

Visible Evidence XXV Schedule

Tuesday, August 7

7:00 – 9:00 P.M.

Pre-Conference

Screening:

Austerlitz by Sergei
Loznitsa

Wednesday, August 8

8:30 – 10:15 A.M.

**Realism & Contingency
(Session 1)**

Chi Wang (Communication University of China), Chair, *How did Jishi-ism Arise in Chinese Documentary Filmmaking? Chinese Documentary in the 1980s Re-Evaluated*

Daniel Mann (Goldsmiths College, University of London), *Obfuscation or: How the Military Learned to Stop Worrying and Love Visible Evidence*

Gabrielle McNally (Northern Michigan University), *Pressing Record in Charlottesville: Citizen Surveillance as an Emerging Documentary Form*

**Mockumentary & the
Carnival (Session 1)**

Kotaro Nakagaki (Senshu University), Chair, *Challenges of Documentary Drama / Mockumentary in Japan: The Crossroads Between Fiction and Reality in the Era of Reality TV*

Cristina Formenti (University of Milan), *Cartooned Documentary Aesthetics: The Animated Mockumentary and its Markers of Veridiction*

Joseph Wofford (Indiana University Bloomington), *The Documentary Becoming Fiction: Formal Standardization and Ethical Praxis*

Writing for Documentary and the Essay Film (Session 1)

Jill Daniels (University of East London),
Chair, *Not Reconciled and the Provenance
of the Documentary Film Script*

Susan Seizer (Indiana University
Bloomington), *Scripting the Ethnographic
Documentary*

Mirosław Przlipiak (University of
Gdańsk), *The Notion of “Strong Structure”
and the Tradition of Documentary
Scriptwriting in Poland*

Elizabeth Coffman (Loyola University) &
Ted Hardin (Columbia College Chicago),
*Writing with the Camera, the Edit, and
Inexperienced Producers*

10:15 – 10:30 A.M.

Break

10:30 – 12:15 P.M.

Theorizing Spectatorship (Session 2)

Maria Hofmann (Middlebury College),
Chair, *Philip Scheffner's Havarie (2016):
Documentary Theory in a Crisis of
Perception*

Toby Lee (New York University), *The
Radical Unreal: Fabulation, Fiction, and
Fantasy in Speculative Documentary*

Michael Renov (University of Southern
California), *Documentary
Poesis/Documentary Disposition*

Eco-Crisis (Session 2)

Hannah Goodwin (Brown University),
Chair, *Blinded by the Flash: Documenting
the Atomic Bomb*

Thomas Patrick Pringle (Brown
University), *Ecosystem c. 1984: Digital
Media Documentation from Nuclear Winter
to Climate Change*

Belinda Smaill (Monash University),
*Documentary, Interaction, Time: An
Ecocritical Practice-Based Intervention*

Anthony Stagliano (New Mexico State
University), *Speculative Non-Fiction Media
and Making the Future after Humanity
Visible*

Media Art in Campus / Malled Space: Imperatives in Creative Critical Documentary, Social, and Archival Practice (Session 2)

Stephanie DeBoer (Indiana University
Bloomington), Chair, *Screen Ecology*
Project: Media Art, Campus Space, and the
Inhabited Digital Archive

Kristy Ha Kang (Nanyang Technological
University, Singapore) & **Laura Miotto**
(Nanyang Technological University,
Singapore), *Tracing the Life of a Neglected*
National Monument: Visualizing Collective
Memory through Tangible Heritage in
Singapore

Isaac Leung (Hong Kong Education
University), *Rethinking Exhibitions and*
Public Space in the Age of Social Media
Veronica Paredes (University of Illinois at
Urbana-Champaign), *XMAL: Building*
Cross-Campus Collaboration in
Experimental Media Arts

Faye Gleisser (Indiana University
Bloomington), Respondent

Art Documentaire / Documentary Art: Challenges to Politics & Aesthetics (Session 2)

Aline Caillet (University Paris 1 Panthéon-
Sorbonne), Chair, *How to Conceive a*
Documentary Art: Towards the
Performative Mode in Documentary in
Visual Arts

Judith Michalet (University Paris 1
Panthéon-Sorbonne), *Uses of Traces and*
Testimonies in the Documentary Art and
Political Issues

Masha Vlasova (Indiana University
Bloomington), *All about (Wanting to have*
Sex with) My Mother: Documentary
Evidence as Access to Taboos in Visual Arts

Jane Gaines (Columbia University),
Respondent

Coding Conversations (Session 2)

Anandana Kapur (A.J.K Mass
Communication Research Centre), Chair,
*“User Experience” and its Modalities in i-
Docs*

Fabioloa Hanna (University of California,
Santa Cruz), *Translating Conversations into*
A Software-Based Documentary

Amir Husak (The New School), *Software*
Power Plays and (My) Documentary
Dilemmas

Screening (Session 2)

Livia Perez (University of São Paulo), *Who*
Killed Eloá? & Lampiao, Lighting up the
Brazilian Press

12:15 – 1:15 P.M.

Lunch

1:15 – 3:00 P.M.

Radical / Militant Documentary (Session 3)

Ryan Watson (Misericordia University),
Chair, *Radicality and the Documentary
Image in the Age of New Media*

Martin Lucas (City University of New
York), *Occupying Time and Space: The
Media Legacy of the Occupy Wall Street
Movement*

Sean Batton (University of Chicago),
*Nouvelle Societe: Militant Cinema and
Popular Education in Post-War France*

Patrick Smith (Concordia University), *Late
Capitalist Exploitation and Landscapes of
Extraction: Ursula Biemann's Black Sea
Files*

Indigeneity & Modernity (Session 3)

Darlene Sadlier (Indiana University
Bloomington), Chair, *The Jungle and the
City: Two 1920s Brazilian Silent
Documentaries about Modernity*

Joanna Hearne (University of Missouri),
“Changing the World Starts in a Very
Simple Way”: *Indigenous Children's Rights
and the Films of Alanis Obomsawin*

Sexual Polity (Session 3)

Najmeh Moradiyan-Rizi (University of
Kansas), Chair, *Under Western Eyes?
Muslim Sexuality and the Politics of
Documentary Film*

Juan Carlos Kase (University of North
Carolina, Wilmington), *Wrecker of
Civilization? Cosey Fanni Tutti in
Performance, Photography, and Film*

Simran Bhalla (Northwestern University),
*The Body Politic: Governing Reproduction
through the Documentary Film in
Postcolonial India*

Paraic Kerrigan (Maynooth University),
*Projecting a Queer Republic:
Mainstreaming Queer Identities on Irish
Documentary Film*

Use of Sound in Documentary (Session 3)

Jacqueline Goss (Bard Film and Electronic
Arts), Chair, *Use of Foley in Non-Fiction
Forms*

Renan P. Chaves (University of Campinas),
*Documents and Writings on Sound in
Documentary Film: In Search of a History
and Theory*

Greg Siegel (University of California, Santa
Barbara), *Aliens, Volcanoes, and Atomic
Bombs: A Strange History of Infrasonic
Evidence*

Paul Fileri (American University), *The
Phantom Sounds of West Africa: The
Inscription of Documentary Listening in
Paulin Viera's Colonial-Period Work*

Traveling / Touring / Surveying (Session 3)

Martin Johnson (University of North Carolina at Chapel Hill), Chair, *The Manufacture of the Documentary: Industrial Travelogues, Process Narratives, and the Aesthetics of Educational Film*

Jonathan Knapp (Harvard University), *Filmmaker-as-Surveyor: The Work of Peter Bo Rappmund and Thomas Comerford*

Shota Ogawa (Nagoya University), *Projecting the Japan-Korea-Manchuria Travel Route: Amateur Travel Film, Tourism PR, and the Imaginary of the Japanese Empire in the 1930s*

Karla McManus (Ryerson University), *Modern Energy Rising: Margaret Bourke-White's Aerial Photography of Canada's Last Industrial Frontier*

Screening (Session 3)

Zoe Beloff (Queen's College, CUNY), *A Model Family in a Model Home & Exile*

3:00 – 3:30 P.M.

Break

3:30 – 5:15 P.M.

Practices of Historiography (Session 4)

Robert Clift (University of Pittsburgh), Chair, *Unmaking Monty: A Documentary Intervention into the Star Image of Montgomery Clift*

Nicole Keating (Woodbury University), *Visualizing History: Conversations with Historians, Documentarians, and Associated History-Makers*

Dimitrios Latsis (Ryerson University), *The Slanted Mirror: Early Nonfiction Films about the History of Cinema*

Katja Lautamatti (Aalto University), *Cinema of the Absent*

Trauma in Multiple Forms (Session 4)

Odeya Kohen Raz (Tel Aviv University, Israel; Sapir College, Israel), Chair, *Arnon Goldfinger's The Flat (2011): Ethics and Aesthetics in Third Generation Holocaust Cinema*

Maria Zalewska (University of Southern California), *Digital Topography of Memory: Reimagining Landscapes of Pre-Holocaust Eastern Europe*

Bursting Bubbles and Crossing Lines: Searching for Commonalities Among Differences (Session 4)

B. Rich (DePaul University), Chair,
Speaking Not to the Choir

Dana Kupper (DePaul University),
*Surprises that Happen When You Make
Documentaries*

Susanne Suffredin (DePaul University),
*@home: See the Invisible and Start the
Conversation*

Embodied Time in Audiovisual History (Session 4)

Ilna Hongisto (Macquarie University),
Chair, *Pedagogy of Perception: The
Documentary Frame in Sergei Loznitsa's
Austerlitz (2016)*

Malin Wahlberg (Stockholm University),
*Reverberations of a Conflicted Past:
"Pensive Images" and Attentive Listening in
Natureza Morta and 48*

Lauren McLeod Cramer (Pace
University), *Digital Black Study: Black
Aesthetics, Bodies, and Media as a Model
for Studying and Teaching*

Jaimie Baron (University of Alberta),
Respondent

Forms & Processes in Experimental Nonfiction Film (Workshop) (Session 4)

Papagena Robbins (Concordia University),
Chair

Marielle Nitoslawska (Concordia
University)

Guyline Dione (Concordia University)

Michael Yaroshevsky (Concordia
University)

Jean-Claude Bustros (Concordia
University)

Screening (Session 4)

Michelle Citron (Columbia College
Chicago), *Lives: Visible & Leftovers*

5:15 – 5:30 P.M.

Break

5:30 – 7:15

**Opening Reception:
President's Hall at
Franklin Hall**

Thursday, August 9

8:30 – 10:15 A.M.

Filmic Geographies (Session 5)

Vinicius Navarro (Emerson College),
Chair, *El Mar La Mar: The Desert as
Political Space*

John Caldwell (UCLA), *55 Film Locations
as Cultural Hacks*

Shara Lange (East Tennessee State
University; Concordia University), *Ethical
Documentary Filmmaking Process in
Appalachia*

Juana New (University of Iowa), *The
Documentary Tradition: Visualizing the
Planet and Claiming the Real in the Natural
Sciences*

Documentary Photography (Session 5)

Rebecca Boguska (Goethe University),
Chair, *Image Banks, Stock Photography and
Documentary Representation*

Jyotsna Kapur (Southern Illinois
University, Carbondale), *Painted Portraits
and Public Faces: The Pose in the First
Decades of Photography in India*

Roger Hallas (Syracuse University),
Respondent

Music Documentaries (Session 5)

Tess McClernon (Concordia University),
Chair, *Billie Sings the Blues: Feminist
Documentary and the Female Star*

Laurel Westrup (UCLA), *Toward a (Not
So) New Art: Music Video-Documentary
Hybridity*

Adam Diller (Temple University),
*Epistophy: Thelonious Monk at the Five
Spot as a Model for an Ambient Poetics of
Documentary Film*

Conceptualizing Documentary Cinematography (Session 5)

Chris Cagle (Temple University), Chair,
*Color Correction and the Look of Festival
Documentary*

S. Topiary Landberg (University of
California, Santa Cruz), *The Postmodern
City Symphony: Organism in the Space Age*

Hudson Moura (Ryerson University),
*Drone's Aesthetic: Capturing the Smooth
and Silent Human Flow in Documentary*

Screening (Session 5)

Ron Osgood (Indiana University
Bloomington), *Just Like Me*

10:15 – 10:30

Break

10:30 – 12:15 P.M.

Sponsored / Industrial Films (Session 6)

Zoe Druick (Simon Fraser University),
Chair, *Art and Politics in Instruments of the
Orchestra (1946)*

Annie Sullivan (Northwestern University),
*Sponsoring Uplift: The New Detroit
Committee, Black Citizenship, and the
Political Valence of Local Documentary*

Greg Waller (Indiana University
Bloomington), Respondent

Documentary Temporalities (Session 6)

Jason Middleton (University of Rochester),
*Temporality and Pathos in Longitudinal
Documentary*

Stephan Boman (University of California,
Santa Barbara), *Circadian Rhythms:
Biology, Analogy, and Time-Lapse Imagery
in Hilary Harris's Organism*

Migrants & Migrancy (Session 6)

Angela Aguayo (Southern Illinois
University, Carbondale), Chair,
*Documenting Lives Across Borders: The
Interventions of Harvey Richards*

Irina Patkanian (Brooklyn College),
*Documentary in Iphigenia in Lesvos: A Film
Opera about a Woman's Experience of War*

Evidence and/as Silence (Session 6)

Soumyaa Behrens (San Francisco State
University), Chair, *Assisting and Usurping
the Processes of Law and Justice*

Safak Kilictepe (Indiana University
Bloomington), *No Camera Zones:
Negotiating Documenting in Politically
Changing Environments*

David Fresko (Fairfield University), *The
Mirror, the Screen and the Archive:
Underground with Emile de Antonio & the
Weathermen*

Jason Fox (Princeton University),
Respondent

Dynamics of Transparency and Opacity: Challenging the Limits of Documentary (Session 6)

Daniel Grinberg (University of California, Santa Barbara), Chair, *Compelling Sources: Documentary Research, Government Archives, and the Freedom of Information Act*

Abram Stern (University of California, Santa Cruz), *Metadata as Operational Media*

Sharon Daniel (University of California, Santa Cruz), *Undoing Time | A Kind of Social Death: Materializing a Gesture of Resistance*

Gilberto Sobrinho (Campinas State University, São Paulo), *Documentary and the Aesthetic of Resistance: Confession, Performance and Disruption Acts*

Screening (Session 6)

D. Andy Rice (Miami University) & **Zeinabu Davis** (University of California, San Diego), *Spirits of Rebellion: Black Independent Cinema from Los Angeles*

12:15 – 1:15 P.M.

Lunch

1:15 – 3:15 P.M.

Plenary Session:

Kartemquin Films: Past, Present, and Future at IU Cinema

Speakers: **Gordon Quinn**, **Tim Horsburgh**, **Anuradha Rana**, **Bing Liu**, and **Ashley O'Shay**

3:15 – 3:30 P.M.

Break

3:30 – 5:15 P.M.

Documentary Interactivity (Session 7)

Francesca Soans (University of Northern Iowa), Chair, *Unreal City: (Re)Creating Urban Memoryscapes in Documentary Film*
Christopher Barnes (Syracuse University), *Entering the Prison in The Deeper They Bury Me*

Wentao Ma (Columbia University), *Deconstructing "Sage Media": The Moving Image of Contemporary China in Interactive Documentary*

Aaron Goodman (Emerson College & Concordia University), *Crafting Digital Grief Amidst the Opioid Overdose Crisis: Re-membering Michael Stone*

Documentary Audiences & Spectatorship (Session 7)

Brian Winston (University of Lincoln),
Chair, *Theorizing the Documentary
Audience*

Allison Ross (University of Southern
California), *The Politics of Prurient
Engagement*

Claudia Springer (Framingham State
University), *Shadow Films and the Case for
Chimpanzee Rights*

Techniques of Truth (Session 7)

Dustin Zemel (Louisiana State University),
Chair, *Robert Fulton and the Documentary
Integrity of the Superimposition*

Ohad Landesman (Tel Aviv University),
*Casting Doubt: Audience, Pre-Enactment,
and Insidious Reflexivity*

Amanda Keeler (Marquette University),
*Interrogating the “Tabloid” in True Crime
Television*

On Bill Greaves (Workshop) (Session 7)

Joan Hawkins (Indiana University
Bloomington), Chair

Scott MacDonald (Hamilton College)

Irina Leimbacher (Keene State
University)

J.J. Murphy (University of Wisconsin-
Madison)

Charles Musser (Yale University)

Jacqueline Stewart (University of Chicago)

Patricia Zimmermann (Ithaca College)

Louise Archambault Greaves (Special
Guest)

What the Truck? Taking Governments to the Villages (Session 7)

Hadi Gharabaghi (New York University),
Chair, *Earthquake Village*

Ayeshan Julide Etem, Indiana University
Bloomington, *Village Tractor*

Jennifer Horne (University of California,
Santa Cruz), *A Skill for Monila*

Han Sang Kim (Ajou University), *I Am A
Truck*

Screening (Session 7)

Jonathan Olshefski (Rowan University),
QUEST

5:15 – 5:30 P.M.

Break

5:30 – 7:30 P.M.

Plenary Session:

*Lust in the Archive:
Reflections on
Production, Texts, and
Exhibition from the
Kinsey Film Collection at
IU Cinema*

Speakers: **Thomas Waugh**, **Linda Williams**, **Russell Sheaffer**, and **Liana Zhou**

Friday, August 10

8:30 – 10:15 A.M.

Against Mutual
Exclusivity:
Documentary and
Performance (Session 8)

Jamie Hook (Indiana University
Bloomington), Chair, “*Do I Get a Chance to
Say Who I Want to Play my Life?*”:

*Documentary and Metatheatricality in
Every Little Step*

Eric Zobel (Indiana University
Bloomington), “*The Texture of Time and
Memory*”: *Re-Constructing The Wooster
Group’s Rumstick Road*

Landon Palmer (The University of Tampa),
“*Vicariously Being There*”: *New Media and
Music Performance in The T.A.M.I. Show*

Jennifer Zale (Independent Scholar),
*Bolshoi Babylon: Documenting the Struggle
for Power Within the 21st Century Russian
Theater World*

Political Truths &
Persuasion (Session 8)

Scott Krzych (Colorado College), Chair,
*Bias or Belief? The Evangelical Political
Film*

Jacob Bohrod (University of Southern
California), *From Housing Problems to
Sidra: The Tradition of the Victim in Virtual
Reality Documentary*

Ohad Landesman (Tel Aviv University),
Respondent

New Histories of Direct
Cinema & Cinéma Vérité
(Session 8)

Mirosław Przyłipiak (University of
Gdańsk), Chair, *Dialectics of Surface and
Depth: American Direct Cinema at the
Crossroads of Idealistic Philosophy and
Phenomenology*

Gabriel Kitofi Tonelo (UNICAMP), *Direct
Cinema and Autobiography in the 1970s:
The MIT Film Section Production*

Nilo Couret (University of Michigan),
*Chronicle of a (Sexy) Summer: New
Argentine Cinema Camps Cinéma Vérité in
¡Ufa con el sexo! (Rodolfo Kuhn, 1968)*

Katie Model (OCAD University),
Respondent

Fifty Years of Participatory Community Media: On the Frontlines of Politics and Place (Workshop) (Session 8)

Patricia Zimmermann (Ithaca College),
Chair

Louis Massiah (Scribe Video)

Carmel Curtis (XFR Collective)

Brendan Allen (XFR Collective)

Caroline Gil (XFR Collective)

Michael Grant (XFR Collective)

Marie Lascu (Crowing Rooster Arts)

Operating in the Open: Operative Images in Public Discourse (Session 8)

Laliv Melamed (Goethe University), co-Chair, *Simulated Scenarios: Visual Politics of Flight Simulation Aesthetic*

Benjamin Schultz-Figueroa (University of California Santa Cruz), co-Chair, *Bird Brained Bombs: Rendering the War Animal Through Optical Technology*

Jason Fox (Princeton University), *Does Documentary Need a Subject?: Operational Images and Managing Surplus Life*

Oliver Gaycken (University of Maryland), *Visualizing a Smarter Planet: IBM's Data Aesthetics*

Screening (Session 8)

Irina Patkanian (Brooklyn College), *Three Boats*

Yulia Lokshina (University of Bonn), *Days of Youth*

10:15 – 10:30 A.M.

Break

10:30 A.M. – 12:15 P.M.

Documentary (In)humanity (Session 9)

Jaimie Baron (University of Alberta),
Chair, *Visualizing Inhumanity: Appropriating Perpetrator Footage in You Don't Like The Truth: Four Days Inside Guantanamo*

Maria Pramaggiore (Maynooth University), *Voyager as Avant Doc: Projecting the Anthropocene and Recording the Inhuman*

Brian Frye (University of Kentucky), *Killing Time: Motion Picture Evidence & Capital Punishment*

Kristen Fuhs (Woodbury University),
Respondent

Interactivity in Action: Social Documentary in the Virtual World (Workshop) (Session 9)

Augusta Palmer (St. Francis College),
Chair

Kari Brown (University of Nevada Reno)

Joseph Brown (Marquette University)

The Intermediality of Art Documentaries (Session 9)

Roger Hallas (Syracuse University), co-Chair, *Global Participatory Photography and the Moving Image*

Bella Honess Roe (University of Surrey), co-Chair, *Exhibition on Screen and the Documentary Experience of Art*

Chanda Carey (Franklin & Marshall College), *Film and the Performance of Marina Abramović: Documentary as Documentation*

Matthew J. Fee (Le Moyne College), *“Seeing Too Much is Seeing Nothing”:
Documentary Film and the Place of Fashion*

Ism, Ism, Ism: Experimental Cinema in Latin America (Workshop) (Session 9)

Jesse Lerner (Claremont College; Pitzer College), co-Chair, *Cine Reciclado / Recycled Cinema*

Luciano Piazza (Independent Scholar), co-Chair, *Bilingual Aesthetics and The Disputed Territories of Languages*

Isabel Arredondo (SUNY Plattsburgh), *Audible Evidence: Historical Soundscapes in Orinoko, Nuevo Mundo*

Antoni Pinent (Independent Scholar), *Manipulated Analog Documents*

Álvaro Vázquez Mantecón (Universidad Autónoma Metropolitana), *Manuel Álvarez Bravo “On the Watch”*

Post-Realism: Political Mimesis Reconsidered (Workshop) (Session 9)

Jonathan Kahana (University of California, Santa Cruz), Chair

Zoe Beloff (Queens College CUNY)

Jane M. Gaines (Columbia University)

John Greyson (York University)

Jean-Marie Téo (Independent Filmmaker)

Jill Godmilow (Independent Filmmaker)

Screening (Session 9)

Daniel Mann (Goldsmiths College, University of London), *Salarium*

Adam Diller (Temple University), *SAFSTOR*

12:15 – 1:15

Lunch & Visible

Evidence Business

Meeting at Neal Marshall

1:15 – 3:15 P.M.

Plenary Session:

The Illinois Parables & Hacked Circuit by

Deborah Stratman at IU
Cinema

3:15 – 3:30 P.M.

Break

3:30 – 5:15 P.M.

Standing with Indigenous Documentary Media (Session 10)

Marit Corneil (Norwegian University of Science and Technology), Chair, *The Whole World is Watching: Mobile and Locative Media in the Service of Indigenous Protest Movements*

Janet Walker (University of California, Santa Barbara), *Media, Mapping, Surveillance, and Survivance: Standing with Standing Rock*

Lucia Ricciardelli (Montana State University), *Circles of Story Circles: Preserving Native American Oral History through Audiovisual Storytelling*

Julia Lesage (University of Oregon), Respondent

News as Documentary (Session 10)

Silpa Mukherjee (University of Pittsburgh), Chair, *“Unbelievable Victory for ISIS, Shitty Camera Work for Us”: Deep Web, Visibilizing Death, and Orphan Videos of Torture*

Ishita Tiwary (Jawaharlal Nehru University, India), *Unsettling News: Newstrack as the Video Event*

Steven Anderson (UCLA), *360 Degrees of Truth*

Project Bluelight: Bridging the Professional and Academic Worlds through Experiential Learning (Workshop) (Session 10)

Anuradha Rana (DePaul University), Chair, *Researching and Developing the Project*

Dana Kupper (DePaul University), *Preparing for the Shoot*

Susanne Suffredin (DePaul University), *Editing the Documentary*

Gary Novak (DePaul University), *Foundation, Academic Aims and the Administrative Process*

Domestic Ethnography and (Auto)Biography (Session 10)

Raquel Valadares de Campos (Instituto de Artes e Design & Universidade Federal de Juiz de Fora), Chair, *Personal Account in First Person Performative Documentaries: Efficient Signifiers and Presentifiers of the Past*

Alina Predescu (University of California, Berkeley), *Filmic Resistance Against Everyday: Su Friedrich's Re/Mediation of Present in I Cannot Tell You How I Feel*

Brett Kashmere (University of California, Santa Cruz), *Everywhere and Nowhere: Anne Charlotte Robertson in Film History*

Media Burn Archive (Session 10)

Michael Renov (University of Southern California), Chair
Tom Weinberg (Filmmaker/Producer at Media Burn)

Screening (Session 10)

Jill Daniels (University of East London),
Journey to the South & My Private Life II

5:15 -5:30 P.M.

Break

5:30 – 7:30 P.M.

Plenary Session: *The Event* by Sergei Loznitsa
at IU Cinema

Saturday, August 11

8:30 – 10:15 A.M.

The Hour of the Furnaces
(Solanas & Getino,
1968), Fifty Years (of
Blood and Ink) Later
(Session 11)

Javier Campo (Universidad Nacional del Centro de la Provincia de Buenos Aires), Chair, *The Hour of the Furnaces as a Revolutionary Film Creation that Left its Mark*

Tomás Crowder-Taraborrelli (Soka University of America, California), *Popular Music and Political Militancy in The Hour of the Furnaces*

Kristi Wilson (Soka University of America, California) & **Laura Ruberto** (Berkeley City College), *The Hour of the Furnaces, May 1968, and the Pesaro International Film Festival*

Mainstreaming the War Documentary (Session 11)

Seth Feldman (University of York, Canada), *Memory and Spectatorship in Ken Burns' and Lynn Novick's The Vietnam War*

Bjørn Sørensen (Norwegian University of Science and Technology), *The "High Concept Documentary" and War Memories: Comments on Ken Burns' and Lynn Novick's The Vietnam War (United States 2017)*

Christopher Moore (University of Minnesota), *Documentary Film is a Local Cinema (Even for Ken Burns)*

Marit Corneil (Norwegian University of Science and Technology), Chair & Respondent

Experimental Media Ethnography Beyond the Human (Session 11)

Isabelle Carbonell (University of California, Santa Cruz), Chair, *Cinema of the Anthropocene: Using Experimental Ethnographic Film to Think Sideways Beyond the Human*

Patricia Alvarez Astacio (Brandeis University), *Experimental Embodied and Sensorial Approaches in Ethnography and Representation*

Franziska Weidle (Göttingen University, Germany), *Authoring Software as Focusing Media in Experimental Ethnography*

Mauricio Godoy (Pontificia Universidad Católica del Perú), *Primitive, Anthropophagic and Dialectical: The Aesthetics of Dreaming in Latin American Documentary Film*

Documentary and Data Visualization (Session 11)

Scott MacKenzie (Queen's University), co-Chair, *The Ethics of Faking It: Data Visualization in Satirical News, Climate Change Denial Documentaries, and "Fake News"*

Anna Westerstahl Stenport (Georgia Institute of Technology), co-Chair, *Environmental Data Visualization, Documentary Theory, and the Climate Crisis*

Jeffrey Himpele (Princeton University), *Data Visualization and Documentary in Philadelphia's Local Biology: Notes from the VizE Lab*

Katy Börner (Indiana University Bloomington), *Visualizations for Making Sense of Science and Technology*

Elizabeth Record (Indiana University Bloomington), *Visualizations for Making Sense of Science and Technology*

Screening (Session 11)

Charles Fairbanks (Antioch College) & **Saul Kak** (Galeria MUY), *The Modern Jungle*

Screening Session (11)

Anal Shah (Grand Valley State University), *Kalaripayattu*

Marco G. Ferrari (Chicago, IL; Guardistallo, Italy), *Spirit Level*

10:15 – 10:30 A.M.

Break

10:30 A.M. – 12:15 P.M.

Longitudinal Documentaries as Epistemic Instruments (Session 12)

Britta Hartmann (University of Bonn), *Ashes of Time: Longitudinal Documentaries as Lived Experience and Conserved Biography*

Marian Petraitis (University of Zurich), *“Give Me the Child Until He is Seven, and I Will Show You the Man”: Childhood Around the World in Seven Up*

Yulia Lokshina (University of Bonn), *The Unintended Longer View: The Alternative Narrations of Non-Institutional Long Docs*

Adrian Hermann (University of Bonn), Chair & Respondent

Nonfiction Camera-Bodies: Reflections on Experiences of Camerawork (Session 12)

D. Andy Rice (Miami University), Chair, *The Virtual Camera: Reenactment in Theories of the Nonfiction Camera-Body*

Sarah Franzen (Spelman College), *The Social Dance of Filmmaking: An Observational Approach*

Erika Addis (Griffith University), *Woman with a (Documentary) Movie Camera: The Art of Seeing*

Chris Cagle (Temple University), Respondent

Circulating Subjectivities and the Political Environments of Documentary (Session 12)

Joel Neville Anderson (University of Rochester), Chair, *LaToya Ruby Frazier and the Place of the Artist in Social Documentary*

Ling Zhang (SUNY Purchase), *Voicing Gender and Peasants’ Poetry in Contemporary Chinese Documentary*

David Gray (Northern Arizona University), *Minding the Divides: Class Politics in Postdictatorship Documentary from Chile and Argentina*

The Politics of Programming (Workshop) (Session 12)

Scott MacKenzie (Queen’s University), Chair, *Teaching and Programming “Films That Ought Not to be Seen”*

Zeynep Yasar (Indiana University Bloomington), *State Interventions*

Andy Uhrich (Indiana University Libraries Moving Image Archive), *The Politics of Selecting Non-Fiction Films for a Mass Digitization Project*

Selections from Video Data Bank (Session 13)

Emily Eddy (Development and Marketing Manager & **Zach Vanes** (Distribution Manager), *Art & Theft, Liz/James/Still Holes, She Mad: Laughing Gas, Martine Syms, Waypoint, Follow, Orbit, Focus, Track, Pan, This Was Home, Fluid Frontiers*

Screening (Session 12)

Raquel Valadares de Campos (Instituto de Artes e Design, Universidade Federal de Juiz de Fora), *Old Man's Cars*

12:15 – 1:15 P.M.

Lunch

1:15 – 3:00 P.M.

Radical Documentary Revisited (Session 13)

Jane M. Gaines (Columbia University), Chair, *Radical Film Collectives of the 1930s: The World Connection*

Charles Musser (Yale University), *Jay Leyda and the Documentary Mode*

Nathaniel Brennan (New York University), *Too Far Left of Center: The Rockefeller Foundation and the Association of Documentary Film Producers*

Tom Waugh (Concordia University), Respondent

Social Marginality (Session 13)

Alan Wright (University of Canterbury, New Zealand), Chair, *Vertigo Sea and Found Footage Film*

Laurel Ahnert (Georgia State University), *Documentaries, Disability, and the Deferral of Touch: Re-Thinking the Ethics and Epistemology of Film-Phenomenology in Planet of Snail*

Joan Hawkins (Indiana University Bloomington), Respondent

Documentary Cultures of the United States Information Agency in Asia (Session 13)

Bret Vukoder (Carnegie Mellon University), Chair, *“Neither American nor Vietnamese”*: *The Discordant Documentaries of USIA/JUSPAO During the Vietnam War*

Hadi Gharabaghi (New York University), *“American Mice Grow Big”*: *Investigating Documentary Diplomacy in Iran during 1950s through the Embassy's Mobile Screening Reports of Film Illiteracy*

Ayeshan Julide Etem (Indiana University Bloomington), *USIS Facilitation of Multimedia Networks between Turkey and the U.S.*

Han Sang Kim (Ajou University), *USIS and the Local Film Cultures in South Korea, Taiwan, and Okinawa, 1945-1972*

Screening (Session 13)

Rick Prelinger (University of California Santa Cruz), *Lost Landscapes of New York*

3:00 – 3:15 P.M.

Break

3:15 – 6:15 P.M.

Plenary Session:

Dawson City: Frozen Time & Buried Breaking Away by Bill Morrison at IU Cinema

6:15 – 6:30

Break

6:30 – 7:30 P.M.

Closing Toast: Showalter Fountain
