cinema of Me (Wallflower, 2012) and First Person Jewish (University of Minnesota Press, 2008) explore aspects of the representation of self and subjectivity in first person documentary. Her films include For the Record: The World Tribunal on Iraq (2007), Treyf (1998) and Outlaw (1994). Her latest research project is a Leverhulme Trust funded interactive meta-documentary about filmmaking in Egypt since the revolution (www.filmingrevolution.org), which goes live December 2014.

DAY 2, 12th December, Plenary Session 2 Time: 9.30am, Venue: Multipurpose Hall Richard Fung

Orientations: Recording shifts and continuities in queer Asian diaspora

In 1984, I released Orientations: Lesbian and Gay Asians, which was the first documentary focused on racialized queers in Canada and on diasporic queer Asians. This summer I interviewed six of the film's original subjects for a new documentary Re:Orientations, which charts politics, laws, culture and identities over the thirty-year span. In 2015, I will put newer generations of LGBTQ pan-Asian Torontonians in conversation with these pioneers and with the earlier film. From today's perspective, the most obvious absences in Orientations are HIV/AIDS and trans identities and issues. The demographics in Toronto have also changed dramatically. For instance, in 1983 there were only 150 Tamils whereas now the city has the world's largest diaspora of Sri Lankan Tamils, over 200,000. In 1984, Canadian lesbian and gay communities were still the target of state homophobia. In 2014, by contrast, we face homonationalism, whereby Canada's Conservative government appropriates hard-won gay civil rights (which they consistently opposed) to distinguish civilized from uncivilized nations and peoples, and justify imperialist manoeuvres against the latter. Thirty years ago, depicting an invisible "minority within a minority" impelled a talking heads approach. Today, "coming out" is taken for granted, but formal strategies remain informed by considerations of politics, aesthetics, pedagogy and communication. For this presentation I will explore what it meant to record and exhibit lesbian and gay Asian lives in the 1980s, and the challenges of representing this intersection of race, sexuality and gender in Canada three decades later.

Richard Fung is a Toronto-based video artist and writer. His award winning works, including *Chinese Characters* (1986), *My Mother's Place* (1990), *Sea in the Blood* (2000), *Jehad in Motion* (2007) and *Dal Puri Diaspora* (2012), deal with issues surrounding the intersection of race/racism and queer sexualities, and colonial/postcolonial histories and struggles, often through family stories. Richard's most well known essay is the much anthologized "Looking for My Penis: The Eroticized Asian in Gay Video Porn," originally published in 1990. His most recent publication is "Sex Traitors: Autoethnography by Straight Men," in *Embodied Politics in Visual Autobiography* (Sarah Brophy and Janice Hladki eds., University of Toronto Press, 2014). Richard is a recipient of the Bell Canada Award for lifetime achievement in video art, and a former Rockefeller Fellow at the Center for Media, Culture and History at NYU. He is a professor in the Faculty of Art, OCAD University.

PLENARIES VISIBLE EVIDENCE 21



13th December
Plenary Session 3

Time: 9.30am

Venue: Multipurpose Hall

Shohini Ghosh

Bearing Witness, Performing Politics: Documentary and the idea of Intimacy

In the history of India's present, digital technologies together with techno-political relations have given birth to radically new ways of inventing and articulating lived experience. The proliferation of "truth claims' through new imaging technologies have productively inaugurated newer possibilities of protest, political action and alliances. This, on the other hand has been destabilized by counter-claims and narratives that are iterative of normative notions of inhabiting the body. Within the shape-shifting of this media ecology, the last decade has seen a proliferation of documentary films about the LGBTIQ community. The documentaries, it would appear, are driven by an impetus to bear witness to the history of the present; a moment marked by turbulence over the legality of queer sexuality. Valuable as testimonials, these films return to a notion of the `real' that the early practitioners of queer indie films had firmly resisted. In rendering the queer visible, filmmakers like Pratiba Parmar and Riyad Wadia in the early nineties, had deployed a range of formalist strategies to interrogate the process of representation itself. My presentation returns to this impulse but instead of arguing for an effect of estrangement, attempts to make a case for the production of affect, emotional proximity and the idea of forging intimacies.

Shohini Ghosh is Sajjad Zaheer Professor at the AJK Mass Communication Centre, Jamia Millia Islamia, (Central University) New Delhi, India. She is the director of *Tales of the Nightfairies* (2002), a documentary about the sex workers Rights movement in Calcutta and the author of *Fire: A Queer Classic* (2010) published by Arsenal Pulp Press, Vancouver/ Orient Publishing, Delhi. Ghosh has been Visiting Professor at a number of universities within and outside India and has had a long association with the Sexuality, Gender and Rights Institute. Ghosh writes on contemporary media, speech and censorship, popular cinema, documentary films and issues of gender and sexuality. Her current work is titled *Violence and the Spectral Muslim: Action, Affect and Bombay Cinema at the Turn of the 20th Century*.

PLENARIES VISIBLE EVIDENCE 21



14th December
Plenary Session 4

Time: 2.00 pm

Venue: Multipurpose Hall

Screening of Joshua Oppenheimer's The Look of Silence followed by a conversation between the director and Rosie Thomas

Joshua Oppenheimer's follow-up to *The Act of Killing* (2012) is a documentary about a family of survivors in Indonesia who discover how their son was murdered and by whom. The youngest brother is determined to break the spell of silence and fear under which the survivors live, and so confronts the men responsible for his brother's murder – something unimaginable in a country where killers remain in power. The fourth and final plenary of Visible Evidence 21 comprises the screening of *The Look of Silence* followed by a Skype conversation about the film between Joshua Oppenheimer and Rosie Thomas.

The Look of Silence: (98mins/2014/Indonesian and Javanese with English subtitles/ Denmark, Indonesia, Norway, Finland, UK). Executive produced by Werner Herzog, Errol Morris, and Andre Singer, about the Indonesian killings of 1965–66. It was screened in the official competition at the 71st Venice International Film Festival, where it won the Grand Jury Prize, the International Film Critics Award (FIPRESCI), the Italian online critics award (Mouse d'Oro), the European Film Critics Award (FEDEORA), as well as the Human Rights Nights Award.

Director's statement: The Act of Killing exposed the consequences for all of us when we build our everyday reality on terror and lies. The Look of Silence explores what it is like to be a survivor in such a reality. Making any film about survivors of genocide is to walk into a minefield of clichés, most of which serve to create a heroic (if not saintly) protagonist with whom we can identify, thereby offering the false reassurance that, in the moral catastrophe of atrocity, we are nothing like perpetrators. But presenting survivors as saintly in order to reassure ourselves that we are good is to use survivors to deceive ourselves. It is an insult to survivors' experience, and does nothing to help us understand what it means to survive atrocity, what it means to live a life shattered



by mass violence, and to be silenced by terror. To navigate this minefield of clichés, we have had to explore silence itself. The result, *The Look of Silence*, is, I hope, a poem about a silence borne of terror – a poem about the necessity of breaking that silence, but also about the trauma that comes when silence is broken. Maybe the film is a monument to silence – a reminder that although we want to move on, look away and think of other things, nothing will make whole what has been broken. Nothing will wake the dead. We must stop, acknowledge the lives destroyed, strain to listen to the silence that follows.

Joshua Oppenheimer is Reader in Film at the University of Westminister. He is based in Copenhagen, Denmark, where he is a partner at the production company Final Cut for Real, and is artistic director of the International Centre for Documentary and Experimental Film, University of Westminster. Recipient of a MacArthur "Genius Grant" (2015-2019), Oppenheimer has worked for over a decade with militias, death squads and their victims to explore the relationship between political violence and the public imagination. His debut feature-length film, *The Act of Killing* (2012, 159 min, 117 min, 95 min), was named Film of the Year in the 2013 Sight and Sound Film Poll. It won 72 international awards, including the European Film Award 2013, BAFTA 2014, Asia Pacific Screen Award 2013, Berlinale Panorama Audience Award 2013, and Guardian Film Award 2014 for Best Film. It was nominated for the 2014 Academy Award for Best Documentary, and has been released theatrically in 30 countries.

Rosie Thomas is Professor of Film at the University of Westminster, where she is also Director of CREAM (Centre for Research and Education in Arts and Media) and Codirector of the India Media Centre. She began research on the Bombay film industry as a social anthropologist in the early 1980s and, since 1985, has published widely on Indian cinema. Throughout the 1990s she worked as a television producer making documentaries, arts and current affairs programmes for Channel Four. Her current research interests include pre-independence Indian cinema and South Asian arts and documentary. She is co-founder and co-editor of the Sage journal *BioScope: South Asian Screen Studies*. Her monograph Bombay *Before Bollywood: Film City Fantasies*, originally published by Orient Blackswan in 2013, will be republished by SUNY Press in 2015.



DAY 1 11th December

Multipurpose Hall 11:30am - 1:00pm

Melting Ice and Hot Air: **Globally Integrated Documentary Responses to Resource Extraction, The Environment** and Climate Change

Chair: Scott MacKenzie

Offshore

Brenda Longfellow, York University, Toronto, Canada

The Network Biosphere and **Contemporary Environmental Ice** Documentary

Scott MacKenzie, Queens University, Kingston, Canada Anna Westerstahl, University of Illinois, Urbana-Champaign, USA

Multipurpose Hall 2.00pm - 3.30pm

The Act of Killing: Interrogations

Chair: Alisa Lebow

The Post-Post-Documentary Turn Brian Winston, University of Lincoln, London, UK

The Staging of Testimony in Contemporary Documentary Film

Michael Renov, University of Southern California, Los Angeles, USA

The Politics and Prerogatives of **Performatives: Michael Moore** Versus Joshua Oppenheimer Nilita Vachani, New York

University, USA

Multipurpose Hall 3.30pm - 5.00pm

Affective encounters: tools of interruption for activist media practices

Chair: Domitilla Olivieri

Rhythms of Proximity: Spaces and Sounds of the Ordinary

Domitilla Olivieri, Utrecht University, Netherlands

Cutting through the Noise of the Archived Self

Alexandra Juhasz, Pitzer College, Los Angeles, USA

Conference Room 1 11.30am - 1.00pm

Documentary Materiality: Excavation and Expermental Practice

Chair: Mark Betz

White Oil: Excavations and the Disappearance of the West Bank Judy Price, University of Brighton, UK

The Sheen of Gasoline: Petroleum according to the **Documentary Film Image**

Karl Schoonover, University of Warwick, UK

Conference Room 1 2.00pm - 3.30pm

New Selves in Contemporary Documentary

Chair: Sangita Gopal

Biographical Documentary as a
Self-reflexive Essay Film: A Case Study
of Recent Indian Documentaries
Surbhi Gool, Papiah University

Surbhi Goel, Panjab University, Chandigarh, India

South Asian-Origin 'Youtubers': Self-Representation, Technology and the Politics of the Stereotype

Vartikka Kaul, Jawaharlal Nehru University, Delhi, India

Now and elsewhere: the Contemporary in Hindi Cinema: Focus on Ashim Ahluwalia

Sangita Gopal, University of Oregon, Oregon, USA

Conference Room 1 3.30pm - 5.00pm

Refiguring the Talking Head

Chair: Roger Hallas

Interviews with Photography:
Iconic Presence and Archival
Materiality in Rithy Panh's S21:
The Khmer Rouge Death Machine
and Susana De Sousa Dias' 48
Roger Hallas, Syracuse University, USA



The Place of Talking Heads: Domestic Staging and Irish Women's Voices in Ken Wardrop's His & Hers Matthew J Fee, Syracuse University, USA

Talking Heads and TelevisionAmy Villarejo, Cornell University,
Ithaca, USA

Conference Room 2 11.30am - 1pm

New Paradigms of Political Violence

Chair: Ratheesh Radhakrishnan

Detention's Innards: On the Index of Forcible Feeding in Guantanamo

Anjali Nath, University of Beirut, Lebanon

Kino "I" – Film essays and the self in reconstructing the Yugoslav past
Sanjin Pejkovic, Lund University, Sweden

Conference Room 2 2.00pm - 3.30pm

Workshop - Mobile Video
Technologies, Documentary
Advocacy and Emerging Challenges:
Vernacular Practices in India A Workshop with Video Volunteers

Ben Lenzner, University of Waikato, Hamilton, New Zealand Sajad Rasool, Journalist, India Kayonaaz Kalyanwala, Communications Volunteer

for Video Volunteers, Goa, India Sulochana Pednekar, Community Correspondent, Goa, India

Conference Room 2 3.30pm - 5.00pm

The Social Life of Visual Documents

Chair: Elena Razlogova

Soviet Film Festivals and the Traffic in Documentaries in the Global Sixties

Elena Razlogova, Concordia University, Montreal, Canada

Secret Recordings: Mobile-Phone Documentary Evidence in the Domestic Violence Courtroom

Megha Sehdev, John Hopkins University, Baltimore, USA

Imagining Facts: Documentary and the Production of Knowledge about the Indian Nuclear Project

Fathima Nizaruddin, University of Westminster, London, UK

Seminar Room 1 11.30am - 1.00pm

Public Women, Performance and Iconography

Chair: Daisy Hasan

Seeking Sampat: Between affect and reality: An analysis of the construct of the protagonist in Pink Saris and Gulabi Gang

Saumya Verma, Jamia Millia Islamia, Delhi, India

The Boxer and the "Striker": Imaging the Iron Ladies of Manipur

Daisy Hasan, University of Westminster, London, UK

The Fragmented Historiography of Enhanced Female Visibilities: Saba Dewan's 'Tawaif Trilogy'

Ronie Parciak, University of Tel Aviv, Israel

Seminar Room 1 2.00pm - 3.30pm

Up Close and Queer

Chair: Sagorika Singha

Inspiration for 'Solitary Voices in the Wilderness': The Emergence of Queer Personal Documentary in India and the Power of Proclamations

Sagorika Singha, Jawaharlal Nehru University, Delhi, India

Gender/genre Hybridity as Queer Negativity in the Work of Ester Martin Bergsmark

Ingrid Ryberg, Stockholm University, Sweden

Delightful Intentionality: Transnational Feminism in the Queer Palestinian Documentary

Joseph Valle, Southern Illinois University, Carbondale, USA

Seminar Room 1 3.30pm - 5.00pm

Contemporary Art and the Documentary Imagination

Chair: Rashmi Sawhney

Documentary Fiction in Contemporary Art

Sarah Durcan, Birkbeck College, University of London, UK

Varying Degrees of Opacity: Gender/Space/Body in the Documentary Art Experience

Vani Subramaniam, Filmmaker, India

Refusal and Abstraction as Visual Activism: New Constellations

Zoe Heyn-Jones, York University, Toronto, Canada

Annexe Lecture Room 1 11.30am - 1.00pm

Considering Documentary Voice

Chair: Maree Delofski

The Aesthetic Voice of Community Cinema

Iqbal Barkat, Macquarie University, Sydney, Australia

The Wrong voice

Maree Delofski, Macquarie University, Sydney, Australia

Compound Voices

Tom Murray, Macquarie University, Sydney, Australia Annexe Lecture Room 1 2.00pm - 3.30pm

The Archive Live: Documentary, Performance, Multi Media Performance and the Mobilization of Screens

Chair: Dale Hudson

Thinking through Digital
Media: Locative Media, Micro
Publics, and the Archive Live
Dale Hudson, New York University,
Abu Dhabi, UAE

Nominal Citizens: Documenting the Performance of Self in Contemporary Asian American Film Sheetal Majithia, New York University, Abu Dhabi, UAE

Annexe Lecture Room 1
3.30pm - 5.00pm

Cinema as Interaction: Eduardo Coutinho's Documentaries

Chair: Esther Hamburger

Television and Film, Interactional Performance in the work of Eduardo Coutinho

Esther Hamburger, University of Sao Paulo, Brazil

Eduardo Cuotinho: Between the World and the Seen

Consuelo Lins, Federal University of Rio Di Janerio, Brazil

Eduardo Coutinho: Cinema and History

Claudio Mesquita, Federal University of Minas Gerais, Brazil

Multipurpose Hall 11.30am - 1.00pm

War, Wilderness and Welfare: Registers of the Visible in Colonial Cinema

Chair: Ravi Vasudevan

'The Empire Needs You!': Film Propaganda and 'The Great War' in Colonial South Asia

Ranita Chatterjee, University of Westminster, London, UK

Documentary Infrastructures: Colonial Film Policies in India, 1918-1946

Ravi Vasudevan, Sarai-CSDS, Delhi, India

The "Hunting Code": Colonial Forest Policy and the Wildlife Documentary

Veena Hariharan, Jawaharlal Nehru University, Delhi, India

Beyond Propaganda: Interwar non-fiction film in India

Stephen Hughes, SOAS, London, UK

Multipurpose Hall 2.00pm - 3.30pm

Epic Documentary

Chair: Christine Gledhill

Minzu wansui and the Epic Gestures of Ethnographic Propaganda

Weihong Bao, UC Berkeley, San Francisco, USA

Epic Illusions in Werner Herzog

Anton Kaes, U.C. Berkeley, San Francisco, USA

Orbiting Around: The Epic and the Intimate in Leonard Helmrich's Indonesian Trilogy

Linda Williams, U.C. Berkeley, San Francisco, USA

Multipurpose Hall 3.30pm - 5.00pm

Workshop -'Everything Changes when you Change it': Current Urgencies, Feminist Legacies and Political Fictions

Nicole Wolf, Goldsmith College, London, UK Sheba Chhachhi, Artist, India Deepa Dhanraj, Filmmaker, India Madhushree Dutta, Filmmaker, India

Conference Room 2 11.20am - 1.00pm

Workshop-Documentary and Pedagogy: Reflections on Practice

Lynne Jackson, Saint Francis College, New York City, USA Susan Ryan, College of New Jersey, USA Metin Cavus, Ozyegin University, Istanbul, Turkey Louise Spence, Kadir Has University, Istanbul, Turkey Augusta Palmer, Saint Francis College, New York City, USA



Conference Room 2 2.00pm - 3.30pm

The Politics of Documentary
Representation: Counter-Realist
Approaches to the Past

Chair: Lucia Ricciardelli

Escape from Utopia: Having to deal with Il Mondo Adosso

Lucia Ricciardelli, Montana State University, Bozeman, USA

Trauma, Memory, Voice: Audio as Evidence in Chile's museum of Human Rights

Theo Lipfert, Montana State University, Bozeman, USA

Epistemologies of Evil: The Act of Killing and Post-Realist Documentary

Patricia Simpson, Montana State University, Bozeman, USA

Conference Room 2 3.30pm - 5.00pm

Digital Storytelling: Possibilities and Limits

Chair: Sarina Pearson

Digital Storytelling:
Documenting and Discussing
Popular Photography in the Pacific

Sarina Pearson, University of Auckland, New Zealand

The Story Form in Digital Storytelling

Shuchi Kothari, University of Auckland, New Zealand

Distracted Attention: Internet GIFs and forms of Documentary Spectatorship

Neepa Majumdar, University of Pittsburgh, USA

Seminar Room 1 11.30am - 1.00pm

South Asian Women in a Globalizing World

Chair: Priyadarshini Shankar

Manufacturing Female Identities in Nisha Pahuja's *The World Before her*

Priyadarshini Shankar, New York University, USA

Mediating Vulnerabilities

Johanna Gondouin, Stockholm University, Sweden

Transnational Mythologies:
Or what does it mean to Reconfigure
Myth in Documentary?

Tarini Sridharan, New York University, USA

Seminar Room 1 2.00pm - 3.30pm

Haptics and the Aesthetic Challenge of the Invisible in Documentary Cinema

The Spectacle of the Classical- Haptic Audio-Visuality in the Documentary Cinema of Kumar Shahani

Chair: Aparna Sharma Aparna Sharma, UCLA, Los Angeles, USA Exploring the Surfaces of Sound and Vision: Representing the Vietnam and the Perpetrator in Haptic Documentary Film Arine Kirstein Hogel, Aarhus University, Denmark

Seminar Room 1 3.30pm - 5.00pm

Images, Technologies, Institutions: Documentary Forms in Independent India

Chair: Ishita Tiwary

Film Practice in Films
Division India (1965-75)

Ritika Kaushik, Jawaharlal Nehru University, Delhi, India

Constructing Conjugality: The Marriage Videos of the 1980's in Delhi Ishita Tiwary, Jawaharlal Nehru University, Delhi, India

The Sting in the Tale: Cell phones and post social media transparency Shaunak Sen, Jawaharlal Nehru University, Delhi, India

Seminar Room 2 11.30am - 1.00pm

Post-1990 Documentary: Reconfiguring Independence

Chair: Camille Deprez

A Space In-Between: The Legacy of the Activist Documentary Film In India Camille Deprez, Hong Kong

Baptist University, China

Independent Documentaries and Online Users in China: From Cinephilia to Activism Judith Pernin, CEFC, Hong Kong, China

A Personal Vision of the Hong Kong Cityscape in Anson Mak's essayistic Documentary Films One Way Street on a Turntable and On The Edge of a Floating City, We Sing Michael Ingham, Lingnan University, Hong Kong, China

Chris Marker: Between Screen and Memory

Kristian Feigelson, Sorbonne University, Paris, France



DAY 2 12th December

Seminar Room 2 2.00pm - 3.30pm

The Affect of Counter Ethnographies

Chair: Jesse Lerner

The filmmaker's character Engagement in documentary films: En Construccion (Jose Luis Guerin, 2001) as a case study Fernando Canet, Universidad Politécnica de Valencia, Spain

Experimental Ethnography and the Psychedelic Inscriptions of the Indigenous Latin American

Jesse Lerner, Claremont College, USA

Re-enactments of Tradition: The Documentary in Brazilian **Indigenous Villages**

Amaranta Cesar, Universidad Federal Do Reconcavo da Bahia, Brazil

Toward an Affective Genealogy of Performance Documentary: A Case Study of Bombay Beach

Brian Harmon, University of Southern California, Los Angeles, USA

Seminar Room 2 3.30pm - 5.00pm

New Media Activisms

Chair: Ravi Sundaram

Video activism and citizen filmmaking/ editing/uploading: strategizing through online media ecology during the Québec 2012's student movement Catherine Bernier, Concordia University, Montréal, Canada

Running for Cover: Sissies and the **Incarceration of Digital Dissent**

John Greyson, York University, Toronto, Canada

Archives of the Kashmir Conflict: Intermediality and Film Form in Three **Recent Digital Documentary Films**

Max Kramer, Humboldt Universität Berlin, Germany

Crowd-funding and Cinephilia as Transnational Activism - A case study of The World Before Her

Shazia Javed, York University, Toronto, Canada

Seminar Room 3 11.30am - 1.00pm

Contemporary Heterotopias

Chair: Shweta Kishore

Documenting Detroit: The Politics of Ruin Gazing in the Motor (less?) city

Annie Sullivan, Northwestern University, Chicago, USA

Re-Imagining Immigrant **Enclaves: Contested Identities** and Transnationalism in the **Seoul of Los Angeles**

Kristy Kang, University Of Southern California, Los Angeles, USA



DAY 3 13th December

From Anonymous to Authored: Space in Documentary Films of Rahul Roy

Shweta Kishore, Monash University, Melbourne, Australia

Seminar Room 3 2.oopm - 3.3opm

Workshop-Emerging Scholars Workshop: "Polarizing Images: Documentary Studies in the Age of Global New Media"

Crystal Mun-Hye Baik, University of Southern California, Los Angeles, USA Jih-Fei Cheng, University of Southern California, Los Angeles, USA Feng-Mei Heberer, University of Southern California, Los Angeles, USA

Seminar Room 3 3.30pm - 5.00pm

Memories, Migration and Mobility

Chair: Ranita Chatterjee

Memory/Post Memory: Badalte
Nakshe (Changing Maps): A
documentary filmmaker's exploration
of trauma, testimony and memory
Nithila Kanagasabai, Tata Institute
of Social Sciences, Mumbai, India

Porous Borders and Fluid Identities

Ritika Pant, Jawaharlal Nehru University, New Delhi, India

Installation of the Real: White-Cubing the Archived Figure

Kass Banning, University of Toronto, Canada Multipurpose Hall 11.30am - 1.00pm

Mockumentary/ Near-Documentary

Chair: Stella Bruzzi

The Mockumentary Impulse and Fiction

Arild Fetveit, University of Copenhagen, Denmark

When Documentary Becomes a Narrative Style: The Mockumentary

Cristina Formenti, Università degli Studi di Milano, Italy

Approximation: Documentary, History and Staging Reality

Stella Bruzzi, Warwick University, UK

"In My Mind My Dreams are Real": Abbas Kiarostami's *Close Up* (1989) as "Near Documentary" Film

Dara Waldron, Limerick Institute of Technology, Ireland

Multipurpose Hall 2.00pm - 3.30pm

New Narratives of Activism: Contemporary Women Film Makers

Chair: Gina Marchetti

Images of Activism in Hong Kong Women's Cinema: Clara Law's *Letters to Ali* (2004)

Gina Marchetti, University of Hong Kong, China

Dancing with a DV Camera

Zhang Zhen, Shanghai New York University, China

DAY 3 13th December

Defiant Voices: Recent Documentaries by Turkish Women

Barbara Evans, York University, Toronto, Canada

On the steps of Samba Felix Ndiaye and Jean Marie Téno: a New Generation of African Women Documentary-Makers

Sada Niang, University of Victoria, British Columbia, Canada

Multipurpose Hall 3.30pm - 5.00pm

Workshop: LGBTQ Documentary in India after 377: Where are we coming from, where are we going?

Thomas Waugh, Concordia
University, Montreal, Canada
Nancy Nicol, York University,
Toronto, Canada
R Raj Rao, University of Pune, India
Anurupa Prakash, Filmmaker, India
Ahonaa Roy, O.P. Jindal Global
University, Sonepat, India
Andy Silveira, English and Foreign
Languages University, Hyderabad, India
Sridhar Rangayan, Filmmaker, India

Conference Room 2 11.30am - 1.00pm

A Dialogue Across Media on the Fiction of Found Objects

Chair: Kaushik Bhaumik

Mani Kaul: "Process" as Intervention

Swarnavel Eswaran Pillai, Michigan State University, Lansing, USA

Documentary Appropriation as Solidarity in the Films of Mrinal Sen and New Latin American Cinema

Dennis Hanlon, University of St Andrews, Scotland

Conference Room 2 2.oopm - 3.3opm

Documenting Gujarat: sensory ethnography, oral history and contemplative filmmaking

Chair: Catherine Greenhalgh

Cottonopolis: A Documentary Essay on Temporality and Textile Cities

Catherine Greenhalgh,

University of Arts, London, UK

Like Us Like Them: Exploring the Encounter between Oral Traditions and Documentary Film.

Anjali Monteiro and KP Jayashankar, Tata Institute of Social Sciences, Mumbai, India

Pledging Time, Making Wishes: Time as a metaphor for gratitude

Nina Sabnani, Indian Institute of Technology, Mumbai, India

Conference Room 2 3.30pm - 5.00pm

"Voice" and the Forms of Documentary Intervention

Chair: Shikha Jhingan

Inaudible Evidence: An Autistic Account of the Documentary Voice

Pooja Rangan, The New School,

Eugene Lang College, New York, USA



A Voice for the Voiceless: Narration, Narrators and the Politics of Realism in the Indian Documentary

Paromita Vohra, Filmmaker, India

"Just" Voices: The "Girl Effect" and the Humanitarian Subjects of Documentary Advocacy

Swati Bandi, Symbiosis Institute of Media and Communication, Bangalore

Seminar Room 1 11.30am - 1.00pm

Ambition and Redemption: Colonial and Missionary Documentaries

Chair: Emma Sandon

Missionary Documentary Films: Epic Stories of Leprosy and Redemption

Emma Sandon, Birkbeck College, University of London, UK

Colonial Documentary Film in Southern and East Africa: Donald Swanson and Mau Mau (1954)

Jacqueline Mainguard, University of Bristol, UK

Developmentalism with Films: Missionary Films in Travancore British India 1925-1950

Bindu Menon, University of Delhi, India

Seminar Room 1 2.00pm - 3.30pm

Recovering Hidden Histories

Chair: Stephen Hughes

Colonial Collaborators: Bombay Film Studios

and 1940s British War Propaganda

Debashree Mukherjee,

New York University, USA

Shot and Context: Amateur Filmmaking as Experimental Historical Practice

Anna Briggs, Université François-Rabelais de Tours, France

Searching for Silas, Finding Edith: a work in progress and a Case Study in Reuniting Orphaned Films

Ali Kazimi, York University, Toronto, Canada

Seminar Room 1 3.30pm - 5.00pm

Diffusing Authority: Agency and **Regulation in Radical Documentary Culture**

Chair: Anjali Monteiro

Information and Education: Sara Gomez and Non-Fiction Film Culture of the 1960s

Joshua Malitsky, Indiana University, Bloomington, USA

Negotiated Images of War and Political Protest: Solidarity programming and the Documentary Call for Action in Sweden (1969-72)

Malin Wahlberg, Stockholm University, Sweden

Moments of Innocence: When Marker Visited Israel

Ohad Landesman, Tel Aviv University, Israel

DAY 3 13th December

Seminar Room 2 11.30am - 1.00pm

Documentary and the Indian State: Rules and Exceptions

Chair: Ritika Kaushik

Art of the State: Films Division and the Beginnings of the Indian Experimental Documentary

Simran Bhalla, Northwestern University, Chicago, USA

Documenting and Archiving
Activism and Experiments:
A Critical Study of Selected
Documentary Filmmakers
and their Contributions
Ishan Sharma, Panjab University,

The Media Ecology Project and Government-Produced Films in India

Mark Williams, Dartmouth College, Hanover, USA

Chandigarh, India



Seminar Room 2 2.00pm - 3.30pm

The Ethics of Collaboration in Documentary

Chair: Kaushik Bhaumik

From Collaboration to Exploitation?

Pratap Rughani, University of the Arts London, UK

Collaboration and Ethics within an Emerging Media Complex

Elizabeth Miller, Concordia University, Montréal, Canada

Seminar Room 2 3.30pm - 5.00pm

Youthful Rebellions: India 1970s to Present

Chair: Jyotika Virdi

Beyond Patwardhan: Another History of 1970s and 1980s Independent Film Practices in India

Giulia Battaglia, Musee du Quai Branly, Paris, France

Echoes from the 1970s—Documenting Indian Youth Aspirations in Alternative Cinema

Jyotika Virdi, University of Windsor, Canada

Documenting Desire: Realism, Neoliberalism and Political Futures in the New India

Ulka Anjaria, Brandeis University, Boston, USA

Seminar Room 3 11.30am - 1.00pm

Communities and Trauma in South American Documentary Films about Political Militancy and State Terrorism

Chair: Kristi M Wilson

Force and Meaning: Political Hauntings in Three Contemporary Brazilian Films

Kristi M Wilson, Soka University of America, Aliso Viejo, USA

Community activism and documentary film in Argentina: documenting the disappearance of victims of state terrorism in street flagstones

Tomás Crowder-Taraborrelli, Soka University of America, Aliso Viejo, USA

Regarding the Pain of Others: **Short Experimental Argentine Documentaries on the Dictatorship** and its Aftermaths

Clara Garavelli, University of Leicester, UK

Seminar Room 3 2.00pm - 3.30pm

Rethinking Community and Documentary in China and Taiwan: Practices, Politics, and Aesthetics

Chair: Chun-Chi Wang

Social Documentaries on Transnational Marriages in Taiwan

Chun-Chi Wang, National Dong Hwa University, Shoufeng, Taiwan

Advocating for Sexual Minorities: Queer Image-Making and Community-Based **Documentary in China** Jia Tan, Hong Kong Baptist

A Special Approach to Reality: Wu Wen Guang's documentary community as a test field

University, China

Li Tiecheng, The Chinese University of Hong Kong, China

Seminar Room 3 3.30pm - 5.00pm

Documenting Rescue: Evidentiary Strategies of Social Justice and Reform Movements

Chair: Joanna Hearne

Before and After Images: Social Reform, Sequential Photography, and Documentary Film

Joanna Hearne, University of Missouri, Kansas City, USA

Finding Water, Saving Indians: Silent Documentary and Origin Myths in L.A.

Karen Piper, University of Missouri, Kansas City, USA

DAY 4 14th December

Multipurpose Hall 9.30am - 11.00am

Workshop: Emerging Buddhist Optics in Documentary Cultures of the Himalayas

Angelica Fenner, University of Toronto, Canada Kesang Tseten, Filmmaker Dechen Roder, Filmmaker Ritu Sarin, Filmmaker Tenzing Sonam, Filmmaker

Multipurpose Hall 11.30am - 1.00pm

Listening to the Visible

Chair: Mark Betz

Voicing Over Power

Mark Betz, King's College, London, UK

Audible Evidence: Recognition of place in the non - fiction sound -works

Budhaditya Chattopadhyay, Satyajit Ray Film and Television Institute, Calcutta, India

The Showman-Performer of the Sound Travelogue: The Case of James Fitzpatrick and Ancient India (1952)

Elizabeth Czach, University of Alberta, Edmonton, Canada

The Politics of Sound in Two Recent Indian Documentaries

Deborah Matzner, Wellesley College, Boston, USA

Conference Room 2 9.30am - 11.00am

Collaboration and the Poutasi Project: It takes a village to create a documentary film

Chair: K. P. Jayashankar

Miriam Harris, Unitec Institute of Technology, Auckland, New Zealand Venusi Taumoepeau, Unitec Institute of Technology, Auckland, New Zealand

Conference Room 2 11.30am - 1.00pm

Protest, Poetry, and Song: Indian Documentary and its Subversive Politics

Chair: Jyotsna Kapur

Poetry and the Unbearable Present: Indian Documentary and the Politics of Time

Jyotsna Kapur, Southern Illinois University, Carbondale, USA

Poetry, Music, and Resistance in *Jai Bhim Comrade*: Cinema as Archive and Activism

Soumik Pal, Southern Illinois University, Carbondale, USA

The Recovery of Feminist Legacy in The Other Song and Scribbles on Akka

Madhumeeta Sinha, English and Foreign Languages University, Hyderabad, India

Seminar Room 1 9.30am - 11.30am

State, Sponsorship, Reform

Chair: Debashree Mukherjee
Documentary Film and Labor
Management in Socialist Conditions.
The Case of Czechoslovakia

Lucie Česálková, Masaryk University, Brno, Czech Republic

Through Non-patriarchal Eyes: Film Activism and NFB 'Change' Projects

Gail Vanstone, York University, Toronto, Canada

Sponsored Film as an Artistic Expression in Postwar Sweden

Emil Stjernholm, Lund University, Sweden

Adaptations and Relocations: The National Film Unit, Mythic Visions and Historical Conditions

Simon Sigley, Massey University, Auckland, New Zealand

Seminar Room 1 11.30am - 1.00pm

Workshop: The Politics of Programming: Documentary Festivals, Activism and Grassroots Screenings

Ezra Winton, NSCAD University,
Halifax, Canada
Svetla Turnin, Concordia University,
Montréal, Canada
Surbhi Goel, Panjab University,
Chandigarh, India
Zoe Heyn-Jones, York University,
Toronto, Canada

Seminar Room 3 9.30am - 11.30am

Fiction/ Documentary/ Framing

Chair: Tong Wang

Truth Claims and Discourse of Realism within and around Kurdish Documentary Films

Ali Fuat Sengul, Mardin Artuklu University, Turkey

Between Souvenir and Fiction: Documentary Consciousness and New Realism in Contemporary Chinese Cinema

Yun Peng, University of Hawaii at Manoa, USA

Double Occupancy Revisited: Intersection of Fiction and Reality in Contemporary World Cinema

Tong Wang, Columbia University, New York City, USA

Between the State and the Independent: Documentaries about nature and Environmental Issues in China

Wanning Sun, University of Technology, Sydney, Australia



DAY 4 14th December

Seminar Room 3 11.30am - 1.00pm

Censorship and Documentary

Chair: Bindu Menon

Play of Production and Prohibition: Censorship and Political Documentary in Contemporary India Shilpi Gulati, Jawaharlal Nehru University, New Delhi, India

Beyond the Closed Window:
Documentary, Censorship
and the Offscreen
Kartik Nair, New York University, USA

Archival Evidence; Film Censorship,
Documents and Metadata
Trond Lundemo, Stockholm
University, Sweden







CURTAIN RAISER

for Visible Evidence [21]

Date: Wednesday, December 10

Venue: Stein Auditorium, India Habitat Centre

Time: 7pm

Documentary and Psychoanalysis: Putting the Love Back in Epistephilia

A Public Lecture by Michael Renov, University of Southern California (USC) Chair: Veena Hariharan, School of Arts and Aesthetics, Jawaharlal Nehru University

The pioneering work of **Michael Renov** has now become synonymous with Documentary Studies. Co-founder of the Visible Evidence conference series, prolific writer and author of Subject of the Documentary (2004), Michael Renov has edited Theorizing Documentary (1993) and Resolutions: Contemporary Video Practices, Collecting Visible Evidence (1995). He is one of three general editors for the Visible Evidence book series at the University of Minnesota Press, which has published 27 volumes on various aspects of non-fiction media since 1997. In 2005, he co-programmed the 51st annual Robert Flaherty Seminar, a weeklong 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, It's All True and the International Environmental Festival of Film and Video in Brazil, and DocLisboa in Portugal. He has taught graduate seminars at the University of Stockholm, Tel Aviv University and Central European University in Budapest, Hungary and has led documentary workshops in Jordan for the Royal Film Commission and in Cyprus. Renov's teaching and research interests include documentary theory, autobiography in film and video, video art and activism, and representations of the Holocaust. Michael Renov is Professor of Critical Studies and Vice Dean for Academic Affairs at the School of Cinematic Arts, University of Southern California.



TRIBUTE TO TAREQUE MASUD

Date: Friday, December 12

Venue: FTK Centre for Information Technology Auditorium,

Jamia Millia Islamia

Time: 7pm

Freedom: In Memory of Tareque Masud

Jamia Millia Islamia pays tribute to the cinematic legacy of Tareque Masud (1956-2011), filmmaker from Bangladesh, for whom the idea of Freedom was fundamental. Tareque died in a tragic road accident on August 13, 2011, leaving behind an inspiring body of non-fiction and fiction films. Tareque's life and work is inseparable from that of his cofilmmaker and wife, Catherine Masud. Together they made a dozen films of which the most widely acclaimed has been the feature length documentary Muktir Gaan (Song of Freedom, 1995) and the autobiographical feature Matir Moina (The Clay Bird, 2002) which won the FIPRESCI prize at the Cannes Film Festival. An imaginative assemblage of found footage, archival material, reconstructed sequences and songs, Muktir Gaan was a reminder that for freedom to have meaning, the battles for democracy, secularism and gender equality would have to be won.

Chair Shohini Ghosh is Sajjad Zaheer Professor, AJK Mass Communication Research Centre, Jamia Millia Islamia, New Delhi.

Panelists

John Greyson is a filmmaker, video artist, writer, activist, educator and recipient of the 2000 Toronto Arts Award for film/video and the 2007 Bell Award in Video Art. Greyson's works include Urinal (1988 - Best Feature Teddy, Berlin Film Festival); Zero Patience (1993 - Best Canadian Film, Sudbury Film Festival); Lilies (1996 - Best Film Genie, Best Film at festivals in Montreal, Johannesburg, Los Angeles, San Francisco); Uncut (1997, Honourable Mention, Berlin Film Festival); The Law of Enclosures (2000, Best Actor Genie); Proteus, co-created with Jack Lewis (2003); and Fig Trees (2008 -Teddy Award for Best Documentary, Berlin Film Festival). Film/video shorts include: The Kipling Trilogy (1984-5), The ADS Epidemic (1987), The Making of Monsters (1991 - Best Canadian Short, Toronto Film Festival; Best Short Film Teddy - Berlin Film Festival), Herr (1998) and Packin' (2001). He is Associate Professor, Department of Film, York University, Toronto, Canada.

Sanjay Kak is an independent documentary film-maker whose recent work reflects his interests in ecology, alternatives and resistance politics. His films include Red Ant Dream (2013) about the persistence of the revolutionary ideal in India, Jashn-e-Azadi (How we celebrate freedom, 2007) about the idea of freedom in Kashmir, Words on Water (2002) about the struggle against the Narmada dams in central India, and In the forest hangs a bridge (1999), about the making of a thousand foot bridge of cane and bamboo in north east India. Kak's other films include One Weapon (1997) about the state of democracy in the 50th year of India's independence; This Land, My Land, Eng-Land! (1993) shot on the fringes of London and A House and a Home (1993) in post-Apartheid South Africa that explored the theme of migration and Cambodia: Angkor Remembered (1990), a reflection on the monument and its place in Khmer society. In 2008 he participated in the Manifestay, the European Biennale of Art, in Bolzano, Italy, with the installation Shrine to the Future: the memory of a hill, about the mining of bauxite in the Niyamgiri hills of Orissa. Kak is a political commentator and the editor of Until My Freedom Has Come - The New Intifada in Kashmir (Penguin India 2011, Haymarket Books, USA 2013).

Dina Hossain is an award-winning filmmaker, with over 20 years of experience in making documentaries for independent markets and television broadcasters. She has collaborated with NGOs to make advocacy videos on issues of gender, environment and human rights. These include *Waiting For Justice, Saving the Sundarbans* and Christy Turlington's *No Woman, No Cry.* Hossain started her career as an assistant editor on Tareque and Catherine Masud's documentary, *Muktir Gaan* (Song of Freedom). Before returning to Bangladesh in 2010, she was based in New York and produced documentaries for the BBC, PBS, Frontline and ABC News, Nightline. She co-produced programs for New York Times Television, and the Emmy award-winning American Master film, *Leonard Bernstein: Reaching for the Note.* Her interest in international stories has taken her around the world to countries including Afghanistan, Iran, Egypt, Nigeria, Kenya and Malaysia.

PUBLIC DISCUSSION

Saturday, December 13

Venue: School of Arts and Aesthetics Auditorium,

Jawaharlal Nehru University

Time: 7pm

Decolonising Architecture: Interventions in the Field of Vision

'The Morning After' with Sandi Hilal and Alessandro Petti

Any act of decolonisation must include interventions in the field of vision. So state the members of DAAR, an architectural studio and art residency programme based in Beit Sahour, West Bank, whose work is centred on one of the most difficult dilemmas of political practice: how to act both propositionally and critically within an environment in which the political force field is so dramatically distorted. Their project mobilises buildings as optical apparatuses to probe the material conditions of real existing occupation.

Using their recent publication, Architecture after Revolution (Sternberg Press, Berlin 2014), as a structuring device for their presentation, Sandi Hilal and Alessandro Petti will share a set of architectural fables from the unfolding struggle for Palestine. Their proposals are future speculations about the seemingly impossible, the actual transformation of the very structures of domination. At times these involve 'cinematic' interventions that reorganize the field of vision.

Ultimately, DAAR's work is an invitation to rethink the problem of political subjectivity from the point of the displaced and extraterritorial refugee. The presentation will open up into a conversation with Gautam Bhan, who will contextualise the relevance of these lessons from Dheisheh Refugee Camp, Bethlehem to the challenges of urban inclusion in Delhi. The event will be moderated by Nida Ghouse with an eye to the implications the discussion may have for documentary filmmaking.

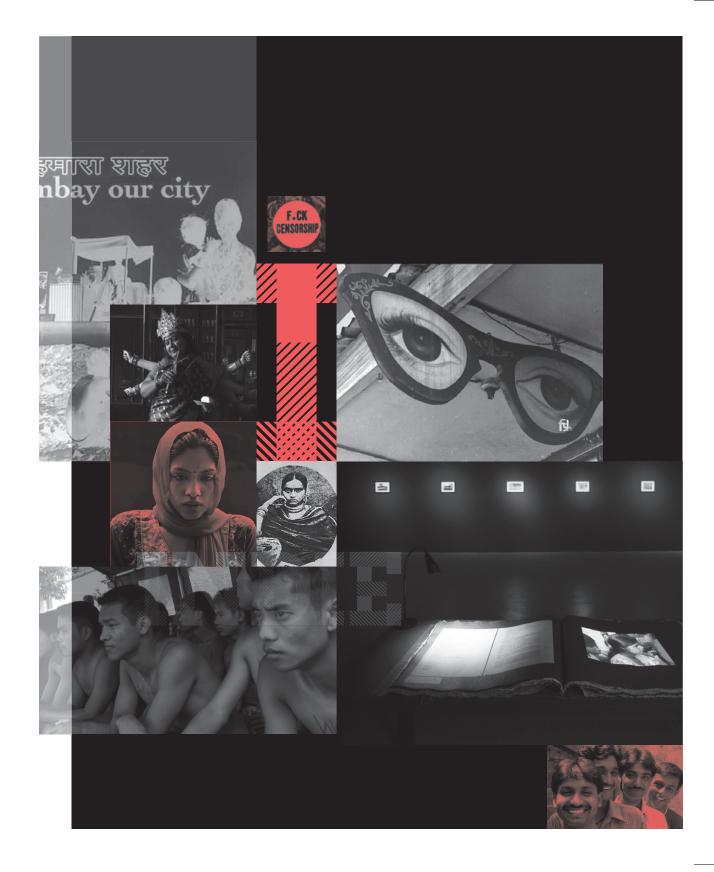
Sandi Hilal and Alessandro Petti are both architects and researchers in urbanism; they are founding members of DAAR, an architectural office and artistic residency program based out of Beit Sahour, Palestine, which combines conceptual speculations



and architectural interventions. DAAR was awarded the Prince Claus Prize for Architecture and the Foundation for Arts Initiative Grant; it was shortlisted for the lakov Chernikov Prize and has shown work in various biennales and museums around the world. For more information, please visit www.decolonizing.ps.

Gautam Bhan teaches urban housing, poverty and inequality at the Indian Institute for Human Settlements, Bangalore. At IIHS, he anchors research programmes on housing and urban inclusion. He is co-author of Swept off the Map: Surviving Eviction and Resettlement in Delhi (2008), co-editor of Because I have a Voice: Queer Politics in India (2006), and author of In the Public's Interest: Evictions, Citizenship and Inequality in Contemporary Delhi (forthcoming 2015). He writes on kafila.org and for various national dailies. Bhan holds a PhD from the University of California, Berkeley.

Nida Ghouse is a writer and a curator. She co-founded Pericentre Projects, a research based art collective that programmed the Kharita Symposium on Urban Trajectories in Cairo in 2009. Her ongoing projects include Emotional Architecture, whose first publication We started by calling it a summer of two fires and a landslide was showcased at Artissima 21 in Turin in 2014.



A PANEL DISCUSSION

Sunday, December 14

Venue: Stein Auditorium, India Habitat Centre

Time: 7 pm

Independent Documentary Practices in South Asia

Speaking from the vantage point of their own geographical and political positions, documentary practitioners from different regions in South Asia reflect critically on their work and its context. The session will be chaired by **Thomas Waugh**, University of Concordia.

Chair Thomas Waugh is Professor of Film S tudies and Interdisciplinary S tudies in Sexuality at Concordia University, Montreal, Canada. He is the award-winning author of numerous books including Out/Lines, Last Unearthed, Gay Art: A Historic Collection (with Felix Lance Falcon) and Comin' at Ya (with David Chapman). His other books include Hard to Imagine, The Fruit Machine and The Romance of Transgression in Canada. He teaches film studies at Concordia University in Montreal, Canada where he lives. He has taught and published widely on political discourses and sexual representation in film and video and has developed interdisciplinary teaching on AIDS. He is the founder and coordinator of the program in Interdisciplinary Studies in Sexuality at Concordia. Along with Matthew Hays, Waugh co-edits the Queer Classics Films Series published by the Arsenal Pulp Press. Waugh has recently co-edited Perils of Pedagogy: The Works of John Greyson with Scott Mackenzie and Brenda Longfellow. Over several decades, Waugh has been a keen observer of Indian documentary films.

Panelists

Prasanna Vithanage of Sri Lanka is one of the most significant filmmakers of contemporary South Asia. He directed his first film *Silsila Gini Gani* (Ice of Fire) in 1992 and went on to direct the highly acclaimed *Anantha Rathriya* (Dark Night of the Soul) in 1996. Based on Leo Tolstoy's last novel *Resurrection*, it travelled to numerous film festivals and won a Jury's Special Mention at the First Pusan International Film Festival. The film also won all the main awards at the 1996 Sri Lanka Film Critics Forum Awards (affiliated with FIPRESCI) including awards for Most Outstanding Film, Best Director and Best Screenwriter. His other films include *Pawuru Walalu* (Walls Within, 1997), *Purahanda Kaluwara* (Death on a Full Moon Day, 1997), *Ira Madiyama* (August Sun, 2003), *Akasa Kusum* (Flowers of the Sky, 2008) and *Oba Nethua*, *Oba Ekka* (With You, Without You, 2014). Vithanage has fought several censorship battles. *Death on a Full Moon Day* was banned by the Sri Lanka government and was released after a legal battle and a favourable Supreme Court verdict. After its release the film became one of the most successful films ever made in the country. Currently, Vithanage is finishing his first documentary.

Nishtha Jain is an award winning filmmaker based in Mumbai. She has directed several films including the critically acclaimed *Gulabi Gang* (2012) and *City of Photos* (2005). Her other films include *Family Album* (2010), *At My Doorstep* (2009), *Lakshmi and Me* (2008) and *Six Yards to Democracy* (2006). She is a graduate of Film and Television Institute of India, Pune and the AJK Mass Communication Research Centre, Jamia University, New Delhi. *Gulabi Gang* premiered at the Amsterdam Film Festival and has received several awards including Best Film, Muhr Asia/Africa Documentary at the Dubai International Film Festival, 2012; Best Documentary, Kortfilmfestivalen at Grimstad, Norway, 2012; the First Amnesty International Human Rights Award, Tri-Continental Film Festival, South Africa, 2013; Best Documentary, International Association of Women in Radio and Television (IAWRT), 2013; Best Film (Social Issues) National Film Awards, India, 2014; and Best Documentary, New York India Film Festival 2014. Jain also received an award as Best Director at MIFF, Mumbai 2014. *Lakshmi and Me* was awarded at the Bucharest International Film Festival, 2008. Among many other awards it also received the special Jury prize in the Cinema Verite International Film Festival at Tehran in 2008.

Kesang Tseten is a graduate of Amherst College and Columbia University. His films include *We Homes Chaps* (2001), *We Corner People* (2007), *On the road with the Red God: Machhendranath* (2005), *Who will be a Gurkha* (2012) and *Men at Work* (2013). His films have won awards in Nepal and abroad. Festival screenings include the International Film Festival of Amsterdam (2010, 2012), the Thessaloniki Documentary Festival (2013), the Yamagata Documentary Film Festival, Japan (2008) and the Busan Film Festival, Korea (2009). Tseten wrote the screenplays for the feature films *Karma* (2004) and for *Mukundo* (Mask of Desire) - Nepal's entry to the foreign academy awards in 2000.

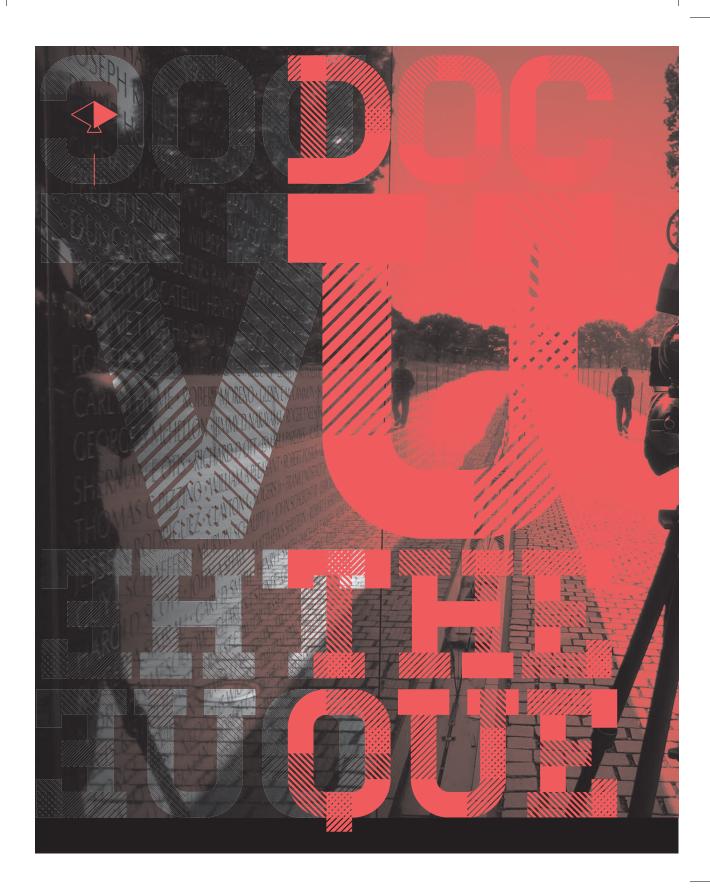
Saba Dewan is a documentary film maker based in New Delhi, India. Her work has largely addressed issues of communalism, gender, sexuality and culture. Dewan's notable films include *Dharmayuddha* (Holy War, 1989), *Nasoor* (Festering Wound, 1991), *Khel* (The Play, 1994), *Barf* (Snow, 1997) and *Sita's Family* (2001). For the past few years she has been working on a trilogy of films focusing on stigmatized women performers. *Delhi–Mumbai–Delhi* (2006) on the lives of bar dancers was the first of the trilogy, while *Naach* (The Dance, 2008) that explores the lives of women who dance in rural fairs was the second. The third and final film of the trilogy is *The Other Song* (2009), about the art and lifestyle of tawaifs or courtesans. The film has been screened widely and received the Mecenat prize for best documentary at the Pusan International Film Festival, 2009. Saba is currently working on a book that explores the social history of tawaifs in Banaras and its cultural hinterland of western Bihar and eastern Uttar Pradesh.

Anand Patwardhan is an Indian documentary filmmaker known for his activist films made over the past three decades. His films have won national and International awards. Patwardhan's *Bombay: Our City* that focused on the everyday survival of slum dwellers in Bombay got the National Film Award for Best Non-Feature Film in 1986, a Special Jury

Award at Cinema du reel, France, 1986 and the Filmfare Award for Best Documentary, 1986. He received National Awards for In Memory of Friends in 1990, for In the Name of God in 1992, for Father, Son and Holy War in 1996 and for War and Peace in 2002. War and Peace was also judged the Best Film at the Mumbai International Film Festival in 2002, Best documentary at the Karachi International Film Festival in 2003 and it won the FIPRESCI International Critics' Award at the Sydney Film Festival in 2002. His most recent film Jai Bhim Comrade received the Ram Bahadur Grand Prize, Film South Asia, Kathmandu, Nepal in 2011. It also received awards for Best Film/Video at the Mumbai International Film Festival, India, 2012; the Firebird Award for Best documentary, Hong Kong Film Festival, 2012; the Special Jury Prize, National Film Awards, India, 2012 and the Bartok Prize, Jean Rouch Film International Film Festival, 2012. Anand Patwardhan was bestowed with the V.Shantaram Award for Lifetime achievement for his contribution to Indian documentary at the Mumbai International Film Festival in 2014.

Shuddhabrata Sengupta is a media practitioner, artist and writer, and member of Rags Media Collective, a group that combines research, historical and philosophical inquiry, and contemporary art. In 2002 Sengupta co-initiated Sarai, a platform for discursive partnerships between theorists, researchers, practitioners, and artists engaged in reflecting on contemporary urban spaces and cultures in South Asia at the Centre for the Study of Developing Societies, Delhi. Sengupta also co-edits the Sarai Reader Series. Raqs Media Collective's work has been shown internationally at exhibitions such as: Documenta 11, Kassel, 2009; 10th International Istanbul Biennial, Istanbul, 2007; 51st Venice Biennale, Venice, 2005; and 2nd Guangzhou Triennial, Guangzhou, 2005. Rags Media Collective was co-curator of Manifesta 7, Bolzano, 2008. Rags Media Collective's recent exhibitions include: The Capital Of Accumulation, Hebbel am Ufer, Berlin and Museum of Modern Art, Warsaw, 2010; Things that Happen While Falling in Love, Baltic, Gateshead, 2010; The Surface of Each Day is a Different Planet, Tate Britain, London, 2009; Escapement, Frith Street Gallery, London, 2009; and When the Scales fall From Your Eyes, Ikon, Birmingham, 2009. Sengupta lives and works in Delhi.

Dina Hossain is an award-winning filmmaker, with over 20 years of experience in making documentaries for independent markets and television broadcasters. She has collaborated with NGOs to make advocacy videos on issues of gender, environment and human rights. These include Waiting For Justice, Saving the Sundarbans, and No Woman, No Cry. Hossain started her career as an assistant editor on Tareque and Catherine Masud's documentary, Muktir Gaan (Song of Freedom). Before returning to Bangladesh in 2010, she was based in New York and produced documentaries for the BBC, PBS, Frontline and ABC News, Nightline. She co-produced programs for New York Times Television, and the Emmy awardwinning American Master film, Leonard Bernstein: Reaching for the Note. Her interest in international stories has taken her around the world to countries including Afghanistan, Iran, Egypt, Nigeria, Kenya and Malaysia.



DOCUTHEQUE: CURATED SCREENINGS

Focus on China, Focus on South Asia, and Focus on West Asia Special: Homage to Harun Farocki

Venue: Annexe Lecture Room 2

Day 1, Thursday, December 11, 2014

10.00am Homage to Harun Farocki: *Inextingushable Fire* (25 min.)

10.35am Focus on West Asia: Waves (70 min.)

11.55am Focus on South Asia: *Being Bhaijaan* (80 min.)

2.15pm Homage to Harun Farocki: War at a Distance (58 min.)

3.30pm Focus on China: *Spark* (100 min.)

Day 2, Friday, December 12, 2014

10.00am Focus on South Asia: Nayi Kheti (11.02 min.)

10.15am Focus on West Asia: *Crop* (47 min.)

11.15am Focus on China: *The River of Life* (103.30 min.) 2.00pm Focus on South Asia: *Purple Skies* (66 min) 3.15pm Focus on China: *The Lucky One* (13.48 min.)

3.4opm Homage to Harun Farocki:

Images of the World and the Inscription War (75 min.)

Day 3, Saturday, December 13, 2014

10.00am Focus on China: Perfect Conjugal Bliss (5 min.)

10.15am Focus on China: Fish (5 min.)

Focus on West Asia: I Flew You Stayed (80 min.)

Focus on West Asia: A World Not Ours (93 min.)

Focus on China: Good Good! Perfect! (12.36 min.)

Homage to Harun Farocki: Prison Images (60 min.)

Focus on South Asia: Who will be a Gurkha (75 min.)

Day 4, Sunday, December 14, 2014

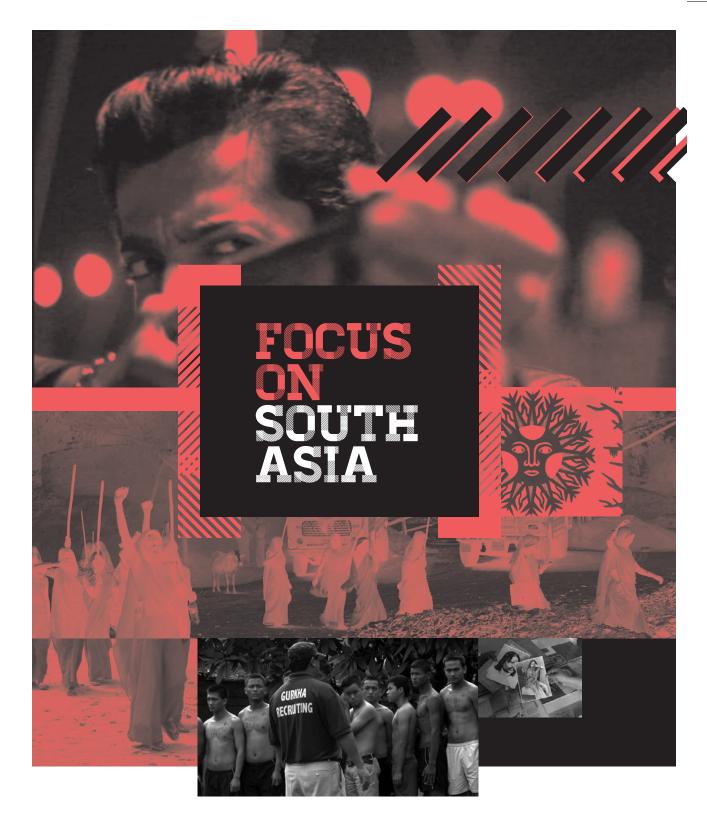
11.00am Focus on China: Red Spot (8.5 min.)

11.15am Focus on South Asia: No Fire Zone (94 min.)

12.45pm Homage to Harun Farocki: *Nothing Ventured* (50 min.)

2.30pm Focus on China: Walking (6.30 min.)

2.45pm Focus on South Asia: *Gulabi Gang* (96 min.) 4.30pm Focus on West Asia: *Infiltrators* (70 min.)





HD/80 mins/Hindi with English subtitles/India/2014 Directors: Shabani Hassanwalia and Samreen Farooqui

Synopsis: Posters of his dance shows say that Shan Ghosh, Salman Lookalike by profession and passion, is the 'Junior Salman of Nagpur'. He is 'hamara Salman' on the very intense Jai Salman Whatsapp group, and a beloved bhai to textile salesman Balram and the engineer-at-heart, Bhaskar. Along with other Salman fans, they've launched a collective search for a larger identity, to replace the very ordinary one life handed out to them.

Being Bhaijaan explores Indian masculinity by mapping the emotional, spiritual and philosophical contribution Salman Khan makes in the lives of three men in small-town India, who find themselves increasingly disassociated with a changing country, its competitiveness, and its new woman. To find solace in a notion of manhood, constructed brick-by-brick, through a superstar's perceived personality, which is as oldworld as Salman Khan's films.

Samreen Farooqui and Shabani Hassanwalia founded Hit and Run Films in 2005, an independent video production unit, which engages with changing socio-political-personal realities through non-fiction cinema. Their first documentary, *Out of Thin Air*, on Ladakhi local cinema was an official selection at the International Film festival of Rotterdam and was the opening film at Film South Asia, 2009, besides playing at numerous other festivals. *Online and Available*, released in 2012, told a story of an India-in-transition through its online identity formation and was an official selection at MIFF, 2012. Recently, they worked as associate directors and editors of *Star*, by Dibakar Banerjee, as part of the *Bombay Talkies* omnibus, to celebrate 100 years of Indian Cinema. Their work with gender and sexuality includes *Bioscope: Non-binary Conversations on Gender and Education*.

Contact: hit.and.run.films@gmail.com

Purple Skies



HD/66 mins /English, Hindi with English subtitles/India/2014 Director: Sridhar Rangayan

Synopsis: Purple Skies weaves together heartrending stories of LBT people victimized and subjugated by the law, the family and society, as well as hopeful stories of younger protagonists who have come out of the closet bravely. By placing it in context of the historic struggle of the LGBT community in India, and juxtaposing personal stories with critical analysis of issues by activists and advocates; the film offers a compelling inside view of Indian LBT lives.

Sridhar Rangayan is an Indian filmmaker whose films present hard-hitting social issues with compassion and humor. His award winning films *The Pink Mirror* (2003), *Yours Emotionally!* (2006), *68 Pages* (2007) and *Project Bolo* (2011) are at the forefront of India's emergent queer cinema movement – ground-breaking in a country where homosexuality is still illegal. These films have been screened at over a 100 national and international film festivals and won several awards. He has served as jury at Berlinale, Germany (2010) and at Movies that Matter, Netherlands (2010), Outfest, Los Angeles (2012) and the Iris Prize festival (2013).

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Nayi Kheti (New Harvest)



HD/11.02mins/English, Hindustani/India/2014 Director: Pallavi Paul

Synopsis: In this piece I have tried to create three impossible, unfeasible conversations. Taken from the fascinating anarchic text 'After Lorca', poet Jack Spicer writes to Garcia Lorca nearly twenty years after his death and unlike the book, in the video, amidst relentless velocity of images and sounds, Lorca has to write back. Simultaneously, Paul Henningson, credited with the invention of the pH lamp speaks about the desire of the scientist to reverse the rhythm of the day and the night and reflects on how that dream lacks creativity, because ordained laws of creation too must be challenged. Caught within this question of light and darkness is the image of cinema itself. It has now been scratched out, cut open and remade to the extent that what now exists is only a trail of what we recognized as the filmic. Located as a witness to all these metaphysical, scientific and aesthetic exchanges are the poems of Vidrohi, a vagabond political poet. Nayi Kheti, is not about the persona of Vidrohi, rather I attempt to use his poems as a kind of laboratory to test the tensile strength of resistance as a material of life.

Pallavi Paul's work is deeply engaged in the technologies of poetry and time travel. She works primarily with video and the installation form to propose orders of tensility that inhabit non-fiction material. Using the disruption between 'reality image' and 'reality affect' as a starting point, she attempts to create a laboratory of possibilities which test the contours of fantasy, resistance, politics and history. Her works have been shown at Tate Modern (London), Vancouver Biennial, Delfina Foundation, Edinburgh Art Festival, Khoj International Artist's Studios (New Delhi), Experimenta Film Festival (Bangalore) and the Mumbai Film Festival.

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Gulabi Gang



HD/96 mins/ Hindi with English Subtitles/ Norway/India/Denmark/2012 Director: Nishtha Jain

Synopsis: Enter the badlands of Bundelkhand in central India and you have entered a place of desolation, dust and despair. This film follows the *Gulabi Gang*, an unusual group of rural women led by the energetic and charismatic Sampat Pal. They travel long distances to fight for the rights of women and Dalits. Often they encounter resistance, apathy and corruption, even ridicule. Sometimes whole villages connive against them to protect the perpetrators of violence. While we see *Gulabi Gang* members struggling against gender violence and state corruption, we also see the flip side – members getting sucked by the trappings of their newfound power. Breaking away from the deep-rooted patriarchal structure is a challenge even for the most fearless amongst them. The film pulls us into the centre of these blazing conflicts and uncovers a complex story about the nature of power itself.

Nishtha Jain is an award winning filmmaker based in Mumbai. She has directed several films including the critically acclaimed Gulabi Gang (2012) and City of Photos (2005). Her other films include Family Album (2010), At My Doorstep (2009), Lakshmi and Me (2008) and Six Yards to Democracy (2006). She is a graduate of Film and Television Institute of India, Pune and the AJK Mass Communication Research Centre, Jamia University, New Delhi. Gulabi Gang premiered at the Amsterdam Film Festival and has received several awards including Best Film, Muhr Asia/Africa Documentary at the Dubai International Film Festival, 2012, Best Documentary, Kortfilmfestivalen at Grimstad, Norway, 2012, the First Amnesty International Human Rights Award, Tri-Continental Film Festival, South Africa 2013, Best Documentary, International Association of Women in Radio and Television (IAWRT) 2013, Best Film (Social Issues) National Film Awards, India 2014 and Best Documentary, New York India Film Festival 2014. Jain also received an award as Best Director at MIFF, Mumbai 2014. Lakshmi and Me was awarded at the Bucharest International Film Festival, 2008. Among many other awards it also received the special Jury prize at the Cinema Verite International Film Festival at Tehran in 2008.

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Who Will be a Gurkha



HD/75 min/Nepali, English/Nepal/2012 Director: Kesang Tseten

Synopsis: Britain began recruiting young men from Nepal in the army 200 years ago. Gurkhas, famous for wielding a curved khukuri knife, have seen numerous wars. 200,000 fought in two world wars; 50,000 were killed. Gurkha income and pension, though meager, has helped prop Nepal's economy. Today, paid manifold times better, Nepalis continue to be lured to the British Army, undergoing grueling tests to win the very few positions available. Recruitment, carried out with meticulous British planning in the lush lakeside town of Pokhara, presents an elaborate modern-day ritual born in the days of Empire, offering a fascinating view of institutions and societies, officers and applicants, British and Nepali.

Kesang Tseten is a graduate of Amherst College and Columbia University. His films include *We Homes Chaps* (2001), *We Corner People* (2007), *On the road with the Red God: Machhendranath* (2005), *Who will be a Gurkha* (2012) and *Men at Work* (2013). His films have won awards in Nepal and abroad. Festival screenings include the International Film Festival of Amsterdam (2010, 2012), the Thessaloniki Documentary Festival (2013), the Yamagata Documentary Film Festival, Japan (2008) and the Pusan Film Festival, Korea (2009). Tseten wrote the screenplays for the feature films *Karma* (2004) and for *Mukundo* (Mask of Desire) which was Nepal's entry to the Foreign Academy Awards in 2000.

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No Fire Zone

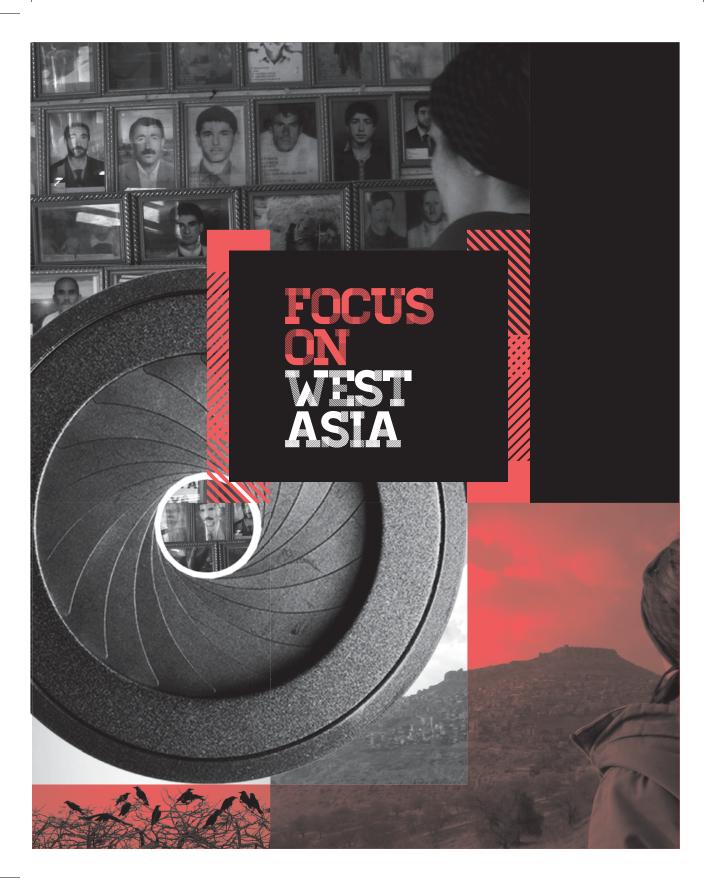
HD/94 mins/English/UK/2013 Director: Callum Macrae

Synopsis: No Fire Zone tells the story of the final months of the 26-year long Sri Lankan civil war. The story is told by the people who lived through it - and through some of the most dramatic and disturbing video evidence ever seen. Direct evidence of war crimes, summary execution, torture and sexual violence- this footage was recorded by both the victims and perpetrators on mobile phones and small cameras during the final 138 days of hell which form the central narrative of the film.

In January 2009, the government of Sri Lanka launched its final offensive against the secessionist rebels, the Liberation Tigers of Tamil Eelam, better known as the Tamil Tigers. Two weeks into the assault the government declared the first "No Fire Zone" and they encouraged between 300,000 and 400,000 Tamil civilians to gather there, for their own safety. Then they were shelled, systematically and deliberately, by government forces and denied adequate food and medicine. Hospitals were targeted. The agony of the trapped civilians was compounded by the Tigers who refused to let them leave – and even on occasion shot some who tried. One UN report estimated that as many as 40,000 died in just a few weeks. A more recent UN report suggested the death toll could reach 70,000 or even more. *No Fire Zone* has won many awards and is nominated for this year's Emmys.

Callum Macrae is an Emmy, BAFTA and Grierson nominated director who has been making films for 20 years in the UK and around the world. He has covered wars and conflicts in Cote D'Ivoire, Uganda, Mali, and Sudan. His films include three major investigations into allegations of coalition crimes in Iraq. He has made many films for the BBC, Channel 4, ITV, Al Jazeera English and PBS. His films often have a strong human rights dimension. He and his team were also nominated for the Nobel Peace Prize in 2012. He has won a large number of awards including two Royal Television Society awards, two One World awards, an Indie award, an Amnesty award, the Columbia DuPont Broadcast journalism award for his work in Japan after the Tsunami and a Peabody Award for his work on Sri Lanka. As a writer in Scotland he won the Campaigning Journalist Award – and was presented with a Scottish Bafta Special Achievement Award.

Contact: admin@nofirezone.org



Ez Firiyam Tu Mayî Li Cî (I Flew You Stayed)



HDV/80 min/ Kurdish, Turkish; subtitled in English /Turkey/ 2013 Director: Mizgin Müjde Arslan

Synopsis: The film views a war through the story of a shattered family. It traces the Director's search for a father who had participated in the Kurdish guerrilla movement shortly after she was born. She discovers that her father was seen as both a 'terrorist' as well as a 'guerrilla'. Meanwhile she continues to ask the same question: Had he ever loved her?

Mizgin Müjde Arslan's films focus on issues of Kurdish identity, women, the elderly and immigrants. She has received national and international awards for her first short film, *Lîstika Dawî* (The Last Game, 2006). Her short film, *Tov* (The Seed, 2009) was followed by a documentary, *Kirasê Mirinê: Hewîtî* (A Fatal Dress, Polygamy, 2009). Arslan's first feature documentary, *Ez Firiyam Tu Mayî Li Cî* (I Flew, You Stayed, 2012) has won a number of awards, including the Turkish Association of Film Crîtics Documentary of the Year and the Mirella Galetti Award in Italy in 2014. Recently, her short film, *Asya* (2013) won a Jury Special Award in Atıf Yılmaz Short Film Festival. *Houses with Small Windows* that she co-wrote and acted in has been selected for Official Competition at the Venice Film Festival (2013) and the film won the European Short Film Award. Arslan is the author of *Rejisör* (2007), the first book on Kurdish Cinema. She has also written *Rootlessness*, *Border and Death* (2009), and *Yesim Ustaoglu: Water, Death and Journey* (2010). She is currently working on a PhD that focuses on storytelling in Kurdish cinema and explores derivations of narration as tactics of resistance.

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Waves

HD/70 min/English subtitles/Egypt and Morocco/2013 Director: Ahmed Nour

Synopsis: In the extraordinary Egyptian city of "Suez", the Egyptian revolution was born and the film features its entire special divided story. The Suez-born young filmmaker invites the audience to share his internal meditative look at the very special periods of time in his life. Using the director's voice over, animation, and a poetic style of sound design and cinematography, the film tries to decode the mental and psychological structure of what is commonly termed the "Egyptian revolution's generation".

Ahmed Nour was born in 1983, He studied TV directing and Media studies followed by creative documentary film at the Arab Institute of Film. He has worked as first assistant director in Egyptian cinema in Egypt for 5 years. Nour is an amateur photographer so he usually shoots parts of his own films. He started writing and directing his own independent films from the age of 18. Waves is Nour's first feature length documentary film for cinema.

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Crop



HD/47 min/English subtitles/ Egypt/2013 Director: Marouan Omara and Johanna Domke

Synopsis:

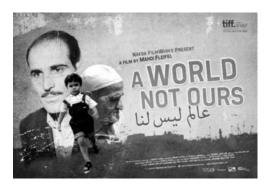
Crop is an absorbing account of the Egyptian revolution of 2011 – one that includes no images of the popular uprising itself. Filmed entirely within the offices of Al-Ahram, the country's largest state-run newspaper, the film is a series of carefully composed tableaux that expose the institution's functioning and the former regime's strict control over information. To explain what we are seeing, a photojournalist, who missed the revolution because he was in the hospital, provides voiceover narration. With their formal mastery and perceptive framing, Johanna Domke and Marouan Omara inspire us to think about the power of images.

Marauan Omara is a filmmaker from Cairo, Egypt. He studied photography at the faculty of applied arts in Cairo and joined the Academy of Cinema Arts and Technology in 2006 to follow his passion for filmmaking. He has recently been part of "Arabia Off Screen" and participated in the Durban Talent Campus for young filmmakers. Omara is currently working on his first feature film, *Repeated Stopping*.

Johanna Domke is an artist and filmmaker and her work has been shown at international group and solo art shows and film festivals. She studied fine arts at the Royal Danish art academy in Copenhagen, Denmark and the Malmo Art Academy, Sweden. Domke works at the intersection of cinema and art practice. She has been involved in a number of collaborative projects and has participated in residencies at Platform Istanbul, Townhouse Cairo and EMPAC NY. She is currently attending a post graduate program at the Media Art Academy at Cologne, Germany.

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A World Not Ours



HD/93 mins/English subtitles/ Lebanon, UK, Denmark, UAE/2012 Director: Mahdi Fleifel

Synopsis: A World Not Ours is an intimate, humorous portrait of three generations of exile in the refugee camp of Ein el-Helweh, in southern Lebanon. Based on personal recordings, family archives, and historical footage, the film is an illuminating study of belonging, friendship, and family.

Filmed over more than 20 years by multiple generations of the same family, A World Not Ours is more than just a family portrait; it is an attempt to record what is being forgotten, and mark what should not be erased from collective memory.

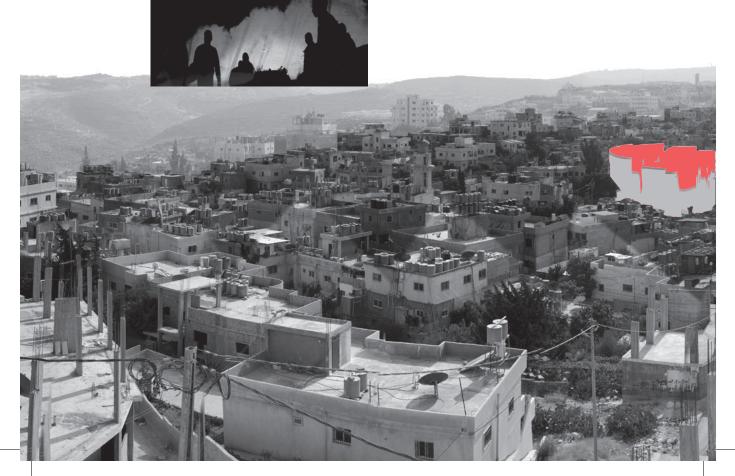
Mahdi Fleifel is a Palestinian filmmaker and visual artist based in London. He was born in Dubai, raised in the Ain El-Helweh refugee camp in Lebanon and later in the suburbs of Elsinore, Denmark. He graduated from the British National Film and Television School in 2009. His short films have screened at more than a hundred festivals around the world and have won many best film awards. A World Not Ours is his first feature film.

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Infiltrators

HD/70 mins/Arabic with English Subtitles/ Palestine, UAE, Lebanon/2013 Director: Khaled Jarrar

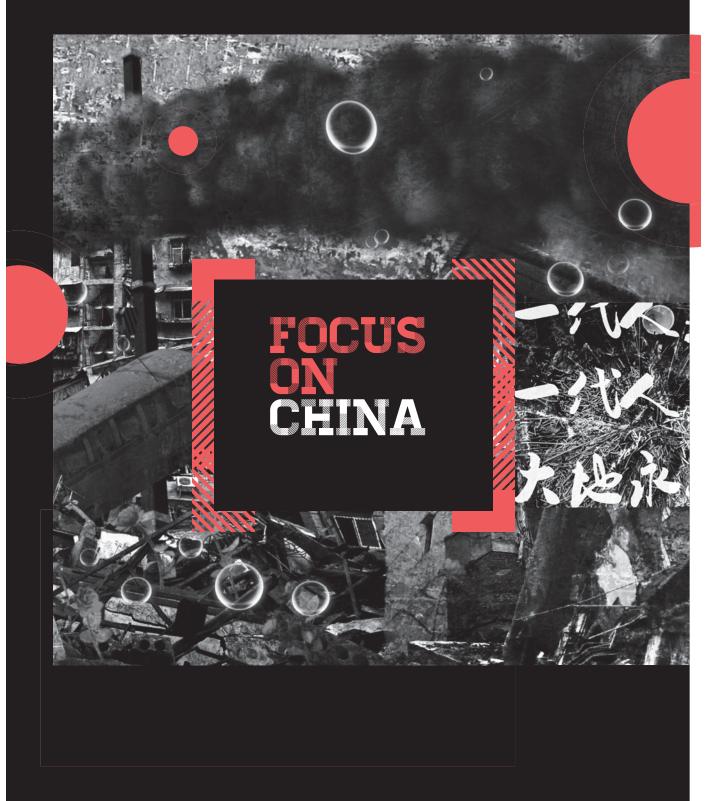
Synopsis: The film unravels the adventures and attempts by individuals and groups during their search for gaps in the Wall in order to permeate and sneak past it. Lookouts, fear, angst, running, permeation, jumping off, crawling, passing through dark passages, are stages of a complex process of passing through to the 'other side' and require a very specific state of mind. Some attempts end in failure, and others in success. Some are caught by the Israeli soldiers and others reach their destination. It's a cat and mouse game, in which failure leads to more persistence and success is an antithesis to the cat's theories of security.



Khaled Jarrar, born in Jenin, completed his studies in interior design at the Palestine Polytechnic University in 1996. He then started working in photography and is known for his exhibition in 2004 at the Howarra and Qalandya checkpoints where he put up his photos in a manner to be seen by the Israeli soldiers. He also started making films and videos; his first short video *Journey 110* was very successful and was selected at several international festivals and art galleries (Basel Art 41, Instant Video, London Film Festival). In 2011 he graduated from the International Academy of Art (Palestine). As a visual artist, Jarrar works with photography, video and performance. More recently he has become famous for his project "Live and work in Palestine" in which Jarrar created the first unofficial Palestinian stamp that he uses to stamp official passports of people from all nationalities around the world.

Contact: kh.jarrar@gmail.com





SCREENINGS VISIBLE EVIDENCE 21

The River of Life



HD/103.30 mins/ Hakka with Chinese and English subtitles/China/2014 Director: Yang Pingdao

Synopsis: This is a film about my family. It traces the last six years of my grandmother's life before she passed away. My grandparents lived in distress and my grandmother suffered and was tortured before she died. My daughter was born shortly after her death.

Wenjing and I were unmarried when we had our child. We were not prepared to be parents and though we loved our little daughter, we were often overcome by a variety of emotions that included joy, confusion, fatigue and anger at each other. Wenjing and I fought and blamed each other over several issues. Due to the unexpected birth of our daughter, we had to confront the issue of marriage. However because of my grandmother's death we wondered if we could break with custom.

"One generation passeth away, and another generation cometh: but the earth abideth forever."

Yang Pingdao is a Cantonese film director, screenwriter and writer. He has made several documentaries and short films that include My Family Tree (2008) that received an "honorable mention award" at the Yunnan multi culture visual festival in 2009 and The Spring of Yangchun that was awarded the "The best short film award" at the China Pingyao International Photography Festival in 2007.

Contact: 7725704@qq.com

Spark

DV/100 mins/ Shaanxi Dialect with subttles in Chinese and English/China/2013 Director: Hu Jie

Synopsis: After the Anti-Rightist movement of 1957, a group of condemned teachers and students were sent to the labor camp in Tianshui of Gansu province, where they witnessed terrible atrocities and starvation as a result of the Great Leap Forward movement during 1959-1961. Some of them started an underground journal named *Spark*, in which they recorded the State's propaganda as well as the reality of the poverty and hunger in the countryside. *Spark* theoretically analyzed and criticized the people's commune system and for the first time in Chinese intellectual history, the journal proposed the establishment of democratic socialism and opposition to the oligarchy of interest groups. Lin Zhao's long poem *A Day of Prometheus Sufferings* was also published in *Spark*. In the end, 43 Rightist teachers and students who ran *Spark* as well as sympathizers among peasants and cadres were arrested and sentenced to severe punishment. Later, Zhang Chunyuan, Du Yinhua, and Lin Zhao were executed during the Cultural Revolution.

Hu Jie, born in Jinan city, Shandong province, China in 1958, began to make documentaries independently in 1995, and has made 31 films so far. *The Remote Mountain*, about coal miners' lives, was nominated in the Independent Film Festival of France in 2003. *In Search of Lin Zhao's Soul* won the gold award for the long film at the first Sunshine Chinese Documentaries. *Although I Am Dead* made in 2006 won the Movie Sacrifice award at Shanghai Free Cinema in 2007 and Champion for the Long Film at the Chinese Documentaries in 2008 as well as the Critics' Award at the fourth Reel China Documentaries. He has also made *The East Wind State Farm* about a Rightist labor camp, and *My Mother Wang Peiying* in 2010.

Contact: hjfilm@163.com

The Lucky One



HD/13.48 mins/ Shaanxi Dialect, Chinese, Portuguese with subtitles in Chinese and English/China/2013 Director: Zimu Zhang

Synopsis: As a documentary student, I encountered table gossip in an illegal Chinese restaurant in Lisbon. It was about a Chinese girl who came to study in Portugal but ran into deep trouble. Out of curiosity and a sense of responsibility, I began to look for her. The search led me to a closed community. This is not a documentary about telling a person's story, for the truth is more complicated and confusing given the multiple versions I encountered.

Zimu Zhang is an independent filmmaker. She studied Journalism and Television Direction at Communication University of China and Photojournalism at the University of Missouri, US. She is currently doing a Masters program in Documentary and is directing, *Docnomads*, under the Erasmus Mundus scholarship in collaboration with film schools in Portugal, Hungary and Belgium. Her documentaries have been awarded and screened in several international film festivals, such as Doc Lisboa, the Guangzhou international documentary festival, and the Yunnan Multi Culture Visual Festival. She received the Phoenix video documentary award.

Her works include My World on Bus (2012) that received the Multimedia Documentary Short Golden Award at the Guangzhou International Documentary Festival, the 5 Minute Short Golden Award at the Southern Pocket Film Festival and Where (2013) that got the Best Overseas Film Nomination at the Beijing International Micro Film Festival. The Lucky One got a Doclisboa Green year Selection at the Yunnan Multi Culture Visual Festival Youth Forum. It also got the 2nd Phoenix Video Documentary Award and the Best Micro Documentary Nomination.

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Fish



HD/5 mins/China/2014 Director: Zhang Lin

Synopsis: This film uses a surrealist style and 3D animation to portray a black and white world. The story of a 'bird man' and a bird begins around a piano and a fish. On the dead deep sea, there is a single white wooden boat on which a 'bird man' is catching fish for his 'bell bird'. Unwittingly there comes a floating eerie piano with a fish in the balloon hanging on the piano. The Birdman is eager to hear the sound of the piano while the bird wants to eat the fish, so the birdman is going to release the bird and the story begins...

Zhang Lin, originally from the city of Fujian, graduated from the department of Animation at the China Academy of Art in 2014. He independently created the short 3D animated graduation work *Fish* which won the graduation creation gold-award of the Animation Department of the China Academy of Art.

Contact: hjfilm@163.com / 10305432@qq.com

Walking

DV/6.30 mins/ Shaanxi Dialect with subtitles in Chinese and English/China/2013 Director: Yi Yuxiao

Synopsis: This video uses images drawn from children's stick figure paintings and illustrations in textbooks. From a micro-perspective, I create a world in which all the particles can be seen. Walking is an experiment that reflects on female identity, technology and humanity.



Yi Yuxiao was born in Chengdu in 1989 and she is currently studying for her master's degree in new media at the art department of Sichuan fine arts institute. She lives and works in Chongqing/Chengdu. She has exhibited at several festivals and exhibitions.

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Perfect Conjugal Bliss



HDV/5 mins/ Shaanxi Dialect with subtitles in Chinese and English/China/2014 Director: ZhongSu

Synopsis: This film is an attempt to use a single long take. The plot is not important but I attempt to create images of meaning and logic within the take.

ZhongSu graduated from the China Academy of Art. He has participated in several festivals and exhibitions that include the China Independent Animation Film Forum Beijing (2013), the China Independent Film Festival Nanjing (2013) and the Beijing Independent Film Festival (2013).

Contact: 10305432@qq.com

Good Good! Perfect!



HD/12.36 mins/ Mandarin, Shaanxi Dialect with subtitles in Chinese and English/China/2014 Director: Cao Zilin

Synopsis: Four people engage in body-building, trimming bonsai and imitate the movement of athletes in a room. They try to make themselves strong and handsome and become more infatuated with the self. I have tried to interrogate this 'Health Model' of daily life in my film.

Cao Zilin graduated from the China Academy of Art in 2014.

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Red Spot



HD/8.5 mins/China/2014 Director: Ruei-Feng Huang

Synopsis: This short animation is based on a true story. Every year, hundreds of thousands of seals are stunned by hunters in Canada. The hunter drags the seal's body which is covered with blood, all along to the boat where the bloodstain extends. For the seal, it is a death path of agony and resistance. For me, this is a symbol showing that the route to animal conservation is full of obstacles and hardships.

Ruei-Feng Huang is a Taiwanese filmmaker who majored in fine arts in university and learnt animation at the Animation Institute of National Taiwan University of Arts. He is deeply interested in issues of ecology and conservation. He has participated in the International Animation Film Festival of Brazil, 2014, the International Fantastic Film Festival of Tomikawa, 2014, the International Animation Film Festival of Xian, 2014 and the Youth Film Festival of Gaoxiong, Taiwan, 2014 where he received the Gold Award.

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HOMAGE TO HARUN FAROCKI

Visible Evidence 21 pays homage to Harun Farocki with a package of his films made available to us by the Goethe Institut, New Delhi.

A pioneer of the found-footage film and a towering presence in the history of contemporary global film-making, Harun Farocki (1944-2014) was born in German-annexed Czechoslovakia. Earlier, his father Abdul Qudus Faroqui had immigrated to Germany from India in the 1920s. From 1966 to 1968 he attended the Deutsche Film- und Fernsehakademie Berlin (DFFB). Farocki made close to 120 films, including feature films, essay films and documentaries. He wrote for numerous publications, and from 1974 to 1984 he was editor and author of the magazine Filmkritik(München). His huge significance for the visual arts is reflected in retrospectives of his films in institutions such as the Tate Modern/London, and solo exhibitions in the MUMOK [Museum of Modern Art]/Vienna, Jeu de Paume/Paris, Museum Ludwig/Cologne and more recently in the Kunsthaus/Bregenz. In 1997 and 2007, Farocki took part in the documenta in Kassel. For many years, the relation between technology and war had played a decisive role in Farocki's works. Some of his most critically acclaimed works are Images of the World and the Inscription of War (1989), Videograms of a Revolution (1991), Workers Leaving the Factory (1995) and Parallel I-IV (2012-14). Farocki passed away in Berlin on July 30, 2014.



Films

Inextinguishable Fire (Nicht löschbares Feuer)

25 min/ 1969

Synopsis: Harun Farocki's first movie after leaving film school combines didactics and political agitation with a sparse cinematic style. Farocki contrasts the voyeurism of Vietnam War reporting with a didactic arrangement: a model reconstruction of napalm manufacture is followed by a playful call to revolution.

Images of the world and the Inscription War (Bilder der Welt und Inschrift des Krieges)

75 min/1988

Synopsis: An essay in pictures on the difference between perception and industrial production, the film concentrates on photography and the use of pictures as well as the question of how the impact of war appears in reality. In April 1944 American pilots had made aerial photographs of the Buna works, without even suspecting that in doing so they had also photographed the concentration camp Auschwitz. It was not before 1977 that the photographs were properly evaluated.

War at a Distance (Erkennen und verfolgen)

58 min/ 2003

Synopsis: Footage from American missiles has been famous around the world since the first Iraq war in 1991. They served to demonstrate technological superiority. For Harun Farocki, they are examples of a new kind of photograph. GPS systems, "intelligent weapons" and industrial processing of work units are all based on computational processes that reduce pictures to algorithms and technical operations.

Nothing Ventured (Nicht ohne Risiko)

50 min/2004

Synopsis: The film follows the negotiations between a mid-sized company and a venture capital firm. The company is looking for capital to start production on its invention. Farocki limits himself to observing events without comment. He has edited together documentary footage of the two meetings that resulted in a contract. It's a microscopic look at one cell of today's economy; an ethnographic portrait of a commonplace business dealing.

Prison Images (Gefängnisbilder)

60 min/2000

Synopsis: How have prisons been portrayed over the 100 years of film history? What kinds of images have been produced by prisons themselves with surveillance cameras and training videos for prison personnel? In Farocki's film, the penal institution becomes an anthropological laboratory, in which life and death are rehearsed in front of the camera's unblinking eye.









Image credits

The Act of Killing, 2013 The Look of Silence, 2014 Gulabi Gang, 2012 Bidesia in Bambai, 2013 Soy Cuba, 1964 Capturing Anita, 2006 Sea in the Blood, 2000 Dal Puri Diaspora, 2012 I am the Very Beautiful, 2006 Tales of the Night Fairies, 2002 Is the Man Who is Tall Happy?: An Animated Conversation with Noam Chomsky, 2013 Das Salz Swanetiens, 1930 La Commune (Paris 1871), 2000 In the Name of God, 1992 And I Make Short Films, 1968 Explorer, 1968 Muktir Gaan, 1995 Bombay Our City, 1985 When Four Friends Meet, 1999 The Other Song, 2009 Being Bhaijaan, 2014 Trip, 1970 Purple Skies, 2014 Nayi Kheti, 2014 Who will be a Gurkha, 2012 I Flew You Stayed, 2013 Waves, 2012 Crop, 2013 A World not Ours, 2012 Infiltrators, 2013 The River of Life, 2014 Spark, 2013 The Lucky One, 2013 Fish, 2014 Perfect Conjugal Bliss, 2014 Walking, 2013 Good Good! Perfect!, 2014 Red Spot, 2014 Images of the World and Inscription of War, 1988 Grin without a Cat, 1977 Annapurna: Goddess of Food, 1995 Indian News Parade, Films Division Between the Lines: India's Third Gender, 2005 Koreans Metro 2, Paris DAAR, www.decolonizing.ps/site/ The Sovereign Forest, 2011 Haunted Air, 2010 Cover of Deutschland über alles, 1929 Requiem for Detroit, 2010

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NOTES



