

visibleXXIII evidence

BOZEMAN, MONTANA | 08.11-14.2016



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MONTANA STATE UNIVERSITY

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Theo Lipfert

Dean of the College of Arts & Architecture:

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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 conceptu-

alize 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 cartographical-ly 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 geolocate 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*

LANSING 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*

HELGA DRUXES,
WILLIAMS COLLEGE,
MASSACHUSETTS,
*POLICING RACIALIZED
INTIMACY IN TWO FRENCH
DOCUMENTARIES: FRANÇOIS
DUCAT'S NORD-SUD.
COM (2007) AND NICOLAS
FERRAN'S LES AMOUREUX
AU BAN PUBLIC (2011)*

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
SOUSSVEILLANCE 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 BOGAGE,
(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)

COLLEEN HARVEY,
MONTANA STATE
UNIVERSITY, MONTANA,
*THE HELL OF PERSISTENT
PRETENDING*,
(2016 - 13:30 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 CONTEMPERARY
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 SPAB:
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)

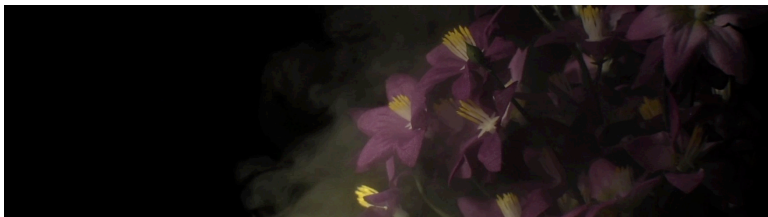
75 MINUTES

PRESENTED BY JAMIE BARON

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

Whether you call it collage, compilation, found footage, détournement, or recycledcinema, 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,

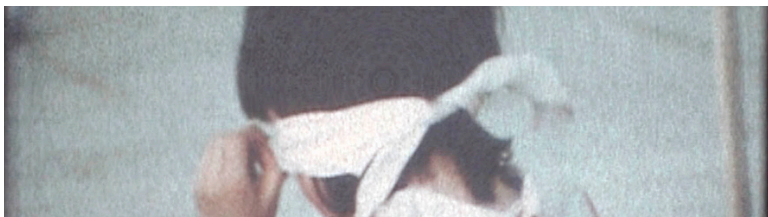
mediated past. This documentary program curated specially for Visible Evidence includes recent works by Rachel Stuckey, Maria Magnusson, Brian L. Frye, Joshua Yates, Peter Freund, Sellotape Cinema, and Chris E. Vargas and Greg Youmans. Curated by Jaimie Baron, Greg Cohen, and Lauren Berliner. Sponsored 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 manage-

ment 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 exper-

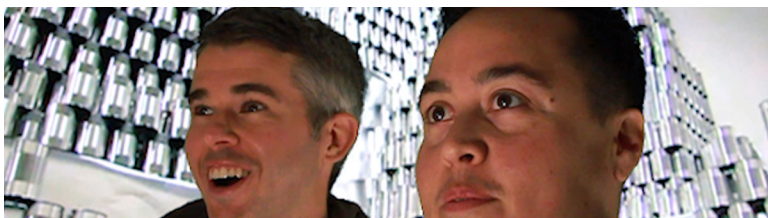
imental pedagogical techniques. Short clips that portray children in different states of mind are slowed down and looped, emphasizing the strangeness of their gestures and expressions. As we listen to recounted dreams and watch children attempting to conform to the desires of adults, our sense of both 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 aunts 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 oneiric illustration of a personal mis-sive 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."



***The Bags, Probably 1971* by Joshua Yates (US, 2014, 5:11)**

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.



This one searches

***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.



***Sara Nokomis Weir* by Brian L. Frye (US, 2014, 20:00)**

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 paleontolo-

gy 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.



KEYNOTE SPEAKER

MICHAEL RENOV

DOCUMENTING THE ARCTIC SUBLIME

GAINES HALL 101, FRIDAY, AUGUST 12, 9:00-10:15 A.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.



BIO

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
CURATOR,
*"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, PIKANI 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 MICHIEL

HELEN DI MICHIEL,
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 EBRAHIMI BAZAZ,
MUHLENBERG 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
MOUJÁN'S DAMINA KRYGGI*

CLARA GARAVELLI,
UNIVERSITY OF LEICESTER,
UNITED KINGDOM,
*EXPLORING THYSELF IN-
BETWEEN VIDEO ART AND
DOCUMENTARY FILM: THE
CASE OF JAVIER OLIVERA'S
LA SOMBRA [THE SHADOW]
(2015)*

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**

JENNI OLSON,
SAN FRANCISCO,
CALIFORNIA,
THE ROYAL ROAD,
(2015 - 65 MINUTES)

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

PRATAP RUGHANI,
UNIVERSITY OF THE ARTS,
LONDON, UNITED KINGDOM,
WHOSE STORY?
*NAVIGATING STEREOTYPE
AND ARCHETYPE IN
DOCUMENTARY PRACTICE
OF INDIGENOUS AMERICA*

CATHY GREENHALGH,
INDEPENDENT FILMMAKER,
*COTTON PRAYERS: SACRED
ECOLOGIES, MATERIALITY
AND FILMMAKING IN
KAACHCH*

JOHN MELVILLE BISHOP,
INDEPENDENT FILMMAKER,
*THE OTHERS OF
ELSEWHERE: THE PRACTICE
OF ETHNOGRAPHIC
FILMMAKING*

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
MIHAILOVIC**

ALEXANDAR MIHAILOVIC,
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.

KIRANMAYI 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,
A SHATTERING DETOUR:
THE POETICS AND ETHICS
OF EVOCATION IN CHANTAL
AKERMAN'S DOCUMENTARIES
NO HOME MOVIE (2015) AND
LA BAS (2006).

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,
VIRGINIA COMMONWEALTH
UNIVERSITY, VIRGINIA,
THE LION, THE FEMINIST, AND
THE KOSHER DOCUMENTARY
SUBJECT

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)



TRAPPED

A FILM BY DAWN PORTER

FOCUS FILMS, ARRPARTS&A, INDEPENDENT FILMS PRESENT A FOCUS FILMS PRODUCTION BIG MOUTH PRODUCTIONS & FEAR TREE PRODUCTIONS
 AN ASSOCIATION OF CAROLINA FILM PRODUCTIONS "TRAPPED" ORIGINAL MUSIC: PAUL ADAMS AND ELIZABETH JAMES WRITTEN BY THE WRITERS: MIZAN HALLABIN, CHRIS HILLIARD, CATHARINE KATIE FILM
 EDITOR: SARA CHAMBERLAIN DIRECTOR OF PHOTOGRAPHY: DANIEL L. MARX-ANDREY TROSKENIOWSKI EXECUTIVE PRODUCERS: LUCAS ROSSINI, SHARLY JO FRIED PRODUCED BY: CINDY METCAL PRODUCED BY: MONTY W. MOSS
 PRODUCED BY: DAWN PORTER

f /TrappedDoc

@TrappedDoc

#Trapped

TRAPPEDDOCUMENTARY.COM

SPECIAL SCREENING

TRAPPED (90 MINUTES)

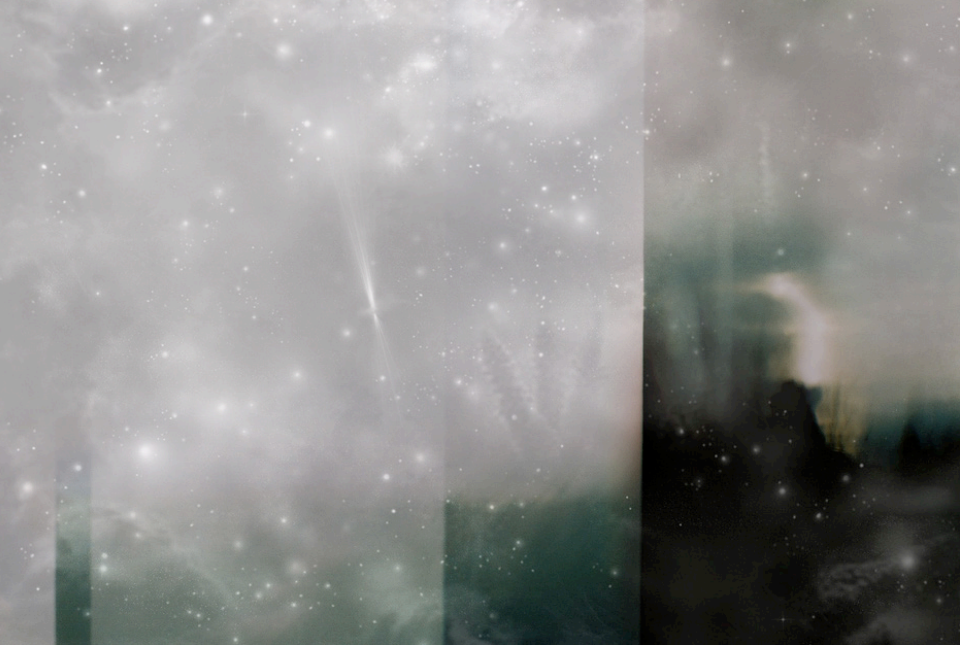
PRESENTED BY CINDY MEEHL
(EX. PROD. CINDY MEEHL; DIR. DAWN PORTER, 2016)

FRIDAY, AUGUST 12TH, BLACK BOX THEATER, 5:30-7:30 PM

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.



KEYNOTE SPEAKERS

BILL NICHOLS & BRIAN WINSTON

DOCUMENTARY ETHICS IN THE DIGITAL AGE
GAINES HALL 101 , SATURDAY, AUGUST 13, 9:00-10:15 A.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 film-making 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.



BIO

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*

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
CINEMATOGRAFICA'S
BIOLOGY FILMS*

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*

SCREENING 7G
BLACK BOX THEATER

**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
REMEDICATION: 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
SOCALLY SYMBOLIC ACT**

**SILKE PANSE,
UNIVERSITY OF THE
CREATIVE ARTS, UNITED
KINGDOM,
THE WORLD IS NOT OUT OF
THE WOODS: THE IDEOLOGY
OF INDEPENDENCE AND
JAMESBENNING'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

SCREENING 8G
BLACK BOX THEATER

**PRESENTED BY: GEORG
KOSZULINKSKI**

GEORG KOSZULINKSKI,
SEATTLE UNIVERSITY,
WASHINGTON,
LAST STOP, FLAMINGO,
(2014 - 55 MINUTES)

SCREENING 8H
CHEEVER HALL 215

**PRESENTED BY: ROZ
MORTIMER & IRINA
PATKANIAN**

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 YEARSAGO:
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 BOCAJE:
CONSIDERING
DOCUMENTARY
METHODOLOGIES AND
AUDIENCE ENGAGEMENT
IN INDIGENOUS
ENVIRONMENTAL
CONFLICTS**

**MYRIAM TREMBLAY-SHER,
CONCORDIA UNIVERSITY,
MONTRÉAL, 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
FAROOCKI: 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)

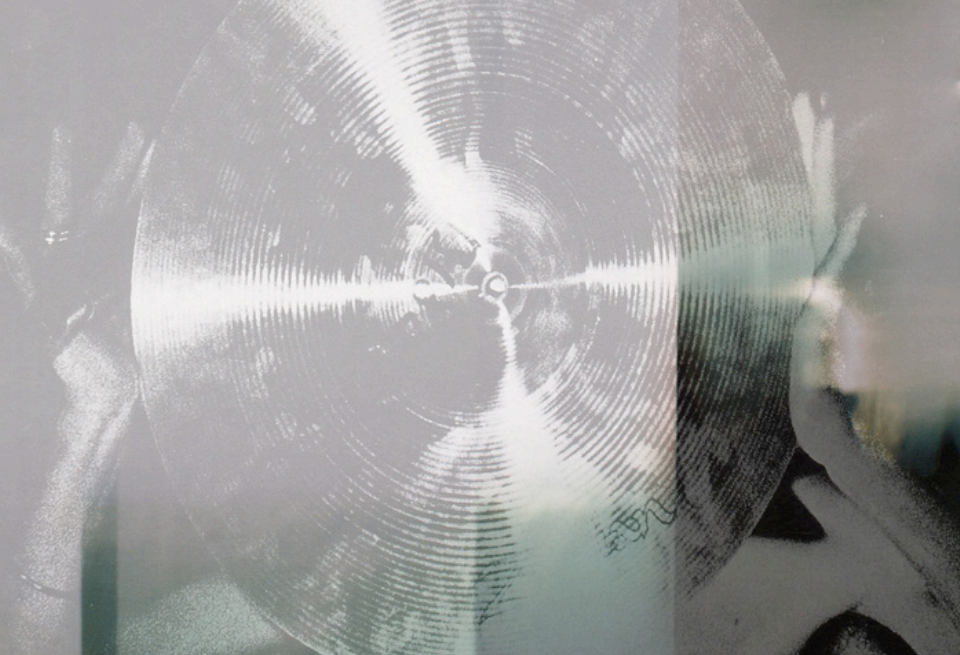
Following fairy-tales and personal memories like a trail of breadcrumbs, *The Vanquishing of the Witch Baba Yaga* descends into Eastern Europe's haunted woodlands to uncover the secrets and bloody histories that shape our understanding of man's place in nature. Film trailer: vimeo.com/171453717



BIO

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.



DAY FOUR
SUNDAY
AUGUST 14



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,
*THE MATERIAL VOICE, THE
ETHICS OF LISTENING,
AND THE EROTIC TAPE
RECORDER IN "SUITCASE OF
LOVE AND SHAME" (2013)*

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*

KRISS 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
ENVIROMENTAL 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 MIMESIS 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,
*EPISTEPHILIA 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

VCB 182

**Abstraction and the Power(s) of
Place: Experiments with Space,
Landscape, and Territory in
Non-Fiction Cinema**

**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 EMERGIN
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 O
VER(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
VCB182

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*

EVENT CALANDER DAY 1

9:00–10:15 A.M.

KEYNOTE

JANET WALKER

GAINES HALL 101

SESSION 2

1:30–3:00 P.M.

PANEL 2A

*THE UPPER SNAKE:
THREE PHOTOGRAPHIC
APPROACHES*

GAINES HALL 043

COFFEE BREAK

10:15–10:45 A.M.

VCB STUDIO B

PANEL 1E

*FILMING WOMEN/
WOMEN FILMING*

VCB 182

PANEL 2B

*CRITICAL DISTANCE:
NEW EXPLORATIONS IN
DOCUMENTARY THEORY
AND PRACTICE*

GAINES HALL 143

SESSION 1

10:45 A.M.–12:15 P.M.

PANEL 1A

*SOUND DESIGN
IN THE FEATURE
DOCUMENTARY*

GAINES HALL 043

PANEL 1F

*RETHINKING POPULAR
DOCUMENTARY*

CHEEVER HALL 214

PANEL 2C

*HOLOCAUST DOCUMENTARY
REVISITED*

GAINES HALL 243

WORKSHOP 1B

*FROM UNDER THE
MICROSCOPE
TO BEHIND THE
CAMERA*

GAINES HALL 143

SCREENING 1G

*BARD IN THE
BACKCOUNTRY*

BLACK BOX THEATER

PANEL 2D

*ENVIRONMENTAL
EROSION AND EXPLO-
RATION: DOCUMENTARY
IN THE ERA OF ARCTIC
CLIMATE CHANGE*

VCB 182

PANEL 1C

*21ST CENTURY
QUEER [AUTO-]
BIOGRAPHY*

GAINES HALL 243

LUNCH BREAK

12:15–1:30 P.M.

VCB STUDIO B

SCREENING 2E

CAP BOCAGE

BLACK BOX THEATER



**SPECIAL
EVENT**



PANEL



WORKSHOP



SCREENING

EVENT CALANDER DAY 1

RECEPTION

7:30–9:30 P.M.

SCREENING 2F

*A DECAY OF CONTROL
&
THE HELL OF PER-
SISTENT PRETENDING*

CHEEVER HALL 215

PANEL 3C

*THE MATERIALS OF
WAR: DOCUMENTARY
NETWORKS DURING
THE VIETNAM WAR*

GAINES HALL 234

OPENING RECEPTION

*MUSEUM OF THE
ROCKIES (MOR)*

600 W KAGY BLVD

COFFEE BREAK

3:00 –3:30 P.M.

VCB STUDIO B

PANEL 3D

*CONSTITUTING A NEW,
HEIMAT'—GERMAN
DOCUMENTARY FILM
HISTORY BETWEEN 1945
AND 1960*

VCB 182

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 3B

*DOCUMENTARY AND
POLITICS: STRATEGIES
OF INTERVENTION IN
CONTEMPORARY DOCU-
MENTARY*

GAINES HALL 143

SCREENING 3F

*CAROUSEL
&
ENTRETEJIDO*

CHEEVER HALL 215

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



**SPECIAL
EVENT**



PANEL



WORKSHOP



SCREENING

EVENT CALANDER DAY 2

9:00–10:15 A.M.

KEYNOTE

MICHAEL RENOV

GAINES HALL 101

PANEL 4D

ARGENTINE DOCUMENTARY FILM: ON NATIONAL IDENTITY CONSTRUCTION AND THE POLITICS OF REPRESENTATION

VCB 148

LUNCH BREAK

12:15–1:30 P.M.
VCB STUDIO B

SESSION 5

1:30–3:00 P.M.

COFFEE BREAK

10:15–10:45 A.M.
VCB STUDIO B

PANEL 4E

PASSAGES OF RESISTANCE

VCB 182

PANEL 5A

DOCUMENTARY, CELEBRITY, AND STARDOM

GAINES HALL 043

SESSION 4

10:45 A.M.–12:15 P.M.

PANEL 4A

EMBARRASSING DOCUMENTS

GAINES HALL 043

PANEL 4F

FIELDS AND STREAMS: LANDSCAPES OF POLITICAL MEDIA ECOLOGY PRAXIS

CHEEVER HALL 214

PANEL 5B

INDIGENEITY, WATER, AND THE FLOW OF DOCUMENTARY FORM

GAINES HALL 143

WORKSHOP 4B

INDIGENOUS COMMUNITY-CENTERED STORYWORK

GAINES HALL 143

SCREENING 4G

UNBRANDED

BLACK BOX THEATER

PANEL 5C

REGARDING THE PAIN OF OTHERS: REFRAMING WAR FOOTAGES AT THE FRONTIER OF PRAXIS, TECHNOLOGY, AND ETHICS

GAINES HALL 243

PANEL 4C

TOWARDS RECLAIMING PARTICIPATORY DOCUMENTARY ENVIRONMENTS

GAINES HALL 243

SCREENING 4H

THE ROYAL ROAD

CHEEVER HALL 215

PANEL 5D

VCB 148



**SPECIAL
EVENT**



PANEL



WORKSHOP



SCREENING

EVENT CALANDER DAY 2

SESSION 6

3:30–5:00 P.M.

PANEL 5E

*INTERSECTIONS BETWEEN
GENRES AND FORMATS OF
INTERACTIVITY: A “PUNK”
APPROACH*

VCB 182

PANEL 6A

*CITY LIMITS: NEW
MODES OF SITE-SEEING*

GAINES HALL 043

PANEL 6F

*EXPANSIVE CONTEXTS:
ANIMATION, MEDICINE,
SPORTS*

CHEEVER HALL 214

PANEL 5F

*DOCUMENTARY POLI-
TICS: SURVEILLANCE,
ACTIVISM, PEDAGOGY*

CHEEVER HALL 214

PANEL 6B

*PERFORMATIVITY AND
OTHER DETOURS*

GAINES HALL 143

SCREENING 6G

*HOUSE ARREST
&
28 OUTFALLS
&
TOMO/VEILLANCE*

CHEEVER HALL 215

SCREENING 5G

*MEMORIES OF A
PENITENT HEART*

BLACK BOX THEATER

PANEL 6C

*THE PLACE OF THE PER-
SONAL POLITICAL: FEMI-
NIST DOCUMENTARY
PRACTICE NOW*

GAINES HALL 243

SPECIAL SCREENING

5:30–7:30 P.M.

SCREENING 5H

*SO’S NEPHEW BY REMES
(THANK TO MICHAEL SNOW)
&
WHAT HAPPENED TO HER*

CHEEVER 215

PANEL 6D

*SCREENING THE END
OF LIFE: ILLNESS AND
AGING IN COLLABORA-
TIVE AND MULTIMEDIA
DOCUMENTARIES*

VCB 148

SCREENING

TRAPPED

BLACK BOX THEATER

COFFEE BREAK

3:00 –3:30 P.M.

VCB STUDIO B

PANEL 6E

*FROM MOUNTAINS TO
THE WORLD: PRACTICE
AND IMPACT*

VCB 182



**SPECIAL
EVENT**



PANEL



WORKSHOP



SCREENING

EVENT CALANDER 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.

COFFEE BREAK

10:15–10:45 A.M.

VCB STUDIO B

SESSION 7

10:45 A.M.–12:15 P.M.

PANEL 7A

*VISIONS, VOICES,
AND SOUND
SPACES*

GAINES HALL 043

PANEL 7E

*REIMAGINING
ETHNOGRAPHIC
FILM: DOCUMENTARY
EXPRESSION IN THE
DIGITAL AGE*

VCB 182

PANEL 8A

*FRONTIERS OF RE-
COVERY AND REMEDI-
ATION:*

GAINES HALL 043

PANEL 8B

*THE IDEOLOGY OF
DOCUMENTARIES*

GAINES HALL 143

WORKSHOP 7B

*TEACHING DOCUMENTARY STUDIES:
DISCIPLINE, CANON,
HISTORY*

GAINES HALL 143

SCREENING 7G

*LUNCH LOVE
COMMUNITY*

BLACK BOX THEATER

PANEL 8C

*ART, ARCHIVE, AND
THE DOCUMENTARY IM-
PULSE: AN ALTERNATE
VIEW*

GAINES HALL 243

PANEL 7C

*DOCUMENTARY
AND THE WAR ON
TERROR*

GAINES HALL 243

SCREENING 7H

*WITH CAR
AND CAMERA
AROUND THE
WORLD*

CHEEVER HALL 215

PANEL 8D

*LENS ON THE LIBERAL
ARTS*

VCB 148



**SPECIAL
EVENT**



PANEL



WORKSHOP



SCREENING

EVENT CALANDER DAY 3

SESSION 9

3:30–5:00 P.M.

PANEL 8E

THE POLITICS OF PRESENCE: DOCUMENTARY FILMMAKER'S EXPERIMENTS WITH AGENCY

VCB 182

PANEL 9A

RECONSIDERING PRODUCTION AND EXHIBITION PRACTICES IN DOCUMENTARY HISTORY

GAINES HALL 043

SCREENING 9F

SHOCK ROOM

CHEEVER HALL 215

PANEL 8F

TO THE FUTURE, WITH REGRETS: FILM AS A RECORD OF THE ANTHROPOCENE

CHEEVER HALL 214

PANEL 9B

GLOBAL INDIGENOUS MEDIA: THEORY AND COMMUNITY

GAINES HALL 143

RECEPTION

5:30–7:30 P.M.

SCREENING 8G

LAST STOP, FLAMINGO

BLACK BOX THEATER

PANEL 9C

SPLIT SPACES OF DOCUMENTARY MEDIA

GAINES HALL 243

SCREENING

JESSICA ORECK

CRAWFORD THEATER EMERSON CENTER FOR THE ARTS AND CULTURE

SCREENING 5H

*THIS IS HISTORY
&
LITTLE FIEL*

CHEEVER HALL 215

PANEL 9D

DOCUMENTS AND INTELLIGENCE

VCB 182

COFFEE BREAK

3:00 –3:30 P.M.
VCB STUDIO B

PANEL 9E

HIV/AIDS AND BREAST CANCER REPRESENTATIONS TO TRANSFORMATIONS

CHEEVER HALL 214



**SPECIAL
EVENT**



PANEL



WORKSHOP



SCREENING

EVENT CALANDER DAY 4

SESSION 10

9:00–10:15 A.M.

PANEL 10A

*THE ETHICS AND
AFFECTS OF DOCUMENTARY SOUND*

GAINES HALL 043

SESSION 11

10:45 A.M.–12:15 P.M.

PANEL 11A

*DOCUMENTING
ENVIRONMENTAL
FRONTIERS FROM LAND
TO SEA*

GAINES HALL 043

SCREENING 11F

*MOTOROLA JOCKEYS
&
PROSPECTOR
&
MY PRIVATE LIFE II*
CHEEVER HALL 215

PANEL 10B

*THE LABOR OF
REPRESENTATION*

GAINES HALL 143

WORKSHOP 11B

*TEACHING DOCUMENTARY
STUDIES: PEDAGOGY,
POLITICS, PRACTICE*

GAINES HALL 143

LUNCH BREAK

12:15–1:30 P.M.
VCB STUDIO B

PANEL 10C

*THE PERSISTENCE
OF MEMORY THEN
AND NOW*

GAINES HALL 243

PANEL 11C

*MAKING GHOSTS VIS-
IBLE: DOCUMENTARY,
MEMORY, AND PLACE*

GAINES HALL 243

PANEL 12A

*VISUAL ECOLOGIES:
ACTIVISM, TRAVEL AND
THE VISUAL POLITICS
OF ENVIRONMENTAL
NONFICTION*

GAINES HALL 043

PANEL 10D

*RECORDING THE
OTHER, PERFORMING
THE SELF: MEMORY,
INTIMACY, AFFECT*

VCB 182

PANEL 11D

*REALISM IN DOCUMENT-
TARY: EXPERIMENTAL
AND MAINSTREAM*

VCB 148

PANEL 12B

*INTERACTIVITY AND
EMERGING DOCUMEN-
TARY PLATFORMS*

GAINES HALL 143

COFFEE BREAK

10:15–10:45 A.M.
VCB STUDIO B

PANEL 11E

*ABSTRACTION AND THE
POWER(S) OF PLACE:
EXPERIMENTS WITH SPACE,
LANDSCAPE, AND TERRITO-
RY IN NON-FICTION CINEMA*

VCB 182

PANEL 12C

*REVISING DOCUMENTA-
RY HISTORIES*

GAINES HALL 243



**SPECIAL
EVENT**



PANEL



WORKSHOP



SCREENING

EVENT CALANDER DAY 4

WORKSHOP 12D

TEACHING DOCUMENTARY FILMMAKING:
ANALYSIS VS. PRODUCTION

VCB 148

PANEL 12E

VCB 182



**SPECIAL
EVENT**



PANEL

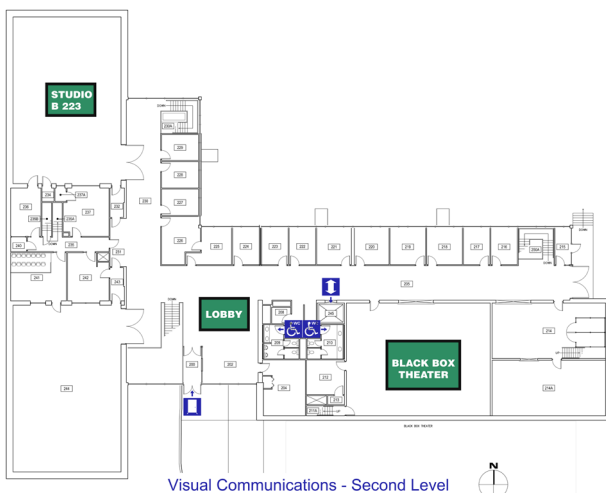
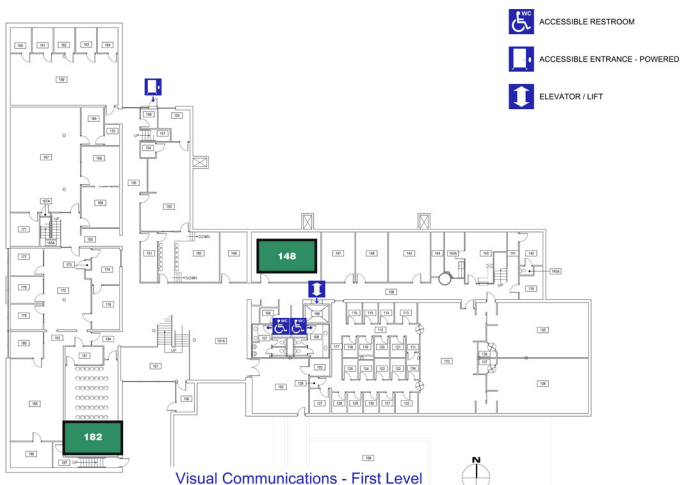


WORKSHOP



SCREENING

CONFERENCE ROOMS



CONFERENCE ROOMS

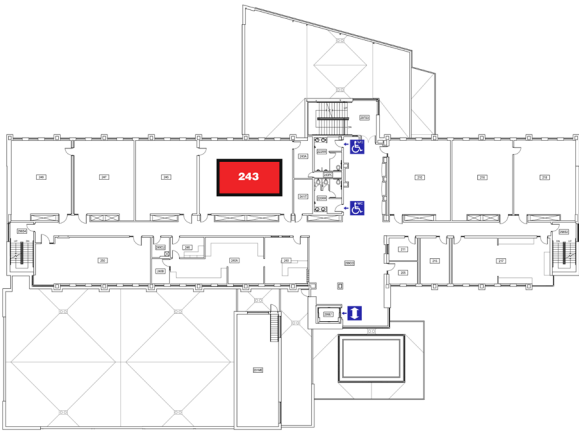


Gaines Hall - Basement Level

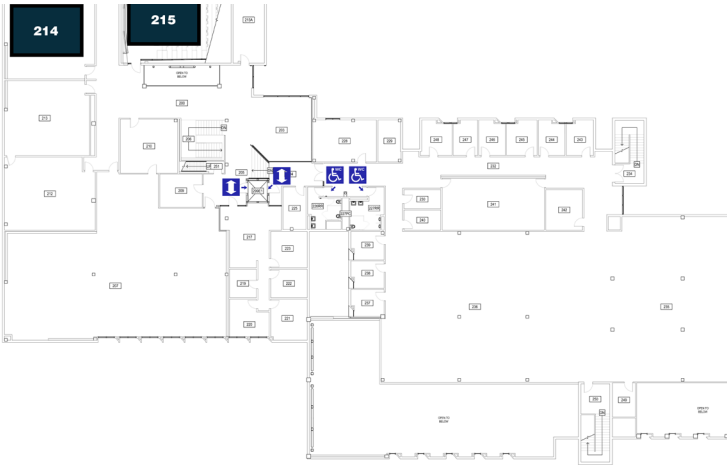


Gaines Hall - First Level

CONFERENCE ROOMS



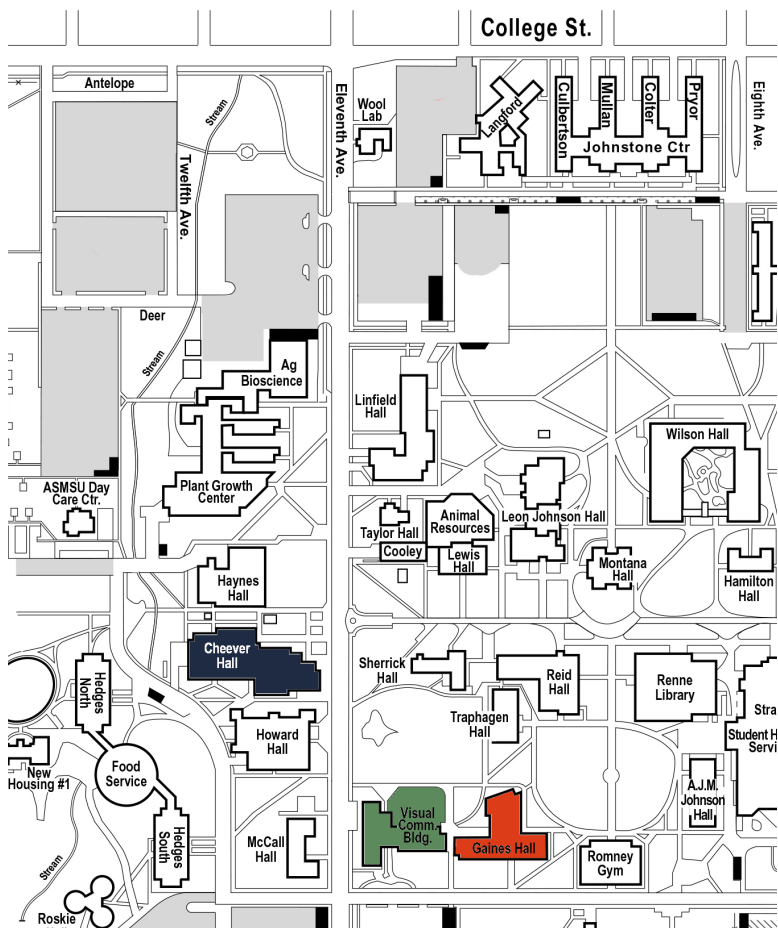
Gaines Hall - Second Level



Cheever Hall - Second Level



CONFERENCE BUILDINGS



GAINES HALL

CHEEVER HALL

VCB/BLACK BOX





