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2016 VISIBLE EVIDENCE CONFERENCE TEAM
MONTANA STATE UNIVERSITY

Conference Host & Organizer:
Lucia Ricciardelli

Director of the School of Film & Photography:
Theo Lipfert

Dean of the College of Arts & Architecture:
Royce Smith

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Nick Tobin
DAY ONE
THURSDAY
AUGUST 11

REGISTRATION
VISUAL COMMUNICATIONS BLDG (VCB) LOBBY
8:15 A.M. - 4:00 P.M.
Keynote Speaker

Janet Walker

Mapping Documentary: Among Other Media Ecologies of the Gulf Coast

Gaines Hall 101, Thursday, August 11, 9:00-10:15AM

Dead trees with leafless branches grey against the sky, flooded roads, houses raised up on stilts: such are the images of communities in peril in this time of climate-change induced environmental volatility. As Chief Albert Naquin explains in the documentary Can’t Stop the Water, “The small Indian community of Isle de Jean Charles... is the first community in the lower forty-eight states to be forced to retreat due to coastal land loss.” From a perspective cognizant of how media (like oil) are implicated within an ecology of resource extraction, production, consumption, wastage, and repurposing, this talk will explore how media and media studies may yet help us conceptualize what it means to dwell along Louisiana’s Gulf Coast and what changes may be necessary to sustain life and community. Exploring the possibility of a cartographically attuned mode of documentary analysis, extending this analysis of a range of media objects including tidal gauges and balloon mapping, and with the benefit of fieldwork in Terrebonne Parish, this presentation will seek to demonstrate how documentary films among other geo-sensing media mark, measure, scan, model, fossilize, inhabit, and, in this way, co-constitute the environment they may seem only to record with their saccadic data vision.
BIO

Janet Walker is Professor and Chair of the Department of Film and Media Studies at the University of California, Santa Barbara, where she is also affiliated with the Environmental Media Initiative of the Carsey-Wolf Center. A specialist in documentary film, trauma and memory, and media and environment, her books include Trauma Cinema: Documenting Incest and the Holocaust (University of California Press, 2005), Documentary Testimonies: Global Archives of Suffering (Routledge, 2010; with Bhaskar Sarkar) and, most recently, Sustainable Media: Critical Approaches to Media and Environment (Routledge, 2016; with Nicole Starosielski). Walker co-chairs the Media and the Environment Scholarly Interest Group of the Society for Cinema and Media Studies. Her current research concerns documentary and other geolocative technologies for the sensing and charting of alternative media ecologies.
KEYNOTE SPEAKER
9:00–10:15 A.M.
JANET WALKER
GAINES HALL 101
Mapping Documentary: Among Other Media Ecologies of the Gulf Coast

COFFEE BREAK
VCB STUDIO B
10:15-10:45 A.M.

SESSION 1
10:45–12:15 P.M.

PANEL 1A
GAINES HALL 043
SOUND DESIGN IN THE FEATURE DOCUMENTARY

CHAIR: MARIA PRAMAGGIORE

MARIA PRAMAGGIORE, NATIONAL UNIVERSITY OF IRELAND MAYNOOTH, IRELAND,
DESIGNING VOICES IN ROCK DOCUMENTARY

CHRIS CAGLE, TEMPLE UNIVERSITY, PHILADELPHIA,
SONIC SPACES OF FILM FESTIVAL DOCUMENTARY

ROSS WILLIAMS, NANYANG TECHNOLOGICAL UNIVERSITY, SINGAPORE,
WHAT SOUND WHERE: AESTHETICS OF SOUND DESIGN IN SOCRATES OF KAMCHATKA, A HYBRID DOCUMENTARY

ADAM DILLER, TEMPLE UNIVERSITY, PHILADELPHIA,
PHONOGRAPHY AND EXPANDED POSSIBILITIES OF DOCUMENTARY SOUND PRACTICE

WORKSHOP 1B
GAINES HALL 143
FROM UNDER THE MICROSCOPE TO BEHIND THE CAMERA

JIM DEL DUCA, MONTANA STATE UNIVERSITY, BOZEMAN, MONTANA,
FEEDBACK INFORMED PROCESS

SWEENEY WINDCHIEF, MONTANA STATE UNIVERSITY, BOZEMAN, MONTANA,
DOCUMENTARIES WITH INDIGENOUS PEOPLES

FRANCINE SPANG-WILLIS MONTANA STATE UNIVERSITY, BOZEMAN, MONTANA,
PRODUCING THE AMERICAN INDIAN TRIBAL HISTORIES PROJECT

LANSONG DREAMER, INDEPENDENT FILMMAKER

PANEL 1C
GAINES HALL 243
21ST CENTURY QUEER [AUTO-] BIOGRAPHY

CHAIR: THOMAS WAUGH
THOMAS WAUGH, CONCORDIA UNIVERSITY, MONTREAL, CANADA, 
PWA AUTOBIOGRAPHY: A 2013 ART FILM CASE STUDY

DAMON R. YOUNG, UNIVERSITY OF CALIFORNIA AT BERKELEY, CALIFORNIA, 
A MAN WHO HAS A MOTHER: TARNATION AND THE MELODRAMATIC SUBJECT

SHOHINI GHOSH, JAMIA MILLIA UNIVERSITY, NEW DELHI, INDIA, 
RITUPARNO GHOSH

JOHN GREYSON, YORK UNIVERSITY, TORONTO, CANADA, OTHER PEOPLE’S SELFIES: WINDFARMS, CAMELS, MURDER AND AUTOBIOGRAPHY IN LAST CAR

PANEL 1D
VCB 148
OLD AND NEW FRONTIERS IN DOCUMENTARY: CINEMATIC SPACE AND SOUND IN UNDERGROUND AND EXPERIMENTAL FILM

CHAIR: JOAN HAWKINS

JOAN HAWKINS, INDIANA UNIVERSITY, BLOOMINGTON, INDIANA, DOWNTOWN DOCUMENTARY AND THE DESTABILIZING USES OF SOUND

NOELLE GRIFFIS, INDIANA UNIVERSITY, BLOOMINGTON, INDIANA, TEENAGE MOVIE MAKING AS EXPERIMENTAL CINEMA

SHIRA SEGAL, UNIVERSITY AT ALBANY, NEW YORK, SONIC CINEMA OF THE SELF AND OTHER IN THE AVANT-GARDE: SOUND AND AUTO/BIOGRAPHY IN EXPERIMENTAL CINEMA

PANEL 1E
VCB 182
FILMING WOMEN/WOMEN FILMING

CHAIR: GAIL VANSTONE

GAIL VANSTONE, YORK UNIVERSITY, CANADA, ‘SCRIPTRIX NARRANS’ DIGITAL DOCUMENTARY STORYTELLING’S RADICAL POTENTIAL

BARBARA EVANS, YORK UNIVERSITY, CANADA, CREATORS AND COLLABORATORS: EARLY WOMEN DOCUMENTARY FILMMAKERS

PANEL 1F
CHEEVER HALL 214
RETHINKING POPULAR DOCUMENTARY

CHAIR: CHRISTOPHER MOORE

CHRISTIE MILLIKEN, BROCK UNIVERSITY, CANADA,
MAKE ‘EM LAUGH?: HUMOUR, IRONY AND THE POLITICS OF ENTERTAINMENT IN POPULAR ECODOCUMENTARIES

CHRISTOPHER MOORE
INDIANA UNIVERSITY, BLOOMINGTON, INDIANA,
WHY IS THIS A FILM? CONSIDERATIONS OF FORM IN POPULAR DOCUMENTARY, OR, TAKING STOCK OF DOCUMENTARY’S “ACCOUNTANTS”

SCREENING 1G
BLACK BOX THEATER

PRESENTED BY: CINDY STILLWELL

CINDY STILLWELL & TOM WATSON, MONTANA STATE UNIVERSITY, MONTANA, BARD IN THE BACKCOUNTRY, (2015 - 56 MINUTES)

LUNCH BREAK
VCB STUDIO B
12:15–1:30 P.M.

SESSION 2
1:30–3:00 P.M.

PANEL 2A
GAINES HALL 043
THE UPPER SNAKE: THREE PHOTOGRAPHIC APPROACHES

CHAIR: JONATHAN LONG

JONATHAN LONG, MONTANA STATE UNIVERSITY, MONTANA,
THE TETON RIVER: ADRIFT - FORTY YEARS LATER

DARREN CLARK, BRIGHAM YOUNG UNIVERSITY, IDAHO, THE HENRY’S FORK OF THE SNAKE RIVER: LARGE FORMAT

MICHAEL SHERWIN, WEST VIRGINIA UNIVERSITY, WEST VIRGINIA, THE HEADWATERS OF THE SNAKE: VISITING A PROTECTED WATERSHED

PANEL 2B
GAINES HALL 143
CRITICAL DISTANCE: NEW EXPLORATIONS IN DOCUMENTARY THEORY AND PRACTICE

CHAIR: DR. BRUNO LESSARD

DR. BRUNO LESSARD
RYERSON UNIVERSITY, TORONTO, CANADA, CRITICAL DOCUMENTARY THEORY IN ANTHROPOCENE
DR. BLAKE FITZPATRICK, RYERSON UNIVERSITY, TORONTO, CANADA, CRITICAL TOPOGRAPHY: AERIAL PLATFORMS AND COUNTER-IMAGES

DR. GERDA CAMMAER, RYERSON UNIVERSITY, TORONTO, CANADA, CRITICAL TIMES: MICRODOCS AND SOUSVEILLANCE VIDEOS AS MEMORY OF RESISTANCE

PANEL 2C
GAINES HALL 243
HOLOCAUST DOCUMENTARY REVISITED

CHAIR: NOAH SHENKER

NOAH SHENKER (MONASH UNIVERSITY, AUSTRALIA) & DAN LEOPARD (SAINT MARY’S COLLEGE OF CALIFORNIA, CALIFORNIA), PINCHAS GUTTER: THE FIGURE OF HOLOCAUST TESTIMONY AS EMBODIED ARCHIVE AND INTERACTIVE DOCUMENTARY

TINA WASSERMAN, THE SCHOOL OF THE MUSEUM OF FINE ARTS, BOSTON, MONSTROUS DAISIES: REENACTING AUSCHWITZ IN WANDA JAKUBOWSKA’S OSTATNI ETAP

ODEYA KOHEN-RAZ, THE OPEN UNIVERSITY IN ISRAEL, TEL AVIV UNIVERSITY, SAPIR COLLEGE, ISRAEL, THE ETHICS OF ‘VERTICAL INVESTIGATION’ IN HOLOCAUST-RELATED DOCUMENTARIES

NATHALIE RACHLIN, SCRIPPS COLLEGE, CLAREMONT, CALIFORNIA, THE IRRESISTIBLE CHARM OF GENOCIDE PERPETRATORS: CLAUDE LANZMANN, RITHY PANH, AND JOSHUA OPPENHEIMER

PANEL 2D
VCB 182
ENVIRONMENTAL EROSION AND EXPLORATION: DOCUMENTARY IN THE ERA OF ARCTIC CLIMATE CHANGE

CHAIR: SCOTT MACKENZIE

SCOTT MACKENZIE, (QUEEN’S UNIVERSITY, CANADA) & ANNA WESTERSTAHL STENPORT, (UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN), IMAX, NEW EXPLORER SCIENTISTS, AND THE ARCTIC DOCUMENTARY SPECTACLE

SHARON DANIEL, UNIVERSITY OF CALIFORNIA, SANTA CRUZ, CALIFORNIA, IN THE FOURTH WORLD: AT THE FRONTIER OF CLIMATE CHANGE AND COLONIZATION
ALEX H. BUSH, UNIVERSITY OF CALIFORNIA AT BERKELEY, CALIFORNIA, ICE AGES: CHASING ICE, TIME-LAPSE, AND THE SCALE OF CLIMATE CHANGE

SCREENING 2E BLACK BOX THEATER

PRESENTED BY: JIM MARBROOK

JIM MARBROOK, AUCKLAND UNIVERSITY OF TECHNOLOGY, NEW ZEALAND, CAP BOCAGE, (2014- 74 MINUTES)

SCREENING 2F CHEEVER HALL 215

PRESENTED BY: MADISON MCCLINTOCK & COLLEEN HARVEY

MADISON MCCLINTOCK MONTANA STATE UNIVERSITY, MONTANA, A DECAY OF CONTROL, (2015 - 22 MINUTES)


COFFEE BREAK VCB STUDIO B 3:00–3:30 P.M.

SESSION 3 3:30–5:00 P.M

PANEL 3A GAINES HALL 043 CHOKEPOINTS: DOCUMENTARY AS ENVIRONMENTAL MEDIA

CHAIR: JASON FOX

JASON FOX, HUNTER COLLEGE CUNY, NEW YORK, FICTION OR INFRASTRUCTURE?: REASSESSING THE FICTIONAL TURN IN LANDSCAPE DOCUMENTARY

MARTIN LUCAS, HUNTER COLLEGE CUNY, NEW YORK, DOCUMENTARY & THE SPACE OF FLOWS: TOWARD AN EXPANDED NOTION OF DOCUMENTARY PEDAGOGY.

POOJA RANGAN, AMHERST COLLEGE, MASSACHUSETTS, THE SKIN OF THE VOICE AND THE FILMS OF MOUNIRA AL SOLH
PANEL 3B
GAINES HALL 143
DOCUMENTARY AND POLITICS:
STRATEGIES OF INTERVENTION
IN CONTEMPORARY
DOCUMENTARY
CHAIR: MARIT KATHRYN
CORNEIL

MARIT KATHRYN CORNEIL,
NORWEGIAN UNIVERSITY OF
SCIENCE AND TECHNOLOGY,
TRONDHEIM, NORWAY,
HOW TO FILM A PROTEST:
NEWSREEL IN THE AGE OF
THE YOUTUBE

SARAH FRIEDLAND
(WAGNER COLLEGE, NEW
YORK) & JAY WEICHUN
(COLLEGE OF STATEN
ISLAND AND WAGNER
COLLEGE, NEW YORK),
CONFRONTING POLICE
BRUTALITY THROUGH
COLLABORATIVE
DOCUMENTARY PRACTICE

SCOTT KRZYCH,
COLORADO COLLEGE,
COLORADO,
THE HYSTERICAL
FORMALISM OF ANTI-
OBAMA DOCUMENTARIES

CHANDRA A. MALDONADO,
NORTH CAROLINA STATE
UNIVERSITY, NORTH
CAROLINA,
NOSTALGIA AND
UTOPIANISM AS
RHETORICAL TACTICS IN
CONTEMPORARY ADVOCACY
DOCUMENTARY

PANEL 3C
GAINES HALL 243
THE MATERIALS OF WAR:
DOCUMENTARY NETWORKS
DURING THE VIETNAM WAR
CHAIR: JAMES PAASCHE

JAMES PAASCHE,
INDIANA UNIVERSITY,
INDIANA,
SHOTS MADE ‘ROUND
THE WORLD: DASPO’S
DOCUMENTATION OF THE
VIETNAM AND COLD WARS.

THONG WIN,
UNIVERSITY OF CALIFORNIA
AT SANTA BARBARA,
CALIFORNIA,
SAVING THE BLOSSOM,
LOSING THE ROOT: USIS
SAIGON’S MOBILE CINEMA

TANYA GOLDMAN,
NEW YORK UNIVERSITY,
NEW YORK,
THE WORLD TEETERING
ON THE STEM OF A
MARTINI: DOCUMENTARY
ASSEMBLAGE AS ANTI-
VIETNAM ACTIVISM IN
LIONEL ROGOSIN’S GOOD
TIMES, WONDERFUL TIMES
(1964)

DAVID FRESKO,
EUGENE LANG COLLEGE,
THE NEW SCHOOL, NEW
YORK,
COUNTER-PUBLICS/
COUNTER-CINEMAS: FAR
FROM VIETNAM
**PANEL 3D**
VCB 182  
CONSTITUTING A NEW, HEIMAT’: GERMAN DOCUMENTARY FILM HISTORY BETWEEN 1945 AND 1960

CHAIR: URSULA VON KEITZ

URSULA VON KEITZ, FILMUNIVERSITÄT BABELSBERG KONRAD WOLF, GERMANY, PLANNED LIVING, GARDEN CITIES AND THE ARCHITECTURAL MODERNITY: FILM DOCUMENTARIES ON CITY RECONSTRUCTION IN WEST AND EAST GERMANY IN THE 1950s

INGA SELCK, FILMUNIVERSITÄT BABELSBERG KONRAD WOLF, GERMANY, BEYOND THE HENHOUSE: DOCUMENTARY PERSPECTIVES ON FEMALE FARMERS IN RURAL GERMANY AFTER 1945

LAURA NIEBLING, FILMUNIVERSITÄT BABELSBERG KONRAD WOLF, GERMANY, GIB GAS, ICH WILL SPAß: DOCUMENTING THE GERMAN NEW WAVE

**SCREENING 3E**
BLACK BOX THEATER

PRESENTED BY: JAIMIE BARON

THE FESTIVAL OF (IN) APPROPRIATION, DOCUMENTARY EDITION (2012-2014), 75 MINUTES

**SCREENING 3F**
CHEEVER HALL 215

PRESENTED BY: CHRISTIAN S. HAMMONS & PATRICIA ALVAREZ

CHRISTIAN S. HAMMONS, UNIVERSITY OF COLORADO, COLORADO, CAROUSEL, (2015 - 30 MINUTES)

PATRICIA ALVAREZ, UNIVERSITY OF CALIFORNIA AT SANTA CRUZ, CALIFORNIA, ENTRETEJIDO, (2015 - 33 MINUTES)
THE FESTIVAL OF (IN)APPROPRIATION

DOCUMENTARY EDITION (2012-2014)

75 MINUTES
PRESENTED BY JAMIE BARON

THURSDAY, AUGUST 11, 3:30-5:00PM BLACK BOX THEATER

Whether you call it collage, compilation, found footage, détournement, or recycled cinema, the incorporation of previously shot materials into new artworks is a practice that has generated novel juxtapositions of elements which have produced new meanings and ideas that may not have been intended by the original makers, that are, in other words “inappropriate.” Each film in this program appropriates actuality footage of some kind, thereby producing complex commentaries on the historical, mediated past. This documentary program curated specially for Visible Evidence includes recent works by Rachel Stuckey, Maria Magnusson, Brian L. Frye, Joshua Yates, Peter Freund, Sellotape Cinema, and Chris E. Vargas and Greg Youmans. Curated by Jaimie Baron, Greg Cohen, and Lauren Berliner. Sponsored by Los Angeles Filmforum. Running Time: approximately 75 min. Q&A with Festival Director Jaimie Baron to follow.
It Takes All Sorts by Rachel Stuckey (US, digital video, color, sound, 2014, 10:30)

In It Takes All Sorts, Rachel Stuckey animates the woods and native flora so that they appear to speak excerpts from a 1970s educational film about hospital labor. In a world seemingly devoid of humans, we are left to consider the management of our biology through the healthcare system. Syncopated rhythm in sound and edit amplify and encourage a reinterpretation of care and its representation through cinema as mechanized, routine, and overproduced.

My clothes were dragging me back by Maria Magnusson (Sweden, 2012, 4:53)

My clothes were dragging me back by Maria Magnusson (Sweden, 2012, 4:53) In My clothes were dragging me back, Magnusson appropriates sound from Delia Derbyshire’s 1964 BBC radio show, “Inventions for Radio: Dreams.” Stories from dreams about being chased or finding oneself in awkward situations are combined with found footage from a 1968 Teaching Aid film about Toronto children schooled through various experimental pedagogical techniques. Short clips that portray children in different states of mind are slowed down and looped, emphasizing the strangeness of their gestures and expressions. As we listen to recounted dreams and watch children attempting to conform to the desires of adults, our sense of both the boundaries and the authority of the “normal” begin to blur.
**TOHO by Sellotape Cinema (UK, 2013, 9:30)**

TOHO emphasizes the mysteries that inhere in found objects, especially audio recordings, about whose original context we know little and cannot find out more. The film derives its title from a word written on a tape cassette player purchased at a flea market by the filmmakers of Sellotape Cinema. On the cassette was an audio letter from a family in Australia to their aunties in England. From clues in the audio, it appears the recording was made in late November 1977, but nothing else is known about the family. The audio recording has been left unaltered but images have been added which approximate certain elements of the recording, producing an oneric illustration of a personal missive accidentally received by an unintended reader. Sellotape Cinema creates its handmade images on sticky tape a.k.a. sellotape.

**Falling in Love…with Chris and Greg: Work of Art! Reality TV Special by Chris E. Vargas and Greg Youmans (US, 2012, 14:00)**

It’s hard not to fall in love with Chris and Greg, who place themselves as contenders in a remixed, voiced-over version of the reality television show Work of Art: The Next Great Artist. Challenged to “create a successful piece of queer art about failure,” the two present their earnest, conceptual creations about queer life alongside their competitors’ celebrated spectacles of mainstream LGBT politics. Ultimately, their queer art is a failure, and “not in a good way.”
In this hand-processed assemblage of previously unearthed home-movie footage and ad hoc audio recordings, Joshua Yates resurrects an American family from the South, to haunting effect. What we hear are snippets of childhood and family life, circa 1971... just enough to disturb us as we attempt to stitch the pieces into a narrative that just won’t completely render. What we see, meanwhile, is a stream of heavily eroded, orphaned small-gauge footage. Every so often from this molten play of surfaces, a human figure or legible sign manages to emerge, for just long enough to stoke our desire for more, before receding again into the decay. In The Bags, Probably 1971, Yates devises a gothic rumination on memory, loss, childhood innocence, the darker side of human nature... and the inadequacy of hindsight to reconstruct it all.

The End of an Error by Peter Freund (US, 2013, 10:00)

The 1954 Army-McCarthy Hearings marked the unmistakable beginning of the end of the “Red Scare” period in the United States. Sixty years hence, The End of an Error refashions the archival record to report the demise of the “communist threat” from the vantage point of what has since emerged in the American imagination as the “terrorist state.” Through the complex use of repetition and redundancy (both visual and verbal), Freund’s film underscores the banality and absurdity of McCarthyism and its legacy. By the same token, the narration (in Farsi with English subtitles) relays an intricate and sometimes humorous examination of shifting political phantasms and the status of the image as historical document.
A victim impact video is a video intended to demonstrate to a jury the effects of a crime on its victim or—in the case of murder—on those left behind by the deceased. The image track of Frye’s video consists of the victim impact video introduced in the penalty phase of the 1995 trial of Douglas Oliver Kelly, who was accused of murdering 19 year-old Sara Nokomis Weir two years before. The victim impact video compiles snapshots and home videos that convey a poignant sense of Weir’s life and character, now lost to her family and friends. In the guilt phase of the trial, the jury had already convicted Kelly of murdering Weir, and in the penalty phase, the jurors sentenced Kelly to death. Kelly then appealed the death sentence, arguing that the jury should not have been allowed to see the video. In Frye’s film, the images from the victim impact video are accompanied by an audio recording of the California Supreme Court as it deliberates on the admissibility of the video during the appeal. Sara Nokomis Weir thus raises complex questions about the use of recorded images and sounds in the courtroom. While the snapshots and home videos were ostensibly assembled in order to demonstrate the value of Weir’s life, they were also compiled in order to justify another state-sanctioned murder: that of Kelly himself.
OPENING RECEPTION

MUSEUM OF THE ROCKIES (MOR)

600 W KAGY BLVD
THURSDAY, AUGUST 11, 7:30-9:30 P.M.
Dr. Caroline McGill, a doctor from Butte, Montana, founded Museum of the Rockies in 1957. McGill worked in partnership with MSU’s president, Dr. Roland R. Renne, and with Dr. Merrill Burlingame, head of the history department, to establish the Museum. By 1970, MOR hired its first full-time director, Less Drew. Mick Hager became the director in 1982 and had the vision to expand MOR. He hired Jack Horner as the curator of paleontology. In his nearly 30 year career here, Dr. Horner has established MOR as a world-class paleontology research facility and expanded the focus of the Museum to include one of the most important dinosaur fossil collections in the world. The Museum is a Smithsonian Affiliate and a repository for federal fossils.

During the Opening Reception, VE delegates will have free access to: The Villas of Oplontis (near Pompeii) Exhibition and The Siebel Dinosaur Complex (One of the largest collections of dinosaur fossils in the world).
DAY TWO

FRIDAY

AUGUST 12

REGISTRATION
VCB LOBBY
8:15 A.M. – 4:00 P.M.
This presentation examines how the notion of the sublime has come to be so strongly associated with human encounters with the far north while offering a framework — historical and conceptual — for understanding the documentative urge that has arisen from and is tied up with those encounters. If the category of the sublime is most associated with 19th-century European romanticism and the writings of Burke, Kant, Wordsworth and Coleridge, how, this essay asks, does the mixture of awe, rapture and terror associated with that term come to have a particular connection to the experience and representation of the far north? The essay maps out this notion of the arctic sublime as a quite specific context for and instance of what I have elsewhere called “documentary desire,” that unquenchable drive to record and meditate on the sounds and images of the world. To that end I sketch out the role of artists, photographers, filmmakers and videographers as agents of an Arctic-based documentative urge culminating in a brief look at one film, Skagafjörður (2002-2004), produced by American experimental filmmaker Peter Hutton.
Michael Renov, Professor of Cinema and Media Studies and Vice Dean for Academic Affairs in the USC School of Cinematic Arts, is the author or editor of several books on documentary film including Theorizing Documentary (Routledge, 1993), Collecting Visible Evidence (Minnesota, 1999), The Subject of Documentary (Minnesota, 2004), and Cinema’s Alchemist: The Films of Peter Forgacs (Minnesota, 2011). He co-founded Visible Evidence and is one of three general editors for the Visible Evidence book series at the University of Minnesota Press, which has published 28 volumes on various aspects of nonfiction media since 1997.
KEYNOTE
9:00–10:15 A.M.
MICHAEL RENOV
GAINES HALL 101
Documenting the Arctic Sublime.

COFFEE BREAK
VCB STUDIO B
10:15–10:45 A.M.

SESSION 4
10:45 A.M.-12:15 P.M.

PANEL 4A
GAINES HALL 043
EMBARRASSING DOCUMENTS

CHAIR: DR. ALANNA THAIN,
MCGILL UNIVERSITY,
CANADA

DR. ELINOR CLEGHORN,
WRITER, RESEARCHER, AND
CURATO,
“MY HOUSE IS FULL OF VOICES”: (UN)MAKING THE MYTH OF MAYA DEREN

DR. CECILIA ALDARONDO,
SKIDMORE COLLEGE, NEW YORK,
THE CINEMATIC RELIQUARY: RESIDUE, REMEMBRANCE, AND ANA MENDIETA’S FILMIC DOCUMENTS

WORKSHOP 4B
GAINES HALL 143
INDIGENOUS COMMUNITY-CENTERED STORYWORK: A MODEL TO COUNTER EUROCENTRIC DOCUMENTARY APPROACHES

CHAIR: CHRISTINE STANTON

CHRISTINE STANTON,
MONTANA STATE UNIVERSITY, BOZEMAN,
MONTANA,
INDIGENOUS COMMUNITY-CENTERED STORYWORK

LUCIA RICCIARDELLI,
MONTANA STATE UNIVERSITY, BOZEMAN,
MONTANA,
THE CONTEMPORARY CRISIS OF EUROCENTRIC DOCUMENTARY

BRAD HALL,
BLACKFEET COMMUNITY COLLEGE, BROWNING,
MONTANA, PIIKANI DIGITAL STORYWORK: PRACTICAL APPLICATION

CAROLINE OLD COYOTE & MICHAEL RUNNING WOLF,
CO-FOUNDER AND EXECUTIVE DIRECTOR, BUFFALO TONGUE, CO-FOUNDER AND SENIOR SOFTWARE DEVELOPER, BUFFALO TONGUE, CONNECTING COMMUNITIES THROUGH AUGMENTED REALITY AND VIRTUAL REALITY AT THE BUFFALO JUMP
PANEL 4C  
GAINES HALL 243  
TOWARDS RECLAIMING PARTICIPATORY DOCUMENTARY ENVIRONMENTS: CO-CREATION, COLLABORATION, COMMUNITY  

CHAIR: HELEN DI MICHELI  

HELEN DI MICHELI, UNIVERSITY OF COLORADO IN BOULDER, COLORADO, DOCUMENTARY UNTETHERED, DOCUMENTARY BECOMING  

PATRICIA ZIMMERMANN, ITHACA COLLEGE, NEW YORK, TOWARDS A THEORY OF PARTICIPATORY NEW MEDIA  

REECE LUKE AUGUISTE, UNIVERSITY OF COLORADO, BOULDER, COLORADO, ANOTHER WAY OF BEING: THE ARCHAEOLOGY OF COLLABORATIVE DOCUMENTARY PRACTICES  

AGGIE EBRACHI BAZAZ, MUILENBERG COLLEGE, PENNSYLVANIA, WEB 3.0 AND TRANSFORMATIVE DOCUMENTARY PRACTICES  

PANEL 4D  
VCB 148  
ARGENTINE DOCUMENTARY FILM: ON NATIONAL IDENTITY CONSTRUCTION AND THE POLITICS OF REPRESENTATION  

CHAIR: CHRISTOPHER D. MOORE, INDIANA UNIVERSITY IN BLOOMINGTON, INDIANA  

DR. KRISTI WILSON, SOKA UNIVERSITY OF AMERICA, CALIFORNIA, ARCHIVING TERROR IN 2015: TRUTH, VISUALITY, AND THE USE OF FILM AND VIDEO IN THE EXESMACENTER OF TORTURE AND DETENTION  

TOMÁS CROWDER-TARABORRELLI, SOKA UNIVERSITY OF AMERICA, CALIFORNIA, UNEARTHING CRUELTY: REPATRIATION AND BURIAL OF AN ACHE IN FERNÁNDEZ MOJÁN’S DAMINA KRYGI  


PANEL 4E  
VCB 182  
PASSAGES OF RESISTANCE: MAPPING TIMES AND SPACES OF DIFFERENCE AND ASSIMILATION FOR COLONISED INDIGENOUS PEOPLES  

CHAIR: CATHERINE SUMMERHAYES
CATHERINE SUMMERHAYES, AUSTRALIAN NATIONAL UNIVERSITY, AUSTRALIA, ‘...SO WE PICK UP A CAPTAIN AND MAKE THEM PAY FOR OUR GOOD TIME’: A (HER) STORY BY TRACEY MOFFATT IN NICE COLOURED GIRLS.

JASON W. BUEL (NORTH CAROLINA STATE UNIVERSITY, NORTH CAROLINA) & KRISTI KOUCHAKJI (CONCORDIA UNIVERSITY, CANADA), #CITIZENSHIP: IDLE NO MORE AND DIGITAL NATIONHOOD

JOOR BARUAH, UNIVERSITY OF CALIFORNIA AT SANTA CRUZ, CALIFORNIA, FLOW

PANEL 4F CHEEVER HALL 214 FIELDS AND STREAMS: LANDSCAPES OF POLITICAL MEDIA ECOLOGY PRAXIS

CHAIR: MARGARETHA HAUGHWOUT

MARGARETHA HAUGHWOUT, CALIFORNIA COLLEGE OF THE ARTS IN SAN FRANCISCO, CALIFORNIA CARING, CONFLICT, AND COMMUNICATION IN RECUPERATING AN URBAN COMMONS

ELIZABETH MILLER, INDEPENDENT FILMMAKER, CANADA, THE SHORELINE AND NEW DOCUMENTARY NARRATIVES AROUND CLIMATE CRISIS

DR. ANDY RICE, UNIVERSITY OF CALIFORNIA AT LOS ANGELES, CALIFORNIA, DISTRIBUTED DOCUMENTARY: PRAXIS IN A FRESHMAN COURSE ON FOOD, ENVIRONMENT, AND SUSTAINABILITY AT UCLA

ABRAM STERN, UNIVERSITY OF CALIFORNIA AT SANTA CRUZ, CALIFORNIA, STREAMING ENCLOSURE

SAMUAEL TOPIARY, UNIVERSITY OF CALIFORNIA AT SANTA CRUZ, CALIFORNIA, LANDSCAPE AS COLLECTIVE SUBJECTIVITY

SCREENING 4G BLACK BOX THEATER

PRESENTED BY: DENNIS AIG

PROD. DENNIS AIG, DIR. PHILLIP BARIBEAU, UNBRANDED, (2015 - 65 MINUTES)

SCREENING 4H BLACK BOX THEATER

PRESENTED BY: JENNI OLSON
LUNCH BREAK
VCB STUDIO B
12:15–1:30 P.M.

SESSION 5
1:30–3:00 P.M.

PANEL 5A
GAINES HALL 043
DOCUMENTARY, CELEBRITY, AND STARDOM

CHAIR: KRISTEN FUHS

KRISTEN FUHS, WOODBURY UNIVERSITY, CALIFORNIA, HOW DOCUMENTARY FILM MADE OVER MIKE TYSON

LAUREL WESTRUP, UNIVERSITY OF CALIFORNIA AT LOS ANGELES, CALIFORNIA, RETRIEVING THE ROCK STAR: MONTAGE OF HECK AND THE LEGACY OF COBAIN MEDIA

PANEL 5B
GAINES HALL 143
INDIGENITY, WATER, AND THE FLOW OF DOCUMENTARY FORM

CHAIR: PRATAP RUGHANI

PANEL 5C
GAINES HALL 243
REGARDING THE PAIN OF OTHERS: REFRAMING WAR FOOTAGES AT THE FRONTIER OF PRAXIS, TECHNOLOGY, AND ETHICS

CHAIR: MARIA HOFMANN

MARIA HOFMANN, UNIVERSITY OF MINNESOTA, MINNESOTA, POSTMEMORY IN THE CONTEMPORARY HOLOCAUST DOCUMENTARY

DANIEL GILFILLAN, ARIZONA STATE UNIVERSITY, ARIZONA, PRIMA FACIE DECEPTION: THE IMMEDIACY OF THE FACE IN TWO NAZI PROPAGANDA FILMS
DYLAN NELSON, COLORADO COLLEGE, COLORADO, ASSEMBLING NANKING: A PRACTITIONER’S CASE STUDY

SHOTA OGAWA, UNIVERSITY OF NORTH CAROLINA, CHARLOTTE, NORTH CAROLINA, RE-MATERIALIZING WAR FOOTAGES: ETHICS, AESTHETICS, AND HEURISTICS OF DIGITAL COLORIZATION IN RECENT TELEVISION DOCUMENTARIES

PANEL 5D VCB 148
CHAIR: ALEXANDAR MIHAILEVIC

ALEXANDAR MIHAILEVIC, BENNINGTON COLLEGE, VERMONT, EMERGING OBSERVATIONAL CINEMA IN RUSSIA: ANDREI LOSHAK’S A JOURNEY FROM ST. PETERSBURG TO MOSCOW, BEATA BUBENETS’ GOD’S WILL, AND VALERY BALAYAN’S WHO IS MISTER PUTIN?

DANIEL RUDIN, UNIVERSITY OF CALIFORNIA AT SANTA CRUZ, CALIFORNIA, SOLIDARITY SONGS: POLITICIZED ART AND AESTHETICIZED POLITICS

ILONA JURKONYTĖ, CONCORDIA UNIVERSITY, MONTREAL, CANADA WHAT’S WRONG WITH BEING ‘NEW’ ANYWAY?*

PANEL 5E VCB 182
INTERSECTIONS BETWEEN GENRES AND FORMATS OF INTERACTIVITY: A “PUNK” APPROACH
CHAIR: GRAHAM ROBERTS

GRAHAM ROBERTS, LEEDS TRINITY UNIVERSITY, UNITED KINGDOM, ‘CUT THE CRAP’ – HOW (NOT) TO MAKE A COLLABORATIVE ‘PUNK’ DOCUMENTARY

ALLISTER GALL, PLYMOUTH UNIVERSITY, UNITED KINGDOM, FOR AN IMPERFECT I-DOCUMENTARY

STEFANO ODORICO, LEEDS TRINITY UNIVERSITY/UNIVERSITY OF BREMEN, UNITED KINGDOM/GERMANY, EXPLORING INTERACTIVE DOCUMENTARY AESTHETICS: ‘PUNK’ AS CASE STUDY

PANEL 5F CHEEVER HALL 214
DOCUMENTARY POLITICS: SURVEILLANCE, ACTIVISM, PEDAGOGY
CHAIR: NEEPA MAJUMDAR
NEEPA MAJUMDAR, UNIVERSITY OF PITTSBURGH, PENNSYLVANIA, DOCUMENTARY BIOPOLITICS: THE SURVEILLANCE AESTHETIC AND THE IDEA OF EUROPE IN NIKOLAUS GEYRHALTER’S ABENDLAND (2011)

DAVID GRAY, WESTERN WASHINGTON UNIVERSITY, WASHINGTON, A PAINFUL EDUCATION: THREE EXHIBITION SCENES FOR 1980S CHILEAN ACTIVIST VIDEO DOCUMENTARY.

KIRANMIYI INDRAGANTI, SRISHTI INSTITUTE OF ART, DESIGN AND TECHNOLOGY, INDIA, TEACHING DOCUMENTARY PRODUCTION IN INDIA: THE V(O)ICE AND VIRTUAL OF IT.

SCREENING 5G BLACK BOX THEATER

PRESENTED BY: CECILIA ALDARONDO

CECILIA ALDARONDO, SKIDMORE COLLEGE, NEW YORK, MEMORIES OF A PENITENT HEART, (2016 - 72 MINUTES)

SCREENING 5H CHEEVER HALL 215

PRESENTED BY: JENNIFER PROCTOR & KRISTY GUEVARA-FLANAGAN

JORRIE PENN CROFT (JENNIFER PROCTOR), UNIVERSITY OF MICHIGAN, DEARBORN, MICHIGAN, SO’S NEPHEW BY REMES (THANX TO MICHAEL SNOW), (2015 - 29:32 MINUTES)

KRISTY GUEVARA-FLANAGAN, UNIVERSITY OF CALIFORNIA AT LOS ANGELES, CALIFORNIA, WHAT HAPPENED TO HER, (2015 - 16 MINUTES)

COFFEE BREAK VCB STUDIO B 3:00-3:30 P.M.

SESSION 6 3:30-5:00 P.M.

PANEL 6A GAINES HALL 043 CITY LIMITS: NEW MODES OF SITE-SEEING

CHAIR: NILO COURET

NILO COURET, UNIVERSITY OF MICHIGAN, MICHIGAN, VIEW MASTER: BUENOS AIRES EN RELIEVE (1954) AND THE 3-D CITY FILM

ERICA STEIN, MARYMOUNT MANHATTAN COLLEGE, NEW YORK SONG FOR NEW YORK CITY: POST-WAR CITY SYMPHONIES AND CHANGES IN URBAN POLICY
DIEGO ZAVALA SCHERER,
TECNOLÓGICO DE MONTERREY, MEXICO,
MAPS, DATA VISUALIZATION,
AND THE INDEXICAL LINK IN WEB DOCUMENTARIES

PANEL 6B
GAINES HALL 143
PERFORMING SELVES AND OTHER DETOURS

CHAIR: BRIAN WINSTON

BRIAN WINSTON,
UNIVERSITY OF LINCOLN,
UNITED KINGDOM,
ACTING ONE’S TRUE SELF: A DOCUMENTARY IMPOSSIBILITY?

DANIEL MARCUS,
GOUCHER COLLEGE,
BALTIMORE, MARYLAND,
GRIZZLY MAN: PERFORMATIVE SELVES AMONG THE SPECIES

BRENDA LONGFELLOW,
YORK UNIVERSITY IN TORONTO, CANADA,

PANEL 6C
GAINES HALL 243
THE PLACE OF THE PERSONAL POLITICAL: FEMINIST DOCUMENTARY PRACTICE NOW

CHAIR: POOJA RANGAN,
AMHERST COLLEGE,
MASSACHUSETTS

KRISTY GUEVARA-FLANAGAN,
UNIVERSITY OF CALIFORNIA AT LOS ANGELES,
CALIFORNIA, WHAT HAPPENED TO HER: A FORENSIC EXPLORATION OF DEAD WOMEN ON SCREEN

IREN LUSZTIG,
UNIVERSITY OF CALIFORNIA AT SANTA CRUZ, CALIFORNIA, YOURS IN SISTERHOOD: UTOPIAN CONVERSATION, PUBLIC FEMINISMS, AND TALKING TO THE 70S.

SASHA WATERS FREYER,

JULIE WYMAN,
UNIVERSITY OF CALIFORNIA AT DAVIS, CALIFORNIA, THE BONES OF FLESH OF MY FLESH

WORKSHOP 6D
VCB 148
SCREENING THE END OF LIFE: ILLNESS AND AGING IN COLLABORATIVE AND MULTIMEDIA DOCUMENTARIES

JASON MIDDLETON,
UNIVERSITY OF ROCHESTER, NEW YORK
BRODERICK FOX,
OCCIDENTAL COLLEGE, CALIFORNIA

CHRISTINE DOUGLASS,
INDEPENDENT FILMMAKER
AARON GOODMAN,  
CONCORDIA UNIVERSITY,  
CANADA

WORKSHOP 6E  
VCB 182  
FROM MOUNTAINS TO THE WORLD: PRACTICE AND IMPACT

DENNIS AIG,  
MONTANA STATE UNIVERSITY,  
MONTANA,  
UNBRANDED,  
2015

KATHRYN KASIC,  
MONTANA STATE UNIVERSITY,  
MONTANA,  
LOOSE HORSES,  
2016

CHRISTI COOPER,  
WITNESS,  
ITRUST FILMS

PANEL 6F  
CHEEVER HALL 214  
EXPANSIVE CONTEXTS: ANIMATION, MEDICINE, SPORTS

CHAIR: NICOLE KEATING

NICOLE KEATING, WOODBURY UNIVERSITY, CALIFORNIA & PHUC VAN LE, UNIVERSITY OF CALIFORNIA AT LOS ANGELES, CALIFORNIA,  
THE BIONIC KINO-EYE: MEDICAL VISUALIZATION TECHNOLOGIES AS DOCUMENTARY MEDIA

CRISTINA FORMENTI,  
UNIVERSITÀ DEGLI STUDI DI MILANO, ITALY,  
FROM WALT DISNEY TO ARI FOLMAN, AND BEYOND: THE EVOLUTIONAL STAGES OF THE ANIMATED DOCUMENTARY

ALEXANDER JOHNSTON  
UNIVERSITY OF CALIFORNIA AT SANTA CRUZ, CALIFORNIA,  
SPECTACLE AND PROCESS: THE DOCUMENT, THE DOCUMENTARY, AND THE SPORTS GIF

SCREENING 6G  
CHEEVER HALL 215

PRESENTED BY: DOMIETTA TORLASCO, ADAM DILLER, ISABELLE CARBONELL

DOMIETTA TORLASCO,  
NORTHWESTERN UNIVERSITY IN EVANSTON, ILLINOIS,  
HOUSE ARREST,  
(2015 - 8 MINUTES)

ADAM DILLER, 2014,  
TEMPLE UNIVERSITY IN PHILADELPHIA, PENNSYLVANIA,  
28 OUTFALLS,  
(2014 - 9:40 MINUTES)

ISABELLE CARBONELL,  
UNIVERSITY OF CALIFORNIA AT SANTA CRUZ, CALIFORNIA,  
TOMO/VEILLANCE: TRANSDUCTIVE UNDERWATER SURVEILLANCE  
(2015 - 15 MINUTES)
Since 2010, 288 laws regulating abortion providers have been passed by state legislatures. In total, 44 states and the District of Columbia have measures subjecting abortion providers to legal restrictions not imposed on other medical professionals. Unable to comply with these far-reaching and medically unnecessary laws, clinics have taken their fight to the courts. As the U.S. Supreme Court decides in 2016 whether individual states may essentially outlaw abortion (Whole Woman’s Health v. Hellerstedt), Trapped follows clinic workers and lawyers who are on the front lines of the battle to keep abortion safe and legal for millions of American women. Film trailer: trappeddocumentary.com

BIO
Cindy Meehl is an artist and filmmaker, whose directorial debut, Buck, earned the coveted Audience Award at the 2011 Sundance Film Festival and was shortlisted for an Academy Award. More recently, she executive produced Unbranded, which won the Audience Award at HotDocs in 2015. Cindy’s company, Cedar Creek Productions, is dedicated to creating the highest quality entertainment and bringing powerful stories to life. She seeks out projects that encompass hope, inspiration, grace and understanding.
DAY THREE
SATURDAY
AUGUST 13

REGISTRATION
VCB LOBBY
8:15 A.M.–12:00 P.M.
What is our role when it comes to questions of ethics before, during and after production? How should ideas identified as misguided or unethical before production begins be addressed? What filmmaking decisions cross boundaries that ought not be crossed? How should some films—be they fraudulent, deceptive, prejudicial, inflammatory, hate mongering, or otherwise objectionable—be addressed, debated, shown? Nichols, who was involved in the creation of the Honest Truths pamphlet from the Center for Social Media on documentary ethics, and Winston, networked into the professionals in a more traditional critical mode, will discuss these and other issues.
BIO

Professor Nichols is perhaps best known for his pioneering work as founder of the contemporary study of documentary film. His 1991 book, Representing Reality: Issues and Concepts in Documentary, applied modern film theory to the study of documentary film for the first time. It has been followed by scores of books by others and by additional books and essays by Nichols. The first volume of his two-volume anthology Movies and Methods (1976, 1985) helped to establish film studies as an academic discipline. Professor Nichols has lectured in numerous countries, served on film festival juries on different continents, consults regularly on a variety of filmmaking projects, and has published over 100 articles. He is former President of the Society for Cinema and Media Studies, a former advisor to the American Film Institute and has served as Department Chair in Canada and the United States. The Encyclopedia of Documentary Film describes his place within film studies as "the most significant documentary scholar in the world". His early work shared with other film scholars a degree of difficulty as it tried to apply elaborate theories to popular films but, as with the field generally, the intensity of theoretical investigation diminishes in his later work as the emotional impact of specific works takes on greater importance. Not a film historian in the traditional sense, Nichols has offered fresh views of historical assumptions but his main contribution has been to offer a conceptual framework for the study and production of documentary film.
Dr. Brian Winston is The Lincoln Professor. His primary areas of interest are freedom of speech, journalism history, media technology and documentary film, all of which he teaches. He is the founding chair of British Association of Film, Television and Media Studies and has been a governor of the BFI. Winston sits on the editorial board of British Journalism Review. He is a Guest Professor at Beijing Normal University. Prof Winston has been involved with media since he joined Granada UK’s World In Action in 1963. He has written for magazines and newspapers on both sides of the Atlantic and his television work in documentary was awarded in 1985 with a US prime-time Emmy (for WNET, New York). In 2012, a feature-length documentary on Robert Flaherty – A Boatload of Wild Irishmen – which he wrote and co-produced won a Special Jury prize from the British University Council for Film and Video. Winston was the founding director of the Glasgow (University) Media Group whose pioneering studies of television news, Bad News (1976) and More Bad News (1980), have been re-issued as a classic of media sociology. He has written 16 other books and contributed over 40 chapters to books across the field of communications. With Media Technology and Society (1998) he established the concepts of ‘supervening social necessity’ and ‘suppression of radical potential’ as factors in technological change. His writing on the documentary includes editing The BFI Documentary Film Book (2013). His latest books on free expression are A Right to Offend (2012) and The Rushdie Fatwa and after: A Lesson to the Circumspect (2014).
KEYNOTES
9:00–10:15 A.M.
BILL NICHOLS AND BRIAN WINSTON
GAINES HALL 101
DOCUMENTARY ETHICS IN THE DIGITAL AGE

COFFEE BREAK
VCB STUDIO B
10:15–10:45 A.M.

SESSION 7
10:45 A.M.-12:15 P.M.

PANEL 7A
GAINES HALL 043
VISIONS, VOICES, AND SOUND SPACES

CHAIR: GREG SIEGEL

GREG SIEGEL, UNIVERSITY OF CALIFORNIA AT SANTA BARBARA, CA, CAPTURING THE TRACES OF A SOUND UNFOUND

JAMES NICHOLSON, AUCKLAND UNIVERSITY OF TECHNOLOGY, NEW ZEALAND, POSITIONING THE VOICE IN DOCUMENTARY FILM

MEG ALVARADO-SAGGESE, UNIVERSITY OF CALIFORNIA AT BERKELEY, CA, VOZ ALTA: SOUND AS AN ARCHIVE FOR PUBLIC PLACE

WORKSHOP 7B
GAINES HALL 143
TEACHING DOCUMENTARY STUDIES: DISCIPLINE, CANON, HISTORY

JONATHAN KAHANA, UNIVERSITY OF CALIFORNIA AT SANTA CRUZ, CALIFORNIA, PRIMARY

ALISA LEBOW, UNIVERSITY OF SUSSEX, UNITED KINGDOM, SHOOT THE CANON

JOSHUA MALITSKY, INDIANA UNIVERSITY, INDIANA, THE ‘HISTORY’ IN HISTORY OF DOCUMENTARY

LESHU TORCHIN, UNIVERSITY OF ST. ANDREWS, UNITED KINGDOM, THE DOCUMENTARY SYLLABUS AND THE POLITICS OF NOW

PATRICIA ZIMMERMANN, ITHACA COLLEGE, NEW YORK, HISTORIOGRAPHIES ACROSS PLATFORMS

PANEL 7C
GAINES HALL 243
DOCUMENTARY AND THE WAR ON TERROR

CHAIR: DANIEL GRINBERG
RESPONDENT:
KRISTOPHER FALLON,
UNIVERSITY OF
CALIFORNIA AT DAVIS,
CALIFORNIA

DANIEL GRINBERG,
UNIVERSITY OF
CALIFORNIA AT SANTA
BARBARA, CALIFORNIA,
SHOOTING CONDITIONS:
PRECARITY AND THE
PRODUCTION OF WAR ON
TERROR DOCUMENTARIES.

CHRISTOPHER BARNES,
SYRACUSE UNIVERSITY,
NEW YORK,
‘I LOST MY EYES’: VISION
AND THE ILLUSION OF
TRANSPARENCY IN YOU
DON’T LIKE THE
TRUTH: 4 DAYS INSIDE
GUANTÁNAMO BAY

ANDREA MILLER,
UNIVERSITY OF
CALIFORNIA AT DAVIS,
CALIFORNIA,
‘EXCESSIVELY CRUDE
OR OBJECTIONABLE’:
METADATA+ AND THE (IN)
VISIBILITY OF US DRONE
WARFARE

WORKSHOP 7D
VCB 148
NEW MEDIA AND
THE INFLUENCE ON
DOCUMENTARY
STORYTELLING

CHAIR: SARAH LANIER

SARAH LANIER,
MONTANA STATE
UNIVERSITY, BOZEMAN,
MONTANA,
TED TALKS AND THE
INFLUENCE ON SCIENCE
DOCUMENTARIES

ANNA SAGATOV,
MONTANA STATE
UNIVERSITY, BOZEMAN,
MONTANA,
COLLECTIVE, USER-
GENERATED CONTENT:
HOW MILLENNIALS ARE
CHANGING MEDIA

ANDREW NAKAS,
MONTANA STATE
UNIVERSITY, BOZEMAN,
MONTANA,
A FUNCTIONAL VIEW OF
360 FILM MAKING

PANEL 7E
VCB 182
REIMAGINING
ETHNOGRAPHIC FILM:
DOCUMENTARY EXPRESSION
IN THE DIGITAL AGE

CHAIR: AURORA
SCHEELINGS

AURORA SCHEELINGS
CHARLES DARWIN
UNIVERSITY, AUSTRALIA,
ETHNOGRAPHY AND
DRAMA MERGE IN THE
OBSERVATIONAL CINEMA
OF LEONARD RETEL
HELMRICH
DORIT NAAMAN, QUEEN'S UNIVERSITY, ONTARIO, CANADA, FROM REEL PASTS TO DIGITAL FUTURES: AN AUTO-ETHNOGRAPHY OF A PARTICIPATORY ONLINE DOCUMENTARY

JILL DANIELS, UNIVERSITY OF EAST LONDON, UNITED KINGDOM, EXPANDING BOUNDARIES IN EXPERIMENTAL DOCUMENTARY FILMMAKING

SHANE DANIEL SCOTT, TEMPLE UNIVERSITY, PHILADELPHIA, PENNSYLVANIA, IN SEARCH OF EXPERIENTIAL TRUTH: THE CONSTRUCTION AND MANIPULATION OF REALITY IN SWEETGRASS

JAMES LEO CAHILL, UNIVERSITY OF TORONTO, CANADA, PLASMATIC ANTHROPOMORPHISM: DOCUMENTARY, ANIMATION, AND ANIMAL LIFE

JENNIFER LYNN, PETERSON, UNIVERSITY OF COLORADO, BOULDER, COLORADO, THE SPACE OF NATURE IN MID-CENTURY NUDIST FILMS

HANNAH FRANK, UNIVERSITY OF CHICAGO, ILLINOIS, THE SYNTHESIS OF NATURE: SPECIAL EFFECTS IN DISNEY’S TRUE-LIFE ADVENTURES

PANEL 7F CHEEVER HALL 214 BORDERLANDS: ON THE FRONTIERS OF NATURE AND DOCUMENTARY

CHAIR: OLIVER GAYCKEN

OLIVER GAYCKEN, UNIVERSITY OF MARYLAND, COLLEGE PARK, MARYLAND, A CINEMA OF LIVING FACTS: THE ENCYCLOPAEDIA CINEMATOGRAPHICA’S BIOLOGY FILMS

PRESENTED BY: HELEN DE MICHIEL

HELEN DE MICHIEL, UNIVERSITY OF COLORADO IN BOULDER, COLORADO, LUNCH LOVE COMMUNITY TRANSMEDIA AND BEYOND, (2014 - 60 MINUTES)

SCREENING 7H CHEEVER HALL 215

PRESENTED BY: JESSICA DEPREST & HEATHER LINVILLE
**ALOHA WANDERWELL, WALTER WANDERWELL, UNIVERSITY OF CALIFORNIA AT LOS ANGELES & ACADEMY FILM ARCHIVE, CALIFORNIA, WITH CAR AND CAMERA AROUND THE WORLD: AROUND THE WORLD WITH ALOHA WANDERWELL’S TRAVEL LECTURE FILMS IN THE 1920S AND 1930S (1921-1929 - 60 MINUTES)**

**LUNCH BREAK**
VCB STUDIO B
12:15–1:30 P.M.

**SESSION 8**
1:30–3:00 P.M.

**PANEL 8A**
GAINES HALL 043
FRONTIERS OF RECOVERY AND REMEDIATION: DISCOVERING, UNDERSTANDING, AND INTERPRETING TRAVEL CINEMA FROM THE GOLDEN AGE OF GLOBETROTTING.

**CHAIR: JESSICA DEPREST**

**JESSICA DEPREST,** UNIVERSITY OF CALIFORNIA AT LOS ANGELES, CALIFORNIA, RECONSTRUCTING THE JOURNEY: ALOHA WANDERWELL AND THE TRAVEL LECTURE FILMMAKING PRACTICE IN THE 1920S AND 1930S

**HEATHER LINVILLE,** ACADEMY FILM ARCHIVE, CALIFORNIA, THROUGH THE ARCHIVIST’S LENS: THE ALOHA WANDERWELL COLLECTION AT THE ACADEMY FILM ARCHIVE

**MATTHEW PERKINS,** UNIVERSITY OF CALIFORNIA AT LOS ANGELES, CALIFORNIA, ADOPTED ETHNOGRAPHY: INTELLECTUAL CAPITAL IN THE BBC’S THE THIRTIES IN COLOUR

**PANEL 8B**
GAINES HALL 143
THE IDEOLOGY OF DOCUMENTARIES

**CHAIR: JOSHUA MALITSKY**

**JOSHUA MALITSKY,** INDIANA UNIVERSITY, BLOOMINGTON, INDIANA, THE OBJECT OF DOCUMENTARY IDEOLOGY

**CHRISTOPHER PAVSEK,** SIMON FRASER UNIVERSITY, VANCOUVER, CANADA, DOCUMENTARY AS A SOCIALLY SYMBOLIC ACT

**SILKE PANSE,** UNIVERSITY OF THE CREATIVE ARTS, UNITED KINGDOM, THE WORLD IS NOT OUT OF THE WOODS: THE IDEOLOGY OF INDEPENDENCE AND JAMES BENNING’S TWO CABINS DOCUMENTARY INSTALLATION
PANEL 8C
GAINES HALL 243
ART, ARCHIVE, AND THE DOCUMENTARY IMPULSE: AN ALTERNATE VIEW

CHAIR: DON GILL

DON GILL, UNIVERSITY OF LETHBRIDGE, CANADA

MARY KAVANAGH, UNIVERSITY OF LETHBRIDGE, CANADA

JACKSON 2BEARS, UNIVERSITY OF LETHBRIDGE, CANADA

PANEL 8D
VCB 148
LENS ON THE LIBERAL ARTS

CHAIR: KATE RANIERI, Muhlenberg College, Pennsylvania

JORDANA DYM, SKIDMORE COLLEGE, NEW YORK,
SHARING STORIES THAT MATTER: FROM THE CLASSROOM TO THE COMMUNITY

LORA TAUB-PERVIZPOUR, MUHLENBERG COLLEGE, PENNSYLVANIA,
DOCUMENTARY STORYMAKING IN THE LEHIGH VALLEY: GREATER THAN THE SUM OF OUR PARTS

PANEL 8E
VCB 182
THE POLITICS OF PRESENCE: DOCUMENTARY FILM MAKER’S EXPERIMENTS WITH AGENCY

CHAIR: GABRIELLE McNALLY

GABRIELLE McNALLY, NORTHERN MICHIGAN UNIVERSITY IN MARQUETTE, MICHIGAN,
THE FORFEITING OF VOICE: THE POLITICS OF IMPROVISATION IN DOCUMENTARY

DIDEM PEKUNK, KOC UNIVERSITY, TURKEY,
FIRST-PERSON AS MOLECULAR SUBJECTIVITIES; TURKEY AND TURKISHNESS

TESS MCCLERNON, CONCORDIA UNIVERSITY IN MONTREAL, CANADA,
‘I AINT GOT 70 DAYS’: LABOR AND FAILED STARDOM IN AMY

REBECCA ORA, UNIVERSITY OF CALIFORNIA IN SANTA CRUZ, CALIFORNIA,
TOURIST FILM, ‘DEEP REFLEXIVITY’ AND THE UNCOMFORTABLE GAZE: FROM DAVID MACDOUGAL TO WANDERING STARS

WORKSHOP 8F
CHEEVER HALL 214
TO THE FUTURE, WITH REGRETS: FILM AS A RECORD OF THE ANTHROPOCENE
JULIA HASLETT, UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL, NORTH CAROLINA

JOEL NEVILL ANDERSON, UNIVERSITY OF ROCHESTER, NEW YORK

BILL BROWN, DUKE UNIVERSITY, NORTH CAROLINA

SABINE GRUFFAT, UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL, NORTH CAROLINA

XINMIN LIU, WASHINGTON STATE UNIVERSITY, WASHINGTON

ROZ MORTIMER, UNIVERSITY OF WESTMINSTER, UNITED KINGDOM, THIS IS HISTORY (AFTER ALL), (2014 - 31 MINUTES)

IRINA PATKANIAN, BROOKLYN COLLEGE, NEW YORK, LITTLE FIEL, (2016 - 17 MINUTES)

COFFEE BREAK VCB STUDIO B 3:00–3:30 P.M.

SESSION 9 3:30-5:00 P.M.

PANEL 9A GAINES HALL 043 RECONSIDERING PRODUCTION AND EXHIBITION PRACTICES IN DOCUMENTARY HISTORY

CHAIR: ARIEL ROGERS

ARIEL ROGERS, NORTHWESTERN UNIVERSITY, ILLINOIS, NEWSREELS AT THE TRANS-LUX

AMBER RAE BOWYER, UNIVERSITY OF SOUTHERN CALIFORNIA, CALIFORNIA, INTERACTIVE ANIMATED DOCUMENTARIES FROM ONE HUNDRED YEARS AGO: NEW DISCOVERIES AND QUESTIONS
PANEL 9B
GAINES HALL 143
GLOBAL INDIGENOUS MEDIA: THEORY AND COMMUNITY

CHAIR: JOANNA HEARNE

JOANNA HEARNE, UNIVERSITY OF MISSOURI, MISSOURI, “THE SMALLEST OF US”: ECOLOGY AND SCALE IN INDIGENOUS MEDIA

ANDRÉ BRASIL, FEDERAL UNIVERSITY OF MINAS GERAIS (UFMG), BRAZIL, OFF-SCREEN SPACE AND COSMOPOLITICS IN AMERINDIAN FILMS IN BRAZIL

JIM MARBROOK, AUCKLAND UNIVERSITY OF TECHNOLOGY, NEW ZEALAND, CAP BOCAGE: CONSIDERING DOCUMENTARY METHODOLOGIES AND AUDIENCE ENGAGEMENT IN INDIGENOUS ENVIRONMENTAL CONFLICTS

MYRIAM TREMBLAY-SHER, CONCORDIA UNIVERSITY, MONTREAL, CANADA, FLOWS FROM THE FRONTIER: MEDIATING WATERSCAPES AS HISTORICAL STORYTELLERS

PANEL 9C
GAINES HALL 243
SPLIT SPACES OF DOCUMENTARY

CHAIR: JIM SUPANICK

JIM SUPANICK, CITY COLLEGE OF NEW YORK, NEW YORK; THE EUROPEAN GRADUATE SCHOOL, SWITZERLAND, T. CHASE, PSYCHOKINESIS, AND DOCUMENTARY

CHELSEY CRAWFORD, NORTH CENTRAL COLLEGE, ILLINOIS, DETERIORATION AS VISIBLE EVIDENCE

RYAN CONRATH, OBERLIN COLLEGE, OHIO, HITO STEYERL AND HARUN FAROKI: TOWARD A DEMILITARIZED MONTAGE

PANEL 9D
VCB 182
DOCUMENTS AND INTELLIGENCE

CHAIR: BENJAMIN SCHULTZ-FIGUEROA

BENJAMIN SCHULTZ-FIGUEROA, UNIVERSITY OF CALIFORNIA IN SANTA CRUZ, CALIFORNIA, THE EVALUATIVE GAZE: IQ TESTING, PRIMATOLOGY, & THE FILMS OF ROBERTYERKES
FABIOLA HANNA,
UNIVERSITY OF CALIFORNIA
IN SANTA CRUZ,
CALIFORNIA,
INTERSECTING NARRATIVE
INTELLIGENCE AND
THE INTERACTIVE
DOCUMENTARY

ABRAM STERN,
UNIVERSITY OF
CALIFORNIA IN SANTA
CRUZ, CALIFORNIA,
AESTHETICISING
INTELLIGENCE

PANEL 9E
CHEEVER HALL 214
HIV/AIDS AND BREAST CANCER
REPRESENTATIONS TO
TRANSFORMATIONS

CHAIR: STEWART AUYASH,
ITHACA COLLEGE, NEW
YORK

HEND F. ALAWADHI,
UNIVERSITY OF ROCHESTER,
NEW YORK,
ASMA’A (2011):
REPRESENTING HIV/AIDS
IN ARAB CINEMA

JOSEPH S. VALLE,
SOUTHERN ILLINOIS
UNIVERSITY IN
CARBONDALE, ILLINOIS,
NOW WHAT?: THE TRUVADA
DOCUMENTARY IN HIV/AIDS
MEDIA

CHRISTINE DOUGLASS,
INDEPENDENT SCHOLAR &
FILMMAKER,
VISUAL REPRESENTATIONS
OF ILLNESS: AN ETHICAL
PROPOSAL

SCREENING 9F
BLACK BOX THEATER

PRESENTED BY: KATHRYN
MILLARD

KATHRYN MILLARD,
MACQUARIE UNIVERSITY,
AUSTRALIA,
SHOCK ROOM,
(2015 - 52 MINUTES)
AN EVENING WITH

JESSICA ORECK

6:30-7:30PM – RECEPTION
7:30-9:30PM – JESSICA ORECK’S TALK & FILM SCREENING

SATURDAY, AUGUST 13, 6:30-9:30PM, CRAWFORD THEATER, EMERSON CENTER FOR THE ARTS & CULTURE

Narrative Cartography: Questions on Invisibility

When we think of mapmaking, we tend to think of geography. But the cartography of a story isn’t about locations. It is a map through time – of emotions, characters, dialogue, events.

How can we take a story and lay it out on a single page? Not as a way of telling the story, but as a way of making a story visible. A way of fixing the fluidity of time, drawing linear time as a line of sight. A way of organizing experience. A way of thinking about the things we take for granted, the things we think are innate – about ourselves, about our societies, about the tools we use, the language we speak. A way to take a step back and appreciate all the invisible hands that have molded us into what we are. And then using that for enlightenment, chance and empathy.

The Vanquishing of the Witch Baba Yaga, (2014 - 73 minutes)

Following fairy-tales and personal memories like a trail of bread-crumbs, The Vanquishing of the Witch Baba Yaga descends into Eastern Europe’s haunted woodlands to uncover the secrets and bloody histories that shape our understanding of man’s place in nature. Film trailer: vimeo.com/171453717
Jessica Oreck makes projects large and small that hope to re-inspire a sense of wonder about the world of the everyday. Her features (The Vanquishing of the Witch Baba Yaga, Beetle Queen Conquers Tokyo, and Aatsinki: The Story of Arctic Cowboys) focus on ethnobiology and unique, geo-specific cultures. Her web series for TED (Mysteries of the Vernacular) breathes fresh life to an alphabet of common words, while her new kids series (Arthropoda) stars some of the world’s most fascinating creepy-crawlies. Jessica is currently in production on a new series for TED (In a Moment of Vision) about the history of everyday objects. She is also developing several new feature projects.
SESSION 10
9:00–10:30 A.M.

PANEL 10A
GAINES HALL 043
The Ethics and Affects of Documentary Sound

CHAIR: JAIMIE BARON

JAIMIE BARON,
UNIVERSITY OF ALBERTA,
CANADA,
THE ETHICS OF SONIC APPROPRIATION IN SHUT UP, LITTLE MAN!

MALIN WAHLBERG,
STOCKHOLM UNIVERSITY,
SWEDEN,
SOUNDING SCENES OF RECOLLECTION: DURATION, VOICE, AND THE FORGING OF SILENCE

LAUREL AHNERT,
GEORGIA STATE UNIVERSITY, ATLANTA,
GEORGIA,

MICHAEL GITLIN,
HUNTER COLLEGE, CITY UNIVERSITY OF NEW YORK,
NEW YORK, INSIDE VOICE: SONIFYING INTERIORITY IN THAT WHICH IS POSSIBLE

PANEL 10B
GAINES HALL 143
The Labor of Representation

CHAIR: BEN STORK

BEN STORK,
SEATTLE UNIVERSITY, WASHINGTON,
THE SPECULATIVE INDEX: DOCUMENTARY AND QUANTITATIVE INDEXICALITY

KRIS FALLON,
UNIVERSITY OF CALIFORNIA IN DAVIS, CALIFORNIA,
CRITICAL WEARABLE COMPUTING

GLENDA AND JESSE DREW,
UNIVERSITY OF CALIFORNIA IN DAVIS, CALIFORNIA,
STORIES OF SOLIDARITY

MORGAN ADAMSON,
MACALESTER COLLEGE, MINNESOTA,
CYBERNETIC CULTURE AND THE DOCUMENTARY IMAGE: GUERRILLA TELEVISION AND THE NEW ECONOMY

PANEL 10C
GAINES HALL 243
The Persistence of Memory
Then and Now

CHAIR: SETH FELDMAN

SETH FELDMAN,
YORK UNIVERSITY IN TORONTO, CANADA,
BATTLE OF THE SOMME: DOCUMENTARY FORM AND AUDIENCE RESPONSE DURING THE FIRST WORLD WAR
JOSEPH CLARK, FRANKLIN & MARSHALL COLLEGE, PENNSYLVANIA, DOUBLE V FOR VISIBILITY: MEMORY AND FORGETTING IN THE SIGNAL CORPS ARCHIVE

CLAUDIA PUMMER, UNIVERSITY OF HAWAII AT MANOA, HAWAII, LANDSCAPE OF LOSS: JEAN-MARIE STRAUB’S ITINERARY OF JEAN BRICARD

PANEL 10E VCB 182 Recording the Other, Performing the Self: Memory, Intimacy, Affect

CHAIR: YURIY ZIKRATYY

YURIY ZIKRATYY, CONCORDIA UNIVERSITY IN MONTREAL, CANADA, VICARIOUS AUTOBIOGRAPHERS: THE “HUSTLER PHOTOGRAPHY” AND THE QUEER SELF-DOCUMENTATION PRACTICES IN THE MID-TWENTIETH-CENTURY AMERICA

BENJAMIN OGRODNIK, UNIVERSITY OF PITTSBURGH, PENNSYLVANIA, UNREPRODUCIBLE: LIVENESS AND AURA IN THE EXPANDED CINEMA DOCUMENTARIES OF ROGER JACOBY

ALINA PREDESCU, UNIVERSITY OF CALIFORNIA IN BERKELEY, CALIFORNIA, PUBLIC PERFORMANCE OF PRIVATE INTERVIEWS: REINSERTING THE SELF INTO THE FAMILY NARRATIVE

COFFEE BREAK VCB STUDIO B 10:30–11:00 A.M.

SESSION 11 11:00 A.M.–12:30 P.M.

PANEL 11A GAINES HALL 043 DOCUMENTING ENVIRONMENTAL FRONTIERS FROM LAND TO SEA

CHAIR: SABIHA KHAN

SABIHA KHAN, THE UNIVERSITY OF TEXAS, EL PASO, TEXAS, FROM ELEGY TO AGRO-ECOLOGICAL KITSCH: RETHINKING DOCUMENTARY PUBLICS IN THE ANTHROPOCENE

LISA HAN, UNIVERSITY OF CALIFORNIA AT SANTA BARBARA, CALIFORNIA, IMAGING THE DEEP: SHIPWRECKS, SUBMERSIBLES, AND THE SEAFLOOR GOLD RUSH
JOSEPH DELEON, UNIVERSITY OF MICHIGAN, ANN ARBOR, MICHIGAN, RESONANT SURFACES: WATER AND THE ANTHROPOCENE

WORKSHOP 11B
GAINES HALL 143
Teaching Documentary Studies: Pedagogy, Politics, Practice

MICHAEL RENOV, UNIVERSITY OF SOUTHERN CALIFORNIA, CALIFORNIA, TESTING OUR MORAL REFLEXES

CHRISTOPHER PAVSEK, SIMON FRASER UNIVERSITY, BRITISH COLUMBIA, CANADA, THE ETHICAL COMPULSION

ALEXANDRA JUHASZ, PITZER COLLEGE, CLAREMONT, CALIFORNIA, ON THE AXIS OF PRAXIS

MARIT KATHRYN CORNEIL, UNIVERSITY OF TRONDHEIM, NORWAY, TEACHING HISTORY, THEORY AND ANALYSIS THROUGH DIGITAL MEDIA PRACTICE

BEN STORK, SEATTLE UNIVERSITY, SEATTLE, WASHINGTON, POLITICAL MIMESEIS AND PRECARIOUS PEDAGOGY

PANEL 11C
GAINES HALL 243
Making Ghosts Visible: Documentary, Memory, and Place

CHAIR: FRANCESCA SOANS

FRANCESCA SOANS, UNIVERSITY OF NORTHERN IOWA, IOWA, INVISIBLE EVIDENCE: VISUALIZING DOCUMENTARY MEMORY

ROZ MORTIMER, UNIVERSITY OF WESTMINSTER, UNITED KINGDOM, BRINGING A GHOST INTO BEING: EXPERIENCE, TRUTH AND INVENTION IN SOCIALLY ENGAGED DOCUMENTARY

MARIA ZALEWSKA, UNIVERSITY OF SOUTHERN CALIFORNIA, CALIFORNIA, SELFIES FROM AUSCHWITZ: RETHINKING THE RELATIONSHIP BETWEEN SPACES OF MEMORY AND PLACES OF COMMEMORATION IN THE DIGITAL AGE

JASON LIVINGSTON, UNIVERSITY OF IOWA, IOWA, THE LYRICS OF RESISTANCE UNDER AUDIO/VISUAL REGIMES: INNER VOICE AND THE MATRIX OF PORTAPAKS, HUMAN MICS, AND DOWNLOADABLE STREAMS IN ACTIVIST MEDIA

PANEL 11D
VCB 148
REALISM IN DOCUMENTARY: EXPERIMENTAL AND MAINSTREAM
CHAIR: BJORN SORENSSEN

BJORN SORENSSEN, THE NORWEGIAN UNIVERSITY OF SCIENCE AND TECHNOLOGY (NTNU), NORWAY, EPISTEPhilipIA IN THE CLASSROOM – AFTER 25 YEARS, A SECOND LOOK AT MAINSTREAM DOCUMENTARY AND “REALIST STYLE” IN ACADEMIC DOCUMENTARY FILM COURSES

OHAD LANDESman, TEL AVIV UNIVERSITY, ISRAEL, POSTCARDS FROM THE EDGE: REALITY AND FANTASY IN PIER PAOLO PASOLINI’S SCOUTING FOR LOCATIONS IN PALESTINE

YUN PENG, UNIVERSITY OF HAWAII AT MANOA, HAWAII, EXPERIMENTAL REALISM IN CONG FENG’S STRATUM 1: VISITORS

KASS BANNING, UNIVERSITY OF TORONTO, CANADA, REALISM, WHY BOTHER? 10,000 WAVES AS REANIMATED ESSAY

PANEL 11E

CHAIR: TYLER MORGENSTERN

TYLER MORGENSTERN, UNIVERSITY OF CALIFORNIA IN SANTA BARBARA, CALIFORNIA, THERE IS NO WAY THINGS ARE SUPPOSED TO HAVE BEEN:’ ELLIPSIS / STILL / LIFE

MARIA MOSENG, UNIVERSITY OF OSLO, NORWAY, MAPPING VIOLENT MEMORY

PATRICK BRIAN SMITH, CONCORDIA UNIVERSITY, CANADA, SPACE/PLACE AS SOCIAL CRITIQUE IN EXPERIMENTAL DOCUMENTARY PRACTICE: FROM PATRICK KEILLER TO MASAO ADACHI

SCREENING 11F

CHEEVER HALL 215

PRESENTED BY: SAIF ALSAEGH, TALENA SANDERS, & JILL DANIELS

SAIF ALSAEGH, UNIVERSITY OF MONTANA, MISSOULA, MT, MOTOROLA JOCKEYS, (2015 - 5 MINUTES)

TALENA SANDERS, UNIVERSITY OF MONTANA, MISSOULA, MT, PROSPECTOR, (2015 - 13:30 MINUTES)

JILL DANIELS, UNIVERSITY OF EAST LONDON, UNITED KINGDOM, MY PRIVATE LIFE II, (2015 - 25 MINUTES)
LUNCH BREAK
VCB STUDIO B
12:30–2:00 P.M.

SESSION 12
2:00–3:30 P.M.

PANEL 12A
GAINES HALL 043
VISUAL ECOLOGIES: ACTIVISM, TRAVEL AND THE VISUAL POLITICS OF ENVIRONMENTAL NON FICTION

CHAIR: DIMITRIOS LATSIS

DIMITRIOS LATSIS,
UNIVERSITY OF CALIFORNIA AT SANTA CRUZ, CALIFORNIA,
VISIBLE PROTEST: FILM AND PHOTOGRAPHY IN THE CAMPAIGN FOR HETCH HETCHY, 1909-2015

STEPHAN BOMAN,
UNIVERSITY OF CALIFORNIA AT SANTA BARBARA, CALIFORNIA,
BETWEEN VISUALIZATION AND ACTIVISM: ARTHUR C. PILLSBURY, TIME-LAPSE PHOTOGRAPHY, AND THE CONSERVATIONIST ETHIC

CASEY LONG,
THE UNIVERSITY OF WISCONSIN MADISON, WISCONSIN,
SEEING NON-FICTION IN THE FICTIONAL FILM: ITINERANT SHORTS FROM THE WISCONSIN HISTORICAL SOCIETY ARCHIVES

PANEL 12B
GAINES HALL 143
INTERACTIVITY AND EMERGING DOCUMENTARY PLATFORMS

CHAIR: HEATHER MCINTOSH

HEATHER MCINTOSH,
MINNESOTA STATE UNIVERSITY IN MANKATO, MINNESOTA,
TAP, SWIPE, PINCH: EXPERIENCE DESIGN OF I-DOCS ON THE IPAD

FRANZISKA WEIDLE,
GEORG-AUGUST-UNIVERSITY GÖTTINGEN, GERMANY,
LINEARITY IS OVER(RATED).’ INTERACTIVITY AND DOCUMENTARY KNOWLEDGE: A CASE STUDY OF KORSAKOW

HANNAH BRASIER,
ROYAL MELBOURNE INSTITUTE OF TECHNOLOGY, AUSTRALIA,
NEGOTIATING MESS: TOWARDS A MULTILINEAR ENGAGEMENT WITH COMPLEXITY IN INTERACTIVE DOCUMENTARY

JEREMY MATHERS,
YORK UNIVERSITY IN TORONTO, CANADA,
‘THIS IS AS IT GETS RIGHT HERE’: PERISCOPE AS INTERACTIVE, LIVE, EPHEMERAL DOCUMENTARY
PANEL 12C
GAINES HALL 243
REVISING DOCUMENTARY HISTORIES

CHAIR: NORA STONE

NORA STONE,
UNIVERSITY OF WISCONSIN-MADISON,
WISCONSIN,
RUSH TO JUDGMENT ON THE MARKET: A CASE STUDY IN 1960S INDEPENDENT FILM DISTRIBUTION

MAUREEN ROGERS,
UNIVERSITY OF WISCONSIN-MADISON, WISCONSIN,
FROM SILENCE TO SOUND: REFRAMING WATTSTAX (1973) WITHIN THE BLACK FILM BOOM OF THE 1970S

WORKSHOP 12D
VCB 148
Teaching Documentary Filmmaking: analysis vs. Production

LUCIA RICCIARDELLI,
MONTANA STATE UNIVERSITY, MONTANA,
TEACHING DOCUMENTARY THEORY: THE REALISM VS. ANTI-REALISM DEBATE

DENNIS AIG,
MONTANA STATE UNIVERSITY, MONTANA,
A SHORT GUIDE TO STUDENT PRODUCER-DIRECTORS: WHAT TO DO WITH THE THEORY STUFF

ANDREW NELSON,
MONTANA STATE UNIVERSITY, MONTANA,
TEACHING DOCUMENTARY HISTORY TO UNDERGRADUATES

CATHERINE DUNLOP,
MONTANA STATE UNIVERSITY, MONTANA,
FILM AS A PRIMARY SOURCE: TEACHING HISTORY THROUGH FILM

PANEL 12E
VCB 182

CHAIR: DENNIS ROTHERMEL

DENNIS ROTHERMEL,
CALIFORNIA STATE UNIVERSITY IN CHICO, CALIFORNIA,
SERIOUSNESS AND HUMOR IN FOUR PLOTTED AUTOBIOGRAPHICAL DOCUMENTARIES

KIM MUNRO,
RMIT UNIVERSITY IN MELBOURNE, AUSTRALIA,
VOICING THE ALONE: POLYVOCALITY AS CARTOGRAPHY IN THE EXPANDED FIELD OF DOCUMENTARY

ALLISON R. G. ROSS,
UNIVERSITY OF SOUTHERN CALIFORNIA, CALIFORNIA,
DOCUMENTING INTERIORITY IN SEA IN THE BLOOD
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<th>Time</th>
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<td>9:00–10:15 A.M.</td>
<td><strong>KEYNOTE</strong>&lt;br&gt;&lt;br&gt;JANET WALKER&lt;br&gt;GAINES HALL 101</td>
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<td>10:15–10:45 A.M.</td>
<td><strong>COFFEE BREAK</strong>&lt;br&gt;VCB STUDIO B</td>
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<td>10:45 A.M.–12:15 P.M.</td>
<td><strong>SESSION 1</strong>&lt;br&gt;&lt;br&gt;PANEL 1A&lt;br&gt;SOUND DESIGN IN THE FEATURE DOCUMENTARY&lt;br&gt;GAINES HALL 043</td>
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<td>PANEL 1E&lt;br&gt;FILMING WOMEN/WOMEN FILMING&lt;br&gt;VCB 182</td>
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<td>PANEL 1B&lt;br&gt;OLD AND NEW FRONTIERS IN DOCUMENTARY: CINEMATIC SPACE AND SOUND IN UNDERGROUND AND EXPERIMENTAL FILM&lt;br&gt;VCB 148</td>
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<td>PANEL 1C&lt;br&gt;21ST CENTURY QUEER [AUTO-] BIOGRAPHY&lt;br&gt;GAINES HALL 243</td>
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<td>PANEL 1D&lt;br&gt;THE UPPER SNAKE: THREE PHOTOGRAPHIC APPROACHES&lt;br&gt;GAINES HALL 043</td>
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<td>PANEL 1F&lt;br&gt;RETHINKING POPULAR DOCUMENTARY&lt;br&gt;CHEEVER HALL 214</td>
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<td>PANEL 1G&lt;br&gt;ENVIRONMENTAL EROSION AND EXPLORATION: DOCUMENTARY IN THE ERA OF ARCTIC CLIMATE CHANGE&lt;br&gt;BLACK BOX THEATER</td>
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<td>WORKSHOP 1B&lt;br&gt;FROM UNDER THE MICROSCOPE TO BEHIND THE CAMERA&lt;br&gt;GAINES HALL 143</td>
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<td>12:15–1:30 P.M.</td>
<td><strong>LUNCH BREAK</strong>&lt;br&gt;VCB STUDIO B</td>
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<td>1:30–3:00 P.M.</td>
<td><strong>SESSION 2</strong>&lt;br&gt;&lt;br&gt;PANEL 2A&lt;br&gt;THE UPPER SNAKE: THREE PHOTOGRAPHIC APPROACHES&lt;br&gt;GAINES HALL 043</td>
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<td>PANEL 2B&lt;br&gt;CRITICAL DISTANCE: NEW EXPLORATIONS IN DOCUMENTARY THEORY AND PRACTICE&lt;br&gt;GAINES HALL 143</td>
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<td>PANEL 2D&lt;br&gt;ENVIRONMENTAL EROSION AND EXPLORATION: DOCUMENTARY IN THE ERA OF ARCTIC CLIMATE CHANGE&lt;br&gt;BLACK BOX THEATER</td>
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<td>SCREENING 1G&lt;br&gt;BARD IN THE BACKCOUNTRY&lt;br&gt;BLACK BOX THEATER</td>
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<td>SCREENING 2E&lt;br&gt;CAP BOCAGE</td>
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**Legend:**
- **SPECIAL EVENT**
- **PANEL**
- **WORKSHOP**
- **SCREENING**
EVENT CALENDAR DAY 1

**SCREENING 2F**
A DECAY OF CONTROL & THE HELL OF PERSISTENT PRETENDING
CHEEVER HALL 215

**PANEL 3C**
THE MATERIALS OF WAR: DOCUMENTARY NETWORKS DURING THE VIETNAM WAR
GAINES HALL 234

**COFFEE BREAK**
3:00 – 3:30 P.M.
VCB STUDIO B

**SESSION 3**
3:30 – 5:00 P.M.

**PANEL 3A**
CHOKEPOINTS: DOCUMENTARY AS ENVIRONMENTAL MEDIA
GAINES HALL 043

**SCREENING 3E**
THE FESTIVAL OF (IN)APPROPRIATION
BLACK BOX THEATER

**PANEL 3D**
CONSTITUTING A NEW, HEIMAT–GERMAN DOCUMENTARY FILM HISTORY BETWEEN 1945 AND 1960
VCB 182

**SCREENING 3F**
CAROUSEL & ENTRETEJIDO
CHEEVER HALL 215

RECEPTION
7:30 – 9:30 P.M.
OPENING RECEPTION
MUSEUM OF THE ROCKIES (MOR)
600 W KAGY BLVD

PLEASE CHECK THE VE XXIII ONLINE SCHEDULE FOR ANY LAST MINUTE CHANGES

**SPECIAL EVENT**
**PANEL**
**WORKSHOP**
**SCREENING**
EVENT CALENDER  DAY 2

9:00–10:15 A.M.

**KEYNOTE**
MICHAEL RENOV
GAINES HALL 101

**COFFEE BREAK**
10:15–10:45 A.M.
VCB STUDIO B

10:45 A.M.–12:15 P.M.

**SESSION 4**
**PANEL 4A**
EMBARRASSING DOCUMENTS
GAINES HALL 043

**PANEL 4B**
FIELD AND STREAMS: LANDSCAPES OF POLITICAL MEDIA ECOLOGY PRAXIS
CHEEVER HALL 214

**WORKSHOP 4B**
INDIGENOUS COMMUNITY-CENTERED STORYWORK
GAINES HALL 143

**PANEL 4C**
TOWARDS RECLAIMING PARTICIPATORY DOCUMENTARY ENVIRONMENTS
GAINES HALL 243

**PANEL 4D**
ARGENTINE DOCUMENTARY FILM: ON NATIONAL IDENTITY CONSTRUCTION AND THE POLITICS OF REPRESENTATION
VCB 148

**PANEL 4E**
PASSAGES OF RESISTANCE
VCB 182

**PANEL 4F**
INDIGENEOITY, WATER, AND THE FLOW OF DOCUMENTARY FORM
GAINES HALL 143

**PANEL 4G**
SCREENING 4G
UNBRANDED
BLACK BOX THEATER

**PANEL 4H**
SCREENING 4H
THE ROYAL ROAD
CHEEVER HALL 215

12:15–1:30 P.M.

**LUNCH BREAK**
VCB STUDIO B

**SESSION 5**
1:30–3:00 P.M.

**PANEL 5A**
DOCUMENTARY, CELEBRITY, AND STARDOM
GAINES HALL 043

**PANEL 5B**
INDIGENEOITY, WATER, AND THE FLOW OF DOCUMENTARY FORM
GAINES HALL 143

**PANEL 5C**
REGARDING THE PAIN OF OTHERS: REFRAMING WAR FOOTAGES AT THE FRONTIER OF PRAXIS, TECHNOLOGY, AND ETHICS
GAINES HALL 243

**PANEL 5D**
CHEEVER HALL 215

**PANEL 5E**
CHEEVER HALL 215

**PANEL 5F**
CHEEVER HALL 215

**PANEL 5G**
CHEEVER HALL 215

**PANEL 5H**
CHEEVER HALL 215

**PANEL 5I**
CHEEVER HALL 215

**PANEL 5J**
CHEEVER HALL 215

**PANEL 5K**
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**PANEL 5L**
CHEEVER HALL 215

**PANEL 5M**
CHEEVER HALL 215

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CHEEVER HALL 215

**PANEL 5X**
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**PANEL 5Y**
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**PANEL 5Z**
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**PANEL 5AB**
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CHEEVER HALL 215

**PANEL 5BI**
CHEEVER HALL 215

**PANEL 5BJ**
CHEEVER HALL 215

**PANEL 5BK**
CHEEVER HALL 215

**PANEL 5BL**
CHEEVER HALL 215

**PANEL 5BM**
CHEEVER HALL 215

**PANEL 5BN**
CHEEVER HALL 215

**PANEL 5BO**
CHEEVER HALL 215

**PANEL 5BP**
CHEEVER HALL 215

**PANEL 5BQ**
CHEEVER HALL 215

**PANEL 5BR**
CHEEVER HALL 215

**PANEL 5BS**
CHEEVER HALL 215

**PANEL 5BT**
CHEEVER HALL 215

**PANEL 5BU**
CHEEVER HALL 215

**PANEL 5BV**
CHEEVER HALL 215

1:30–3:00 P.M.
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<thead>
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<th>Time</th>
<th>Event &amp; Details</th>
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<td><strong>SESSION 6</strong></td>
<td>3:30–5:00 P.M.</td>
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<tr>
<td><strong>PANEL 5E</strong></td>
<td>INTERSECTIONS BETWEEN GENRES AND FORMATS OF INTERACTIVITY: &quot;PUNK&quot; APPROACH</td>
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<tr>
<td>VCB 182</td>
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<tr>
<td><strong>PANEL 6A</strong></td>
<td>CITY LIMITS: NEW MODES OF SITE-SEEING</td>
</tr>
<tr>
<td>GAINES HALL 043</td>
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<tr>
<td><strong>PANEL 6B</strong></td>
<td>PERFORMATIVITY AND OTHER DETOURS</td>
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<tr>
<td>GAINES HALL 143</td>
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<tr>
<td><strong>PANEL 6C</strong></td>
<td>DOCUMENTARY POLITICS: SURVEILLANCE, ACTIVISM, PEDAGOGY</td>
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<tr>
<td>CHEEVER HALL 214</td>
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<tr>
<td><strong>PANEL 5F</strong></td>
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<tr>
<td><strong>PANEL 6D</strong></td>
<td>EXPANSIVE CONTEXTS: ANIMATION, MEDICINE, SPORTS</td>
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<td>CHEEVER HALL 214</td>
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<tr>
<td><strong>PANEL 6E</strong></td>
<td>FROM MOUNTAINS TO THE WORLD: PRACTICE AND IMPACT</td>
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<tr>
<td>VCB 182</td>
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<tr>
<td><strong>PANEL 6F</strong></td>
<td>INTERSECTIONS BETWEEN GENRES AND FORMATS OF INTERACTIVITY: &quot;PUNK&quot; APPROACH</td>
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<tr>
<td>VCB 182</td>
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<tr>
<td><strong>SCREENING 5G</strong></td>
<td>MEMORIES OF A PENITENT HEART</td>
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<td>BLACK BOX THEATER</td>
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<tr>
<td><strong>SCREENING 5H</strong></td>
<td>SO’S NEPHEW BY REMES (THANX TO MICHAEL SNOW) &amp; WHAT HAPPENED TO HER</td>
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<tr>
<td>CHEEVER HALL 215</td>
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<tr>
<td><strong>SCREENING 6G</strong></td>
<td>THE PLACE OF THE PERSONAL POLITICAL: FEMINIST DOCUMENTARY PRACTICE NOW</td>
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<td>GAINES HALL 243</td>
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<tr>
<td><strong>SCREENING 6H</strong></td>
<td>SCREENING THE END OF LIFE: ILLNESS AND AGING IN COLLABORATIVE AND MULTIMEDIA DOCUMENTARIES</td>
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<td>VCB 148</td>
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<tr>
<td><strong>SPECIAL SCREENING</strong></td>
<td>5:30–7:30 P.M.</td>
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<tr>
<td><strong>SCREENING</strong></td>
<td>TRAPPED</td>
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<td>BLACK BOX THEATER</td>
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<td><strong>COFFEE BREAK</strong></td>
<td>3:00 –3:30 P.M.</td>
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<td>VCB STUDIO B</td>
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<td><strong>SPECIAL EVENT</strong></td>
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<td><strong>WORKSHOP</strong></td>
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<td><strong>SCREENING</strong></td>
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EVENT CALENDAR
DAY 3

9:00–10:15 A.M.

KEYNOTE
BILL NICHOLS & BRAIN WINSTON
GAINES HALL 101

WORKSHOP 7D
NEW MEDIA AND THE INFLUENCE ON DOCUMENTARY STORYTELLING
VCB 148

LUNCH BREAK
12:15–1:30 P.M.
VCB STUDIO B

SESSION 8
1:30–3:00 P.M.

SESSION 7
10:45 A.M.–12:15 P.M.

COFFEE BREAK
10:15–10:45 A.M.
VCB STUDIO B

PANEL 7A
VISIONS, VOICES, AND SOUND SPACES
GAINES HALL 043

PANEL 7E
REIMAGINING ETHNOGRAPHIC FILM: DOCUMENTARY EXPRESSION IN THE DIGITAL AGE
VCB 182

PANEL 7F
BORDERLANDS: ON THE FRONTIERS OF NATURE AND DOCUMENTARY
CHEEVER HALL 214

PANEL 7B
TEACHING DOCUMENTARY STUDIES: DISCIPLINE, CANON, HISTORY
GAINES HALL 143

PANEL 7C
DOCUMENTARY AND THE WAR ON TERROR
GAINES HALL 243

WORKSHOP 7B
TEACHING DOCUMENTARY STUDIES: DISCIPLINE, CANON, HISTORY
GAINES HALL 143

SCREENING 7G
LUNCH LOVE COMMUNITY
BLACK BOX THEATER

SCREENING 7H
WITH CAR AND CAMERA AROUND THE WORLD
CHEEVER HALL 215

PANEL 8A
FRONTIERS OF RECOVERY AND REMEDIATION:
GAINES HALL 043

PANEL 8B
THE IDEOLOGY OF DOCUMENTARIES
GAINES HALL 143

PANEL 8C
ART, ARCHIVE, AND THE DOCUMENTARY IMPULSE: AN ALTERNATE VIEW
GAINES HALL 243

PANEL 8D
LENS ON THE LIBERAL ARTS
VCB 148

SPECIAL EVENT

PANEL

WORKSHOP

SCREENING

VE XXIII—65
# Event Calendar Day 3

## Session 9
3:30–5:00 p.m.

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<th>Panel 9A</th>
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<tr>
<td>THE POLITICS OF PRESENCE: DOCUMENTARY FILMMAKER’S EXPERIEMENTS WITH AGENCY VCB 182</td>
<td>RECONSIDERING PRODUCTION AND EXHIBITION PRACTICES IN DOCUMENTARY HISTORY GAINES HALL 043</td>
<td>SHOCK ROOM CHEEVER HALL 215</td>
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<tr>
<th>Panel 8F</th>
<th>Panel 9B</th>
<th>Reception</th>
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<tr>
<td>TO THE FUTURE, WITH REGRETS: FILM AS A RECORD OF THE ANTHROPOCENE CHEEVER HALL 214</td>
<td>GLOBAL INDIGENOUS MEDIA: THEORY AND COMMUNITY GAINES HALL 143</td>
<td>5:30–7:30 p.m.</td>
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<table>
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<tr>
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<th>Panel 9C</th>
<th>Screening</th>
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<tr>
<td>LAST STOP, FLAMINGO BLACK BOX THEATER</td>
<td>SPLIT SPACES OF DOCUMENTARY MEDIA GAINES HALL 243</td>
<td>JESSICA ORECK CRAWFORD THEATER EMERSON CENTER FOR THE ARTS AND CULTURE</td>
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<tr>
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<th>Panel 9D</th>
<th>Panel 9E</th>
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<tr>
<td>THIS IS HISTORY &amp; LITTLE FIEL CHEEVER HALL 215</td>
<td>DOCUMENTS AND INTELLIGENCE VCB 182</td>
<td>HIV/AIDS AND BREAST CANCER REPRESENTATIONS TO TRANSFORMATIONS CHEEVER HALL 214</td>
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**Coffee Break**
3:00 –3:30 p.m.
VCB Studio B
# EVENT CALENDAR DAY 4

## SESSION 10
9:00–10:15 A.M.

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<th>Panel 10A</th>
<th>The Ethics and Affects of Documentary Sound</th>
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<td>Gaines Hall 043</td>
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<tr>
<th>Panel 10B</th>
<th>The Labor of Representation</th>
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<tr>
<th>Panel 10C</th>
<th>The Persistence of Memory Then and Now</th>
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<table>
<thead>
<tr>
<th>Panel 10D</th>
<th>Recording the Other, Performing the Self: Memory, Intimacy, Affect</th>
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## SESSION 11
10:45 A.M.–12:15 P.M.

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<th>Panel 11A</th>
<th>Documenting Environmental Frontiers from Land to Sea</th>
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<tr>
<th>Workshop 11B</th>
<th>Teaching Documentary Studies: Pedagogy, Politics, Practice</th>
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## SCREENING 11F
MOTOROLA JOCKEYS & PROSPECTOR & MY PRIVATE LIFE II
Cheever Hall 215

## LUNCH BREAK
12:15–1:30 P.M.
VCB Studio B

## SESSION 12
1:30–3:00 P.M.

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<tr>
<th>Panel 12A</th>
<th>Visual Ecolgies: Activism, Travel and the Visual Politics of Environmental Nonfiction</th>
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<td>Gaines Hall 043</td>
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<tr>
<th>Panel 11D</th>
<th>Realism in Documentary and Mainstream</th>
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<tr>
<th>Panel 12B</th>
<th>Interactivity and Emerging Documentary Platforms</th>
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<tr>
<th>Panel 11E</th>
<th>Abstraction and the Power(s) of Place: Experiments with Space, Landscape, and Territory in Non-Fiction Cinema</th>
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<tbody>
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<tr>
<th>Panel 12C</th>
<th>Revising Documentary Histories</th>
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**Special Event:**

**Panel:**

**Workshop:**

**Screening:**

VE XXIII — 67
EVENT CALENDAR DAY 4

WORKSHOP 12D
TEACHING DOCUMENTARY FILMMAKING: ANALYSIS VS. PRODUCTION
VCB 148

PANEL 12E

VCB 182