visible evidence

XXVI

06/24-28 2019
<table>
<thead>
<tr>
<th>Time</th>
<th>Room</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2pm-3:45pm</td>
<td>SCA 110</td>
<td>1.1—SCA 110, History/Testimony/Knowledge: Neria and Repented (Screening)</td>
</tr>
<tr>
<td></td>
<td>SCA 108</td>
<td>1.2—SCA 108, DYSPHORIA: Uses of Not Belonging in Documentary Media</td>
</tr>
<tr>
<td></td>
<td>SCA 112</td>
<td>1.3—SCA 112, Global Politics and Documentary Practice</td>
</tr>
<tr>
<td></td>
<td>SCI 106</td>
<td>1.4—SCI 106, Power, Politics, and Gender in the Field of Representation</td>
</tr>
<tr>
<td></td>
<td>SCA 214</td>
<td>1.6—SCA 316, Surveilling Subjects and Spaces</td>
</tr>
<tr>
<td>3:45pm-4pm</td>
<td>Norris Theatre</td>
<td>Special Screening</td>
</tr>
<tr>
<td>4pm-7pm</td>
<td></td>
<td>Special Screening</td>
</tr>
<tr>
<td>7pm-8:30pm</td>
<td></td>
<td>Opening Night Reception—Meldman Family Cinematic Arts Park</td>
</tr>
</tbody>
</table>

### 1.1—SCA 110
**History/Testimony/Knowledge: Neria and Repented (Screening)**
- *Agnieszka Piotrowska* in conversation with *Michael Renov*

### 1.2—SCA 108
**DYSPHORIA: Uses of Not Belonging in Documentary Media**
- Co-chairs: *Julie Wyman* and *S. Topiary Landberg*
- *Julie Wyman (UC Davis)*, *The Low Down: Invention and Intervention in Documentary’s Dysphonic Gaze*
- *Abigail Severance (CalArts)*, *Lost in the Forest Primeval: Generative Dysphorias in the Homeward-Bound Essay Film*
- *Kristy Guevara-Flanagan (UCLA)*, *Mothertime*

### 1.3—SCA 112
**Global Politics and Documentary Practice**
- Chair: *Darshana Mini*
- *Darshana Mini (USC)*, *In Search of Roots: Transnational Migration and The Politics of Celebration in Translated Lives*
- *Chae Park (USC)*, *Deliciously Ugly: Documentary Techniques and Undocumented Labor Relations in Food Media*
- *Sabiha Khan (The University of Texas at El Paso)*, *Beyond the Commodity: Probing the Narrative of Global Logistics in the Food Documentary*

### 1.4—SCI 106
**Power, Politics, and Gender in the Field of Representation**
- Chair: *Simona Schneider (UC Berkeley)*
- *Keisha Knight (Harvard University)*, *Critical Play: The Early Shared-Ethnography of Jean Rouch*
- *Shweta Kishore (RMIT University)*, *Dialogic Interactions: Documentary as Co-Constructed Research and Questions of Authorship*
- *Kate Hearst (Beechmont Productions LLC)*, *Gender Agency in Kopple’s Documentaries: Harlan County USA (1976), Dixie Chicks: Shut Up and Sing (2006), This is Everything: Gigi Gorgeous (2016)*

### 1.6—SCA 316
**Surveilling Subjects and Spaces**
- Chair: *Sasha Crawford-Holland*
- *Paula Albuquerque (University of Amsterdam)*, *Beyond the Violet End of the Spectrum - Specter Visualization in the Age of CCTV and military drones*
- *Kristen Barnes (University of Akron, School of Law)*, *Deadly Looks: Intersectionality, Black Females, and Surveillance*
- *Hannah Bonner (University of Iowa)*, *Aerial Soundscapes in the Films of Deborah Stratman*
- *Annie Sullivan (Northwestern University)*, *Producing Black Histories, Projecting Black Futures: Lord Thing (1970) and the Local Possibilities of Documenting Community Control*
Thursday, July 25

2.3—SCA 112
Experiments in Environmental Representation
Chair: Jonathan Knapp
Kathy Kasic (California State University), Sensory Vérité Impressions of a Field Camp on a Remote Antarctic Ice Sheet
Jonathan Knapp (Harvard University), Water and Power: The Aesthetics of Infrastructure in Experimental Documentary
Yiğit Soncul (University of Southampton) and Mihaela Brebenel (University of Southampton), Elemental Aftermaths: On the Use of Blacklight in 4 Waters-Deep Implicancy (2018)
Ilona Jurkonyte (Concordia University), Audiovisual Geology of Nuclear Waste Burial

2.4—SCI 106
Visual Documents and Speculative Histories
Chair: Kareem Estefan
Pooja Sen (Yale University), Shaping Water, Sinking Seas: Heba Amin and Colonial Environmental Design
Thomas Patrick Pringle (Brown University), Two Theses on the Transnational Media of Industrial Environments
Kareem Estefan (Brown University), Decolonizing the Future: Larissa Sansour’s Reparative Speculations
Simran Bhalla (Northwestern University), Designs for Living: Speculative Modernist Animation in State-Sponsored Films from India

2.6—SCI 108
Shooting the Archive: Visualizing Preservation in Contemporary Media
Chair & Respondent: Jaimie Baron (University of Alberta)
Joan Hawkins (Indiana University Bloomington), Recreating the Archive: Strange Culture
Russell Sheaffer (Independent Scholar), Subjectivity, Embodiment, and the Archive as Panopticon in “It’s so easy (the mechanism of power)”
Anthony Silvestri (Indiana University Bloomington), Kenneth Anger & the “Filmed-Archive” Re-enactment in Mouse Heaven
SESSION 3 11am – 12:45pm

3.1—SCA 110
Mom’s Move (2018) & 2 Short Companion Films (Screening)
Susan Mogul in conversation with Michael Renov

3.2—SCA 108
Artifice and Authenticity: Reflections on Documentary Enactment
Chair: Malin Wahlberg
Malin Wahlberg (Stockholm University), In Frame and Out of Synch: Collaborative Gestures of Enactment and Voice
Ohad Landesman (Tel Aviv University / Bezalel Academy of Arts and Design), One More Time, With Feeling: Documentary Storytelling and the Performative Subject
Tova Mozard (Independent Artist), Roles, Desire and a “Brechtian Hollywood”
Patrik Sjoberg (Karlstad University), You Took the Words Right Out of My Mouth. The Ventrilocquizing of Self

3.3—SCA 112
I Am Not Your Negro
Chair & Respondent: Allyson Nadia Field (University of Chicago)
Jaimie Baron (University of Alberta), I Am Not Your Negro and Other Contemporary Documentary Representations of the Civil Rights Era
Stephen Casmier (Saint Louis University), Historicism in I Am Not Your Negro and James Baldwin: The Price of the Ticket
Kristen Fuhs (Woodbury University), I Am Not Your Negro and the Business of Documentary

3.4—SCI 106
Historiography and the Ethnographic Film, and New Documentary Practices
Co-Chairs: Lucia Ricciardelli and Gaurav Pai
Gaurav Pai (University of Washington), Resisting from Within: The Mexican State and its Ethnographic Film
Lucia Ricciardelli (Montana State University), Preserving Chippewa-Cree Traditional Knowledge: A Model for Cross-Cultural Creative Collaboration
Wilton Martinez (Center for Visual Anthropology, Peru), (Pre)figuring Other Realities: Tropics of Discourse in Ethnographic Film
Ben Mendelsohn (University of Pennsylvania), As If Sand Were Stone: A Documentary Experiment in Urban Media Ecology

SESSION 4 1:45pm – 3:30pm

3.6—SCI 108
Une Hallucination vraie: Bazin and Documentary Aesthetics
Chair & Respondent: Daniel Morgan (University of Chicago)
Oliver Gaycken (University of Maryland), “Through the Body with Laser Gun and Camera”: Fantastic Voyage and the Cinema of Exploration
James Cahill (University of Toronto), The Earth, with Insects: For a Wilder Bazin
Juan Carlos Kase (University of North Carolina, Wilmington), André Bazin and Oneiric Modernism: Against the “Sober Discourse of Documentary”

4.1—SCA 110
Lili (Screening)
Peter Hegedus in conversation with Axel Grigor

4.2—SCA 108
Representing the (Un)real: Documentary in the Age of Disruption
Chair: Steve Anderson
Manfred Becker (York University), THE FRANKENBITE – Ethics in the Edit Rooms of Factual Television
Steve Anderson (UCLA), Every Image a Database

4.3—SCA 112
Documentary Diplomacy Workshop: The American Film Showcase (Workshop)
Chair: Rachel Gandin Mark (University of Southern California)
Elizabeth McKay (Diplomat in Residence USC)
Patrick Shen (Documentary Filmmaker)
Lisa Leeman (Documentary Filmmaker, Professor of Cinematic Arts USC)
DJ Johnson (Documentary Filmmaker, Media Artist, and Assistant Professor of Cinematic Arts USC)
4.4—SCI 106
Documentary and the Televisual
Chair: Anikó Imre
Sebnem Baran (Smith College), A Truly Californian True Crime: Dirty John, The Dirty Truth
Patricia Aufderheide (American University), Productive Conflict: The Dialectic of Documentary within U.S. Public Television

4.6—SCI 108
The Future of Independent Documentary in China (Workshop)
Luke Robinson (University of Sussex)
Jenny Chio (University of Southern California)
Michael Berry (UCLA)
Sabrina Qiong Yu (University of Newcastle)
Rikun Zhu (Filmmaker)

5.1 (SCA 110)
Game Girls (Screening)
Alina Skrzeszewska in conversation with Beata Calińska (independent filmmaker)

5.2 (SCA 108)
A Media Industries Approach to Contemporary Documentary (Workshop)
Chair: Joshua Glick (Hendrix College)
Patricia Aufderheide (American University)
John Caldwell (UCLA)
Caty Chattoo (American University)
Doe Mayer (University of Southern California)
Sky Sitney (Georgetown University)

5.3 (SCA 112)
Audible Evidence
Co-chairs: Eric Ames (University of Washington) & Allison Ross (University of Southern California)
Pooja Rangan (Amherst College), Inaudible: On Counterforensic Listening
Nora Alter (Temple University), Hearing Evidence
Miriam Cutler (Independent), Music and Documentary Storytelling
Allison Ross (University of Southern California), X-Ray Audio-Vision

SESSION 5 3:45pm – 5:30pm

5.4 (SCI 106)
Contemporary Documentary Practices in Africa
Chair: Aboubakar Sanogo
Aboubakar Sanogo (Carleton University), The Social Movement Documentary in Africa
Jude Akudinobi (UC Santa Barbara), Ayisi, The Documentary and Palimpsests of Culture
Reece Auguste (University of Colorado, Boulder), Bodies in Pain: The Archive as Testimony and Witness

5.5 (SCA 214)
Documentary and the State
Chair: Nitin Govil
Jelena Culibrk (University of Southern California), Constructing Britain's "Intimate" Science, Perpetuating the British Military-Industrial Complex: Jacob Bronowski and "The Ascent of Man" (1973, BBC)
Ritika Kaushik (University of Chicago), Apprehending the Archive of Files and Films: Bureaucratic Documentary in India
Jose Miguel Palacios (Universidad Alberto Hurtado), Documentary and the Archive: The Returns of Chilean Exile Cinema
Steve Presence (University of the West England), "Becoming Bandit?": Doc Society and the Emergence of the Feature Docs Industry in the UK

5.6—SCI 108
“Almost Cool”: Audiodocs, From Radio Documentary to Podcast
Chair: Marit Kathryn Corneil
Marit Kathryn Corneil (Norwegian University of Science and Technology), The Doc Project: Podcasting the Documentary
Seth Feldman (York University), Radio Documentary: History, Technology and Form
Travis Wilkerson (Travis Wilkerson Films), The PODCAST

Special Screening—Eileen Norris Cinema Theatre
6pm – 9pm
The Infiltrators (2019) by Alex Rivera & Cristina Ibarra
Alex Rivera & Cristina Ibarra in conversation with Michael Renov
Friday, July 26

**SESSION 6 [9am – 10:45am]**

**6.1—SCA 110**
The New Colossus: Fencing America (Screening)
Alan Marcus
& Give (Screening)
David de Rozas in conversation with Allison Ross (University of Southern California)

**6.2—SCA 108**
Documentary Theory: Ontology, Narratology, Aesthetics
Chair: Bill Nichols
Bill Nichols (Independent Scholar), In the Beginning
Fernão Pessoa Ramos (Universidade Estadual de Campinas), The Blue Flower of Documentary
Jihoon Kim (Chung-ang University), Post-vérité Turns: Korean Documentary Cinema in the 21st Century

**6.3—SCA 112**
Ordinary Volume: Documentation, Militarism and Governmentality at Scale
Chair: Kevin Hamilton
Kate Chandler (Georgetown University) & Hillary Mushkin (California Institute of Technology), Tracking, Tracing, Seeing: Productions of Erasure and Security from the Cuban Missile Crisis to Drone Warfare
Kevin Hamilton (University of Illinois at Urbana-Champaign), Lookout Mountain Laboratory: Image Management, Industry and the Nuclear State
Abram Stern (UC Santa Cruz), Oversight Machines: Translucent Operations of Making Sense

**6.4—SCI 106**
Documentary Editing: Voice, Habitus, Self and Speculation
Chair: Alexandra Anderson (Ryerson University)
Szilvia Ruszev (University of Southern California), Re-enactment as Appropriation and Embodiment of Memory
Gesa Marten (Film University Babelsberg KONRAD WOLF), Practical Narratology in Film Editing
Catalin Brylla (University of West London), Mediating the Filmmaker-editor Habitus
Karen Pearlman (Macquarie University), Juxtaposition, Authorship, And Feminist Revisions of Documentary History

**6.5—SCA 209**
Pedagogy & Public Anthropology: Legacies of Marshall's and Asch's Ethnographic Films
Co-chair & Respondents: Wilton Martínez (Center for Visual Anthropology of Peru) & Jenny Chio (University of Southern California)
Nancy Lutkehaus (University of Southern California), Cold-War Pedagogy: Man, A Course of Study (MACOS), Ethnographic Film, and Teaching American Kids Science
Alice Apley (Documentary Educational Resources), Materiality and Metadata: Ethnographic Film Preservation and the Promise of New Life for Old Films
Jennifer Cool (University of Southern California), Teaching Anthropology with Ethnographic Film: A Thirty-Year View

**SESSION 7 [11am – 12:45pm]**

**7.1—SCA 110**
Toronto Hides Itself (Screening)
Alexandra Anderson (Ryerson University) in conversation with Sasha Crawford-Holland
SESSION 8 2pm – 3:45pm

7.2 — SCA 108
The Art of Documentary (Workshop)
Chair: Michael Renov
Michael Renov (University of Southern California)
Genevieve Yue (New School)
Scott MacDonald (Hamilton University)
Lynne Sachs (Independent Filmmaker)
Jeffrey Skoller (UC Berkeley)

7.3 — SCA 112
The Essay Film and Arctic Documentary Film History
Chair & Respondent: Ilona Hongisto (Macquarie University)
Lilya Kaganovsky (University of Illinois at Urbana-Champaign), Knowledge Through Vision: Arctic Bodies, Early Soviet Ethnography and Embodied Spectatorship
Scott MacKenzie (Queen’s University), Arctic Modernities, Archival Footage, Documentary Remediation, and the “Essay Film”: Dawson Day. Frozen Time
Anna Westerstahl Stenport (Georgia Institute of Technology), The Transnational Cultural Memory Work of Sámi Indigenous Documentary

7.4 — SCI 106
Documenting Trauma
Chair: Brenda Longfellow
Elizabeth Ramirez-Soto (San Francisco State University), Between Power and Subjection: The Voice in Tatiana Huezo’s Tempestad (2016)
Sophia Serrano (University of Southern California), Female Documentary and the Construction of Cultural Memory in The U.S.-Mexico Borderlands
Brenda Longfellow (York University), Documenting Residential Schools in Canada: Testimonial Culture, Troubled Archives and Unsettling Legacies
Rachel Schaff (Ithaca College), Lest We Forget (Nezaporaneme, Václav Švárc, 1946): The Pathos of Never Forget

7.5 — SCA 209
Documentary Experimentalism
Chair: Jesse Lerner
Wakae Nakane (Nagoya University), Cinematic Subjectivity and Landscape: Naomi Kawase’s Self-documetary Films
Emma Ben Ayoun (University of Southern California), Deaf-Blind Realities: Absence, Truth, And the Senses in Experimental Documentary
Jesse Lerner (Claremont Colleges), Experimental Latin American Documentary and the Neo-Baroque
Amy Skjerseth (University of Chicago), Home-ing in on Pop Music: Found Objects/Voices in Lewis Klahr’s Domestic Collage Films

8.1 — SCA 110
New Directions and Challenges for Virtual Reality Documentary
Chair: Maria Zalewska (University of Southern California)
Mandy Rose (University of the West England), Transplant – The Thinking Body and VR Documentary
Elizabeth Miller (Concordia University), Using VR as a Creative Practice of Commoning
Aggie Ebrahimiazaz (Georgia State University), 360 Video as Dialogue and Deconstruction: Person. Panopticon, and the Trope of ‘the Immigrant’
Katherin Machalek (New Media Advocacy Project), Removing the Interviewer – Effects of the 360 Camera on Agency

8.2 — SCA 108
The Politics of Historicity in Yugoslav and Post-Yugoslav Documentary
Chair: Chris Cagle (Temple University)
Vesna Lukic (Middlesex University), Liquid Histories of Balkan Migration: Retracing the Journey of The Kladovo Transport
Joshua Malitsky (Indiana University Bloomington), Born from the Rubble: Yugoslav Postwar Nonfiction Film
Chris Cagle (Temple University), Structures of Feeling and the Human Rights Discourse in Festival Documentary

8.3 — SCA 112
Contested Modernities: Interrogating Colonial and National Archives Make Visible as Evidence
Chair: Aparna Sharma
Aparna Sharma (UCLA), Through Missionary Eyes: Welsh Mission Photography in Northeast India
Lisa Lewis (University of South Wales), Performance and the Documentary Archive
Meena Pillai (University of Kerala), Framing the Other: Representational Politics and Colonial Modernity: A Study from South India
Madhumeeta Sinha (English & Foreign Languages University, Hyderabad), A Jewel in Whose Crown? Legacies of Modernity in Manipur

8.4 — SCI 106
Acting While Children: Investigating Child Performances in Documentaries
Chair: Bruno Guarana
Respondent: Alexandra Juhasz
Linnéa Hussein (New York University), Don’t Act Like a Baby: A New Approach to Theorizing Infant Performances in Nonfiction Film
Bruno Guarana (Brooklyn College), Tears of Realism: Performing Children and the Collapse of Fiction
Fábio Andrade (New York University), Documentary playground: child performativity in Eduardo Coutinho’s Last Conversations
8.5—SCA 209
Histories of Use: Sponsored Films, Animals, and the Environment
Chair: Jennifer Peterson
Respondent: Eli Horwatt
Jennifer Peterson (Woodbury University), Modernity’s Wilderness: Leisure and Labor in 1930s National Park Service Films
Joseph Clark (Simon Fraser University), ‘The Living Blueprint’: Film and the Exploitation of Landscape in Canada’s Logging Industry

8.6 Screening—Eileen Norris Cinema Theatre
LAND HACKS: Masculine Media Anxiety Disorder (or 55 Film Locations Near Bakersfield)
John Thornton Caldwell in conversation with Bill Nichols

SESSION 9
4pm – 5:45pm

9.1—SCA 110
Practicing Visual Criticism
Chair: Maria Hofmann
Irina Patkanian (Brooklyn College/CUNY), Long Take and Empathy
Maria Hofmann (Middlebury College), Videographic Criticism and Audience Engagement
Maria Pramaggiore (Maynooth University), Sounding Documentary: Voice and Argument in Audiovisual Criticism
Allison de Fren (Occidental College/NYU Shanghai), When Video Essays Reuse Essay Films: F Is for Fake

9.2—SCA 108
Documentary Activism & Pedagogy
Chair: Thomas Waugh
Leshu Torchin (University of St Andrews), Making Waves: Contemporary Women’s Health Documentary and the Legacy of the Second Wave
Aaron Goodman (Emerson College), Humanizing the Opioid Crisis: Photo-Elicitation with People in Recovery from Substance Use Disorder in Boston
Thomas Waugh (Concordia University), Queer Pedagogy

9.3—SCA 112
Documentary Media in the Age of Streaming Platforms
Chair: Violaine Roussel (University of Paris VIII)
Kasia Anderson (University of Southern California), “Streaming Platform or Political Platform? Documentary interventions in a Tense Present”
John Baldecchi (Digital Riot Media), “Challenges and opportunities of streaming media for documentary projects: A producer’s perspective”
Laura Grindstaff (UC Davis) and Eli Alston-Stepnitz (UC Davis), “(De)transition narratives: gender, genre, and authenticity on YouTube”

9.4—SCI 106
A Cinema of Slow Violence
Chair: Isabelle Carbonell
Janet Walker (UC Santa Barbara), Anthro/Scenic Violence and Elemental Media: J.P. Sniadecki’s and Joshua Bonnetta’s El Mar La Mar (2017)
Helen Hughes (University of Surrey), The Cherenkov Effect: The Aesthetics of Nuclear Aftermath Cinema
Kathleen Marie Ryan (University of Colorado, Boulder), Oral History and the Apocalypse: Photography from the Nuclear Industrial Complex
Isabelle Carbonell (UC Santa Cruz), A Cinema of Slow Violence: World-Making Practices and Methodologies to Think Beyond-The-Human

9.5—SCA 209
Labor and the Latin American Documentary Tradition
Chair: Nilo Couret
Nilo Couret (University of Michigan), Under Construction: Infrastructuralism and Propaganda in Peronist Argentina (1946-1955)
Sarah Wells (University of Wisconsin-Madison), The Strike Film, from Emergent to Flailing Genre: Latin American Cinema, 1960 - Present
Salome Aguilera Skvirsky (University of Chicago), Group Dynamics: The Battle of Chile Now
Cristina Venegas (UC Santa Barbara), Resilient work and the anti-imperialist documentary Third World, Third World War

9.6 Screening—Eileen Norris Cinema Theatre
Jill Bilcock: Dancing the Invisible
Axel Grigor in conversation with Nancy Forner (USC School of Cinematic Arts)

THE FILM QUARTERLY RECEPTION:
Food, Drinks, Camaraderie at The Wolves
519 S. Spring St., Los Angeles 90013 (downtown LA) 6pm-8pm
Film Quarterly Salutes Visible Evidence L.A. 2019 & welcomes all V.E. attendees
SESSION 10 9am – 10:45am

10.1 — SCA 110
French Film Archives and Imperial Debris
Chair: Jennifer Cazenave
Michael Allan (University of Oregon), Facing the Camera: The Lumière Brothers Film Company in Jerusalem
Laure Astourian (Bentley University), The Soldier as Cinematograph: Archives of Algeria in Muriel
Jennifer Cazenave (Boston University), The Missing Picture of Home Movies, circa 1954-1962: Disability, Domesticity, and Decolonization

10.2 — SCA 108
Rebooting the Agenda (Workshop)
Hend F. Alawadhi (Kuwait University)
Tomas F. Crowder-Taraborrelli (Soka University of America)
Gail Vanstone (York University)
Patricia Zimmermann (Ithaca College)
Brian Winston (University of Lincoln)

10.3 — SCA 112
Barstow, California (Screening)
Rainer Komers

10.4 — SCI 106
Documentary Evidence and Its Vicissitudes
Chair: Broderick Fox
Broderick Fox (Occidental College), The Blurring of Documentary and Journalism
Christopher Reed (Stevenson University) & Summre Garber (Slamdance Film Festival), Podcasting from the Doc Side, Exploring the Genre’s “Fog of Truth”
Tory Jeffay (UC Berkeley), To Photograph a Fingerprint: Theodore Kytka and Documentary’s Forensic Imaginary
George S. Larke-Walsh (University of North Texas), Injustice Narratives in a Post-Truth Society: Emotional Discourses and Social Purpose

10.5 — SCA 209
The Ethics Lab—SCA 204
Dan Geva (Beit-Berl College)
The lab will be ongoing for the duration of the day.

SESSION 11 11am – 12:45pm

11.1 — SCA 110
Holding Hands with Ilse (Screening)
Abraham Ravett in conversation with Martha Stroud (USC Shoah Foundation)
11.2—SCA 108
Beyond Story: Situating an Online Community Manifesto (Workshop)
Alexandra Juhasz (Brooklyn College)
Paige Sarlin (University of Buffalo)
Travis Wilkerson (Travis Wilkerson Films)
Isabelle Carbonel I (UC Santa Cruz)
S Topiary Landberg (UC Santa Cruz)
Joshua Glick (Hendrix College)

11.3—SCA 112
Thinking Memory in Concept of Film: Mein Leben Teil 2 (Screening)
Angelika Levi in conversation with Sonia Misra

11.4—SCI 106
Between My Flesh and The World’s Fingers (Screening)
Talena Sanders in conversation with Allison Ross

11.5—SCA 209
Challenging the Indexical Guarantee
Co-chairs: Sandra Meiri and Odeya Kohen-Raz
Sandra Meiri (The Open University of Israel) and Odeya Kohen-Raz (Tel Aviv University and Sapir Academic College), The Return of the Referent
Mirosław Przylipiak (University of Gdańsk), Universals in Documentary Discourse
Iris Fraueneder (University of Zurich), Imagining Unavailable Images: An Audiovisual Intervention in Censorship
Júlia Irion Martins (University of Michigan), Documentary as Document: The Politics Of (Non) Place in Sandra Kogut’s a Hungarian Passport (2001)

12.1—SCA 110
A Spatial Cinema (Screenings)
Stephen Connolly in conversation with Dylan Howell (University of Southern California)

12.2—SCA 108
The Question of Co-Creation in Documentary: Toward Multiscalar Granular Interventions Beyond Extraction (Workshop)
Patricia Zimmermann (ithaca College)
Dorit Naaman (Queens University)

12.3—SCA 112
Agency, Materiality and Alternative Archiving (Screening)
Zimu Zhang in conversation with Lynne Sachs

12.4—SCI 106
Affective Temporalities and Embodiment in Virtual Reality
Chair: Maria Zalewska
Maria Zalewska (University of Southern California), Virtualizing Witness Testimonies
Michael LaRocco (Bellarmine University), The Techno-Corporeal Limitations of the Virtual Reality Witness
Katherine Guinness (University of Colorado Colorado Springs), Virtual Reality and the Nuclear Sublime
Sonia Misra (University of Southern California), Documenting Gender in VR

12.5—SCA 209
Problematizing the Gaze: From Ethnobiography To Contemporary Testimonio In Latin American Documentary Filmmaking
Chair: Tomas Crowder-Taraborrelli (Soka University)
Alejandro Pedregal (Aalto University), La Libertad Del Diablo (Devil’s Freedom) And The Depoliticization Of Memory.
Miguel Errazu (UNAM), Back and Forth — Lineality, Testimonio, and the Long Take in Juan Pablo González’s Las nubes (2017)

SESSION 12
1:45pm – 3:30pm

12.1—SCA 110
A Spatial Cinema (Screenings)
Stephen Connolly in conversation with Dylan Howell (University of Southern California)

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The Agnes Varda Plenary Workshop—SCA 108
3:45pm – 5:30pm
Moderator: Michael Renov
Alex Juhasz
Angelika Levi
Malin Wahlberg
Agnieszka Piotrowska

Special Screening—Eileen Norris Cinema Theatre
6pm – 9:30pm
LA 92 (2017) by T. J. Martin, Daniel Lindsay
T. J. Martin and Daniel Lindsay in conversation with Michael Renov
Sunday, July 28

13.1—SCA 110
Autofictions (Screening)
Jessica Bardsley in conversation with Allison Ross

13.2—SCA 108
Revisiting Documentary Film Historiography
Chair: Jaine Gaines
Michael Walsh (University of Hartford), Durational Documentary from the 1970s To the Present
Cristina Formenti (University of Milan), Rethinking the History of Mockumentary Through the Lens of Its Animated Variant
Jane Gaines (Columbia University), The Forbidden Topic: Documentary Radicalism and The Communist International

13.3—SCA 112
Queens at Heart (Screening)
Presented by: Jenni Olson

13.4—SCI 106
Cops, Psychics and Comedy (Screenings)
Tova Mozard in conversation with Malin Wahlberg

13.5—SCA 204
Documents of State Violence
Co-chairs: Sasha Crawford-Holland & Eszter Zimanyi
Sasha Crawford-Holland (University of Chicago), Indexing Racial Violence in the Digital Image
Victor Bramble (University of Maryland), “The Fear That Millions of Members of Our Community Live with Every Day”: Dark Sousveillance, Perverse Opacities, and the Collaborative Documentation of Police Brutality
Eszter Zimanyi (University of Southern California), Producing Crisis in Hungary: A Case Study in Anti-Migrant Propaganda
Michael Litwack (University of Alberta), Surplus Liveness

13.6—SCA 209
Virtual Archives in the Digital Age
Chair: Maria Zalewska
Anirban Baishya (Fordham University), “Withnessing” Civic Action: Selfies, Citizen Movements and the Politics of Networked Visuality in India
Jake Bohrod (University of Southern California), Photogrammatology: Reading the Virtual Document/ary

14.1—SCA 110
Fact or Fake News? Screening Global Politics in the Interwar North American Newsreel
Chair: Nathaniel Brennan (New York University)
Respondent: Joseph Clark (Simon Fraser University)
Kajsa Nielysen (UC Santa Barbara), Images from the New Germany: Nazi Newsreels and German-American Audiences
Tanya Goldman (New York University), Governor Earle in Flames: The Battle to Bring Spanish Civil War Newsreels and Documentaries to American Screens, 1936-1939
Nathanial Brennan (New York University), Declared Newsreel Without Review: State Censorship and the Selective Regulation of Foreign News Films, 1932-1942

14.2—SCA 108
Documentary’s Transgressive Spaces
Co-chairs: David Fresko & Erica Levin
Erica Levin (Ohio State University), We Were on the Inside: Newsreel on TV
Noelle Griffis (Marymount Manhattan College), Newsreel’s Break and Enter: Squatter’s Rights as Women’s Rights
David Fresko (Rutgers University), Underground with Emile de Antonio & the Weathermen: Anti-Cinema & the Politics of Visibility
Leo Goldsmith (Critic, Teacher, Curator) Reconstructing American Imperialism: Peter Watkins’s Unrealized “American Trilogy”
Screenings
(Chronologically):

Wednesday, July 24

**Neria and Repented by Agnieszka Piotrowska**
Neria is a video essay cum short documentary regarding the iconic movie Neria (1992) which is generally recognized as a landmark production not only in Zimbabwe but in the whole of sub-Saharan Africa as the first feminist film directed by a black African, Godwin Mawuru. Repented is a multi-layer experimental film essay that asks us to consider what it means to resist patriarchy in contemporary cinema and why and how might it be relevant to our culture outside the movie theatre.

**63 Up (2019) by Michael Apted**
Director Michael Apted revisits the same group of British-born adults after a 7 year wait. The subjects are interviewed as to the changes that have occurred in their lives during the last seven years.

Thursday, July 25

**Yours in Sisterhood by Irene Lusztig**
Filmed in 32 US states between 2015-2017, Yours in Sisterhood invites the viewer to consider a series of encounters with a rich range of subjects: a factory worker in West Virginia, a young transwoman in Kansas, a gun enthusiast in Central New York, a former sex worker in Long Beach, and many more. Collectively, these vignettes produce a complex, provocative, and open-ended constellation that encourages the viewer to make connections and ask questions: What roles do conversation, talking, listening, and embodying must play in building new spaces of political action? Which bodies and voices are excluded from mainstream feminism and how can we create new, more inclusive feminisms? What can we learn from the archive about using feminist strategies to deal with global crisis?

**Mom’s Move (2018) & 2 Short Companion Films by Susan Mogul**
Part bio, part memoir, Mom’s Move is an intergenerational film about mothers and daughters, women and photography, remembering and forgetting, and the tension between women’s private and public selves. In conjunction with Mom’s Move, Susan Mogul will present Susan Mogul’s Woman’s Building & The Artist and Her Mother. Telling it the way it was lived, Susan Mogul’s Woman’s Building captures the energy, passion and radical spirit of this groundbreaking center for women’s culture. In The Artist and Her Mother several artists expound upon their mothers’ creative influence on their art and life. Taken in their entirety, these films raise issues about the female artist in public and private spaces.
**Lili by Peter Hegedus**

Edie Hart journeys across three continents to find out why her mother Lili abandoned her first baby daughter when she fled Hungary in the aftermath of the 1956 Revolution. Along the way Edie uncovers a shocking trail of abandonment that forces her family to confront their tragic past. Lili documentary provides a rare and powerful insight into the legacy of war and forced migration on three generations of women.

**Game Girls by Alina Skrzeszewska**

*Game Girls* follows Teri and her girlfriend Tiahna as they struggle to navigate life on the streets of Los Angeles’ Skid Row. Recently released from jail for selling drugs, Tiahna returns to find Teri desperate to get off the streets. Together with other women from the neighborhood, they attend a weekly Expressive Arts workshop where they are looking to reflect, dream, and heal. Their love is like a bastion in a world where they have very little. Is it enough to overcome the violence surrounding them, both systemic and personal?

**The Infiltrators (2019) by Alex Rivera & Cristina Ibarra**

A rag-tag group of undocumented youths - Dreamers - deliberately get detained by Border Patrol to infiltrate a shadowy, for-profit detention center.

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**Friday, July 26**

**The New Colossus: Fencing America by Alan Marcus**

The New Colossus (2017) focuses on the way events around 9/11 have influenced the current US/Mexican border/wall controversy. Central to the film is the controversial borderland setting of Friendship Park and an interview over a game of chess with Robert Bonner, former Commissioner of US Customs and Border Protection. The film was shot in Los Angeles, Washington D.C., New York City and on the Mexican border. The film is infused with themes of national trauma, protectionism and patriotism.

**Give by David de Rozas**

Give explores Reverend Roland Gordon’s lifelong dedication to constructing a monumental archive to African-American history in his San Francisco parish. Gordon’s visual history uses newspaper clippings, posters, and photos that illuminate the injustice inflicted upon African-Americans by “official” historical accounts. The film investigates the restitution of the African-American memory and questions the construction of historical discourses.

**Toronto Hides Itself by Alexandra Anderson**

*Toronto Hides Itself* is presented as a conversation betweenglobal and national cinema and between fiction and documentary. The film is a meditation on what it means to live and make films in a city that, in thousands of Hollywood movies, stands in for somewhere else. The sound track includes contributions from the local film community, i.e. Atom Egoyan, Patricia Rozema, Bruce McDonald, Piers Handling and others. Visually, *Toronto Hides Itself* offers a mapping of the city through its depiction in fiction films over time. The fictionalized representation of well-used landmarks and neighborhoods is interrupted by observational, documentary images evoking a mirrored experience of city life.

**LAND HACKS: Masculine Media Anxiety Disorder (or 55 Film Locations Near Bakersfield) by John Thornton Caldwell**

Filmmaker retraces Oakies and 55 Hollywood locations in rural California, has three heart attacks, and uses them to narrate a snapshot of white male victimization in the Trump era. Ground-zero for mutual contempt in the red- versus blue-state culture wars. Caldwell sifts through scores of films and locations to isolate a series of 11 masculine anxieties—including muscle, stupidity, white, God, order—preconditions that fuel current mediascapes of trolling and disinformation. But the film also finds a wealth of rural critical wisdom that is typically overlooked—farmworkers who quote and apply Deleuze and Foucault, miners who understand the sexual politics of lockouts, old-timers who reject machine-driven outsourcing in favor of reputational economics. In the end, the film’s media archaeology is less about how Hollywood “helped make America white again,” than a primer in how smart under-the-radar rural folk grow, imagine, and build-out visions on their own terms—from the ground up.

**Jill Bilcock: Dancing the Invisible by Axel Grigor**

Jill Bilcock: *Dancing the Invisible* focuses on the life and work of one of the world’s leading film artists, Academy Award nominated film editor Jill Bilcock. Iconic Australian films *Strictly Ballroom*, *Muriel’s Wedding*, *Moulin Rouge*, *Red Dog*, and *The Dressmaker* bear the unmistakable look and sensibility of Bilcock’s visual inventiveness, but it was her brave editing choices in Baz Luhrmann’s *Romeo+Juliet* that changed the look of cinema the world over, inspiring one Hollywood critic to dub her editing style as that of a “Russian serial killer on crack”. With a back-story as colorful and surprising as her films, and featuring commentary from Cate Blanchett, Baz Luhrmann, Shekhar Kapur, Phil Noyce and Fred Schepisi, this documentary is an insight into the art of editing and the profound impact it has on storytelling.

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**Saturday, July 27**

**Barstow, California by Rainer Komers**

The film is a poignant and multi-layered portrait of the life and landscape of the Mojave Desert. Structured in a loose way like a skeletal blues lost in time, the film observes how life weaves itself in and outside the texture of an American life that the ideology of neo-liberal policies has completely forgotten. The voice of poet and inmate Stanley “Spoon” Jackson, who began serving a life sentence without possibility of parole in 1977, reads excerpts from his autobiography *By Heart* while images of a world suspended drenched in pure American mythology are intercut.

**Holding Hands with Ilse by Abraham Ravett**

Over the past forty years, I’ve made a range of films exploring from different perspectives my relationship with both my parents, the impact of the Holocaust on our lives, and what the poet Stanley Kunitz called this “fierce and inexorable bond” between parent and child. It has taken me years to realize that there was another, equally significant formative bond I experienced as a child – the relationship with Ilse, the young German teenage girl who between 1948-1950, looked after me daily. This strong connection was ruptured when my parents and I left Poland. Going back to the place of my birth in Poland, my intent was to explore what the psychotherapist Marilyn Charles calls the “chill of absence in on-going life,” the loss both within the geographic/ social landscape we inhabited as well as through the bodily memories of a formative intimate relationship that disappeared.
Thinking Memory in Concept of Film: Mein Leben Teil 2 by Angelika Levi

Every object has a story to tell. Every object can be chosen to tell a story. We are led through a large archive, while filmmaker Angelika Levi explains next to, in front of and with the images. The images consist of a variety of materials with a powerful tactile expressiveness. The media on which the memories are stored include BASF C60 audio cassettes from the 1970s, 16mm film, Super8 film, digital video, S-VHS video, photographs, papers, a goblet, a sieve, diaries, items of clothing and pressed flowers, symbols that reach back into the past on the border between the material and the immaterial. The filmmaker leads us through her archive, commenting on it in a dialogue with the collated, selected and scrupulously ordered material without avoiding the tension between the unspoken and the sayable.

Between My Flesh and The World’s Fingers by Talena Sanders

“I never give my real self. I have a hundred sides, and I turn first one way and then the other. I am playing a deep game.” A short experimental essay and diary film based on the life and work of the “Wild Woman of Butte, Montana”, out queer proto-feminist turn of the century writer, film pioneer and provocateur Mary MacLane.

A Spatial Cinema by Stephen Connolly

The cinema has always been invested in the depiction of space and spatial experience, alongside the more familiar pre-occupations of time. This work in this program focuses on motion and space in the two cities of the automobile; Los Angeles and Detroit. Zabriskie Point Redacted (25' 2018) and Machine Space (25' 2018) engage with the depiction and distribution of spaces in these contemporary metropoli; and represent space as layered, encoded and contested.

Agency, Materiality and Alternative Archiving by Zimu Zhang

In Letter from Xiaobei, a woman in Ecuador reads a letter from her Chinese friend, telling her about the city Guangzhou and its special African enclave Xiaobei; she reads about her Chinese friend’s fear, reflection and for the most part, connection. In Just Like Any Other Night, a ghostly image emerges in the dark, weakly lights up its surrounding — a city ruin awaits renewal. Deep in the darkness, a girl murmurs a scattered diary of her lonely soul amid the city life. An intimate archive of fleeting sensations amid China’s rapid urbanization, especially on the Urban-Village, one of the most drastic scenes of Chinese urbanization. It was realized with the collaboration of young urban-villagers in Guangzhou, China.

LA 92 (2017) by T. J. Martin & Daniel Lindsay

Twenty-five years after the verdict in the Rodney King trial sparked several days of protests, violence and looting in Los Angeles, filmmakers examine that tumultuous period through rarely seen archival footage.

Sunday, July 28

Autofictions by Jessica Bardsley

This screening of my short films is organized around the genre of “autofiction,” referring to a synthesis of autobiography and fiction. While my films rely on first-person narrative, confessional testimony, and emotive interior landscapes, they are also layered, constructed works of art. While these films seek to capture intimate truths, and evoke experiences of authenticity, they are highly artificial in that they rely on the narrative and aesthetic devices of fiction to render those experiences. To challenge the assumption that autobiographical films or personal films are unmediated expressions that collapse solipsistically back onto themselves, my goal has been to treat the personal fictionally and philosophically, to examine larger questions of identity and mental health.

Queens at Heart presented by Jenni Olson

Queens at Heart (1967) is presented by LGBT film historian and archivist Jenni Olson who unearthed a 35mm print of this very unusual short exploitation documentary, which has been preserved by the Outfest UCLA Legacy Project. Produced in 1967, this 22-minute short introduces us to Misty, Vicky, Sonja and Simone—four courageous trans women who candidly discuss their personal lives with a lurid male interviewer who claims to have spoken to “thousands of homosexuals”. The film offers an extremely rare and poignant glimpse into pre-Stonewall queer life as it takes us to a New York City drag ball and follows the women through their daily lives. They talk about their double-lives — going out as “women at night but living as men during the day, and about how they take hormones and dream of “going for a change.”

Cops, Psychics and Comedy by Tova Mozard

In three films from 2015, 2017 and 2019 I have portrayed policemen, psychics/fortunetellers, and a comedian. These three categories of work have a unique place in the city of Los Angeles and its history, as part of the cityscape with alluring neon signs, mysterious shop windows and buzzing police helicopters always in near sight. It is also common ground that these three professions and areas have the purpose of helping and easing the hardship of people’s everyday lives; we go to a medium for advice, to the police for security and to the comedian for recognition and to find a shared sense of community. It is also occupations where the people in these professions all play a kind a certain kind of character role. They all help people to relate to reality through equal parts of fiction and truth and this becomes something to hold on to.

Non-Fiction Highlights from The Outfest UCLA Legacy Project presented by Marc Francis

This program is comprised of eight shorts from the UCLA Outfest Legacy Project collection that underscore LGBTQ struggles and victories through the years. Curatorial emphasis is placed on films that were shot in California, featuring several by porn director and local LA documentarian Pat Rocco. Todd Wiener and Brendan Lucas, two of the head archivists at the Legacy Project, will be present for Q&A after the screening.

Did You Wonder Who Fired the Gun? (2018) by Travis Wilkerson

A chance meeting in Havana with legendary Cuban film propagandist Santiago Alvarez changed the course of Travis Wilkerson’s life. He now makes films in the tradition of the “third cinema,” wedding politics to form in an indivisible manner. In 2015, Sight & Sound called Wilkerson “the political conscience of American cinema.”
Michael Renov, Maria Zalewska, and the USC School of Cinematic Arts would like to thank Dean Elizabeth Daley for her support in making Visible Evidence XXVI a reality.

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