

# Visible Evidence XXV Schedule

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**Tuesday, August 7**

**7:00 – 9:00 P.M.**

**Pre-Conference**

**Screening:**

*Austerlitz* by Sergei  
Loznitsa

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**Wednesday, August 8**

**8:30 – 10:15 A.M.**

**Realism & Contingency,**  
SGIS 1100

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**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, SGIS 1106**

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**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*

**The Ethics Lab,**  
SGIS 0011

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**Dan Geva** (Haifa University, Israel), The Lab will be ongoing for the duration of conference

## Writing for Documentary and the Essay Film, SGIS 1112

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**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

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10:30 – 12:15 P.M.

## Theorizing Spectatorship, SGIS 0001

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

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

## Eco-Crisis, SGIS 1100

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**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, SGIS 1106

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**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, SGIS 1112

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**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

## Screening, Wells Library 048

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

**12:15 – 1:15 P.M.**

**Lunch**

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**1:15 – 3:00 P.M.**

## Radical / Militant Documentary, SGIS 0001

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**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, SGIS 0003

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**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, SGIS 1100

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**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, SGIS 1106

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**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 SGIS, 1112

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**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, Wells Library 048

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

**3:00 – 3:30 P.M.**

**Break**

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3:30 – 5:15 P.M.

## Practices of Historiography, SGIS 0003

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**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, SGIS 1100

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

**Janet Walker** (University of California  
Santa Barbara), Respondent

## Bursting Bubbles and Crossing Lines: Searching for Commonalities Among Differences, SGIS 1106

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**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, SGIS 1112

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**Ilona 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), SGIS 0001

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**Papagena Robbins** (Concordia University),  
Chair

**Marielle Nitoslawska** (Concordia  
University)

**Guyline Dione** (Concordia University)

**Michael Yaroshevsky** (Concordia  
University)

**Jean-Claude Bustros** (Concordia  
University)

## Screening, Wells Library 048

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

**5:15 – 5:30 P.M.**

## Break

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**5:30 – 7:15**

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

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**Thursday, August 9**

**8:30 – 10:15 A.M.**

## Filmic Geographies, SGIS 0001

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**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, SGIS 0003

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**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, SGIS 1100

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**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, SGIS 1112

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**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, Wells Library 048

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**Ron Osgood** (Indiana University  
Bloomington), *Just Like Me: Vietnam War  
Stories from All Sides*

10:15 – 10:30

Break

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10:30 – 12:15 P.M.

## Sponsored / Industrial Films, SGIS 1100

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**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, SGIS 1106

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**Jason Middleton** (University of Rochester),  
Chair, *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*  
**Iona Hongisto** (Macquarie University),  
Respondent

## Migrants & Migrancy, SGIS 0003

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**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, SGIS 1112

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**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*

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

**Jason Fox** (Princeton University),  
Respondent

## Dynamics of Transparency and Opacity: Challenging the Limits of Documentary, SGIS 0001

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

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

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

## Screening, Wells Library 048

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**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

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1:15 – 3:15 P.M.

## Plenary Session:

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

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

3:15 – 3:30 P.M.

## Break

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3:30 – 5:15 P.M.

## Documentary Interactivity, SGIS 0003

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**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, SGIS 1100

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**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, SGIS 1106

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**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), SGIS 1112

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**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)

## Screening: What the Truck? Taking Governments to the Villages, Wells Library 048

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**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, SGIS 0001

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**Jonathan Olshefski** (Rowan University),  
*QUEST*

**5:15 – 5:30 P.M.**  
**Break**

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**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**

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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, SGIS 1100

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**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, SGIS 0003

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**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*

**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*

**Ohad Landesman** (Tel Aviv University), Respondent

## New Histories of Direct Cinema & Cinéma Vérité, SGIS 1106

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**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), SGIS 1112

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**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, SGIS 0001

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**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, Wells Library 048

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**Irina Patkanian** (Brooklyn College), *Three Boats*

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

10:15 – 10:30 A.M.

## Break

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10:30 A.M. – 12:15 P.M.

## Documentary (In)humanity, SGIS 1100

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**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), SGIS 0003

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**Augusta Palmer** (St. Francis College),  
Chair

**Kari Barber** (University of Nevada Reno)

**Joseph Brown** (Marquette University)

## The Intermediality of Art Documentaries, SGIS 1106

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**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*

## Post-Realism: Political Mimesis Reconsidered (Workshop), SGIS 0001

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**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, Wells Library 048

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**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

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1:15 – 3:15 P.M.

Plenary Session:  
*The Illinois Parables &  
Hacked Circuit* by  
Deborah Stratman at IU  
Cinema

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3:15 – 3:30 P.M.

Break

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3:30 – 5:15 P.M.

Standing with Indigenous  
Documentary Media,  
SGIS 0001

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**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,  
SGIS 1100

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**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*

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

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

## Project Bluelight: Bridging the Professional and Academic Worlds through Experiential Learning (Workshop), SGIS 1106

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**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, SGIS 1112

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**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, SGIS 0003

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**Michael Renov** (University of Southern  
California), Chair

**Tom Weinberg** (Filmmaker/Producer at  
Media Burn)

## Screening, Wells Library 048

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

**5:15 -5:30 P.M.**

## Break

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**5:30 – 7:30 P.M.**

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

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**Saturday, August 11**

**8:30 – 10:15 A.M.**

*The Hour of the Furnaces*  
(Solanas & Getino,  
1968), Fifty Years (of  
Blood and Ink) Later,  
SGIS 1100

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**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,  
SGIS 1106**

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**Seth Feldman** (University of York, Canada), *Memory and Spectatorship in Ken Burns' and Lynn Novick's The Vietnam War*  
**Bjørn Sørenssen** (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, SGIS 1112**

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**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, SGIS 1134

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**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, SGIS 0001

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

## Screening, Wells Library 048

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

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

## 10:15 – 10:30 A.M. Break

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## 10:30 A.M. – 12:15 P.M. Longitudinal Documentaries as Epistemic Instruments, SGIS 1100

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**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, SGIS 1106

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

**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, SGIS 1112

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**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), SGIS 1134

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

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

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

## Selections from Video Data Bank, SGIS 0001

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**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, Wells Library 048

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**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

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1:15 – 3:00 P.M.

## Radical Documentary Revisited, SGIS 0001

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**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, SGIS 1106

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**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, SGIS 1112

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**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, Wells Library 048

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

**3:00 – 3:15 P.M.**

**Break**

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**3:15 – 6:15 P.M.**

**Plenary Session:**

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

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**6:15 – 7:30 P.M.**

**Closing Toast: Showalter Fountain**

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