



The Schedule at a Glance Wednesday, September 6

8.30-18.45
Registration open

9.15 – 11.00
SESSION A

Break

11.15-13.00
SESSION B

Lunch

14.45 – 15.15
Institutional Greetings

15.15 – 16.45
KEYNOTE 1 / SCREENING

Break

17.00 – 18.45
SESSION C

19.15 -20.15
WELCOME RECEPTION
&
LIMINA AWARDS

20.30 – 22.30
SCREENINGS

Wednesday, September 6
Session A/9.15-11.00

<u>A1 – Room 2</u> <u>Ethnographies</u> Chair: Joshua Malitsky, Indiana University Yu Chang-Min, National Taiwan University, “Double Demonstration: Liu Pi-Chia, TV Ethnographies, and US-sponsored Educational Documentaries” Jennifer Wild, University of Southern California, “The Visual Ecology of Avant-Garde Inquiry: The Cinematographic Enquête” Marcy Goldberg, University of Zurich, “ <i>Searching for Winnetou</i> : Humour, Counter-Ethnography and Narrative Sovereignty”	<u>A2 – Room 3</u> <u>An Opaque Transparency: Debunking the Rethorics of Virtual Reality Documentary</u> Chair: Pietro Conte, University of Milan Federica Cavaletti, University of Milan, “No Need to Fool Me’: <i>Wish You Were Here</i> Beyond Place Illusion and Transparency” Rosa Cinelli, University of Milan, “Telling the ‘Truth’ in Virtual Reality: The Case of <i>Diagnosia</i> ” Pietro Conte, University of Milan, “Faking the Truth, Staging the Real: <i>The Great Hoax</i> Between Cinema and VR” <i>Sponsored by XX MAGIS</i> <u>A3 – Room 4</u> <u>Being Water: Transcorporeality, ‘Effortless’ Sustainable Filmmaking, Liquid</u>	<u>Geography, and Documentary Ecosystems in East Asia*</u> Chair: Kiki Tianqi Yu, Queen Mary University of London Kiki Tianqi Yu, Queen Mary University of London, “‘Effortless’ Film Practice: Daoist Approach to Sustainable Filmmaking through Wuwei” Shan Tong, Communication University of China, “Practice-based Documentary Education in PRC: Alternative Training Venues Outside of The <i>State-run Schools</i> ” Zimu Zhang, The Education University of Hong Kong, “Liquid Geography and Island-Thinking: Documentaries Made from and with Hong Kong Archipelago” (online) Discussant: Luke Robinson, University of Sussex	<u>A4 – Room 5</u> <u>Film and Media Heritage I: Documenting Film Preservation, Reframing Documentary Film History (Workshop)</u> Chair: Simone Venturini, University of Udine Presenters: Elena Beltrami, Cineteca del Friuli Patrizia Cacciani, Archivio storico Istituto Luce - Cinecittà Serena Bellotti, University of Udine	<u>A5 – Room 7</u> <u>Editing: From Technique to Research Methodology*</u> Chair: Max Schleser, Swinburne University of Technology Shira Mazuz, The Hebrew University of Jerusalem, “Montage and the Materiality of Documentation in Cameraperson” Armand Yervant Tufenkian, UC San Diego, “Editing as Ecotone Formation” David Borish, Torngat Secretariat, “Moving Images, Moving Methods: Advancing Documentary Film for Qualitative Research” (online)	<u>A6 – Room 8</u> <u>Documentary Funding and Production Cultures</u> Chair: Bella Honess Roe, University of Surrey Inge Sørensen, University of Glasgow, and Nick Higgins, University of West Scotland, “Documentary Funding and Funders in the UK and North America” Amir Bashti Monfared, Norwegian University of Science and Technology and Volda University College, “Norway’s Film Funds and the Reinforcement of Social Impact Documentaries” Shilpi Gulati, Tata Institute of Social Sciences, “Indian Documentary in Neoliberal Systems of Social Change” Deenaz Raisinghani, Savitribai Phule Pune University, “Digitalisation and Documentary in India: Contemporary Insights from the Field”
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A7 – Room 15
Female Voices of
Resistance: Docusoap,
Essay Film, Videographic
Confession
Chair: Yael Levy, The
Tisch School of Film
and Television Tel-Aviv
University

Anat Zanger, The
Tisch School of Film
and Television Tel-Aviv
University, “Measures of
Distance in *Wall*”

Miri Talmon, The Tisch
School of Film and
Television Tel-Aviv
University, “Private Homes,
Collective Histories: Female
Autoethnography as
Alternative Discourse”

Yael Levy, The Tisch School
of Film and Television Tel-
Aviv University, “Textual
Feminist Resistance in *The
Real Housewives*’ Multiply-
Connected Form”

Anat Tzom Ayalon, The
Tisch School of Film
and Television Tel-Aviv
University, “Faceless
Voices of Women-Trauma
and Ethics in Recent
Documentaries”

A8 – Room Limen
Documentaries and Radical
Media Ecologies in the XXI
Century (Seminar)*
Seminar leader: Diego
Cavallotti, University of
Cagliari

Diego Cavallotti, University
of Cagliari, “A Television of
One’s Own: Documenting
the City and the Italian
Telestreet Phenomenon”

Rania Gaafar, University of
Arts, Bremen, “Speculative
Materialities and Transversal
Configurations of the
Documentary in the Post-
Oriental Middle East”
(online)

Session B/ 11.15-13.00

B1 – Room 2
Animated Documentary
Chair: Ohad Landesman,
Tel Aviv University

Renée Pastel, Boston
College, “Mismatched Voices:
Documentary Ventriloquism in
My Old School (2022)”

Anastasiia Guschina, University
of Calgary, “Animating Real
Space: Material-Based
Animated Documentary and
the Environment of History”

Marco Bellano, University
of Padua, “Animating the
Uncertainty: The Cooperation
between Science and Art in
the Representation of Atoms
and Subatomic Particles”

B2 – Room 3
Interactive Film and Media: A
Complex Ecosystem
Chair: Stefano Odorico,
Technological University of the
Shannon

Sana Akram, York
University, “Situating the
Performative Arts of Qissah
and Dastan as Immersive
Docufiction within the
Emergent Documentary
Ecologies in the 21st
Century”

Hudson Moura, Toronto
Metropolitan University,
“The Real and Unreal
Worlds of Interactivity:
Social and Environmental
Engagements”

Stefano Odorico,
Technological University of
the Shannon, “Interactive
Documentary: A Networked
Polyphonic Approach”

Lynnessa Parks, The
University of the West
Indies, “The Exclusionary
Reality of Virtual Reality
Technologies”

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B3 – Room 4
Disability and the Mind
Chair: Anu Koivunen,
University of Turku

Katherine Erskine,
Northwestern University,
“Hysteria Nostalgia”

Silvia Casini, University of
Aberdeen, “The Moving
Image as Farmakon:
Interrogating the
Neuromolecular Gaze
through Documentary”

Yu-Lun Sung, London
South Bank University,
“Embodiment of
Neurodivergent-divergent
Screen Aesthetics through
Desktop Documentary”

Tory Jeffay, Dartmouth
College, “The Dumb
Witness: Disability and the
Ecology of Evidence”

B4 – Room 5
Information, Design, and
Special in Asian State
Media

Chair: Simran Bhalla,
University of Southern
California

Hongwei Thorn Chen,
Tulane University, “In
the Shadow of Visual
Education: Eastman
Kodak Classroom Films in
Nationalist China”

Seungyeon Gabrielle Jung,
UC Irvine, “The Good, the
Poor, and the Democratic:
The Politics of ‘Good
Design’ in South Korean
Culture Films”

Simran Bhalla, University
of Southern California,
“The Planning Aesthetic:
Animating Design in Indian
State-Sponsored Films”

Cassandra Guan,
Massachusetts Institute
of Technology, “Beijing
Olympiad: First Time as
Mass Spectacle, Second
Time as Digital Ornament”

B5 – Room 7
Documentary Ecologies of
Assembly: Entanglements
of the Analogue and Digital
in Methods of Making and
Receiving

Chair: Nelson Kim,
University of Windsor

Nick Hector, University of
Windsor, “The Way Back,
an Analogue Approach
to Editing the Digital
Documentary”

Allister Gall, University of
Plymouth, “Film(in)g the
City: Pride in Place”

Nelson Kim, University of
Windsor, “Live Documentary
as Negotiating Ground for
Audience Engagement and
Documentary Truth”

B6 – Room 8
Landscapes and
Technology’s
Traces (Screening)

Chair: Simona Schneider,
University of Udine

Slow Return by Philip
Cartelli, Wagner College

B7 – Room 15
Ethics and Politics of the
Essay Film in the 21st
Century*

Chair: Laura Rascaroli,
University College Cork

Paolo Saporito, University
College Cork, “*Lost
and Beautiful* or the
(Environmental) Ethics
of the Lyric Essay Film”
(online)

Deane Williams, Monash
University, “Ghost Tropic:
Ross Gibson’s Head_
Phone_Film_Poems as
Essayistic Cultural Form”

Lourdes Monterrubio
Ibáñez, Université Paris 1,
“The Mediated Encounter
as Audiovisual Reflection
on the Ethics and Politics of
Globalization”

Institutional Greetings/ 14.45 – 15.15

Roberto Pinton, Rector of University of Udine
Linda Borean, Head of Department of Humanities and Cultural Heritage
Welcome address from Friuli-Venezia Giulia Region
Simone Venturini, FilmForum Coordinator
Michael Renov, Visible Evidence Governing Council
Cristina Formenti, Visible Evidence XXIX
Simone Dotto, FilmForum XXX

Keynote 1/Screening/ 15.15 – 16.45

Keynote 1*
Chair: Cristina Formenti,
University of Udine

Jaimie Baron, UC Berkeley,
“Documentary Evocations of
Wonder”

Room 8
Human Rights Violations
and the Possibility of
Justice (Screening)*

Chair: Ernesto Livon-
Grosman, Boston College

Not Just Your Picture by
Dror Dayan, Liverpool John
Moores University (online)

Session C/ 17.00 – 18.45

C1 – Room 2

Contemporary Nonfictions of Repair

Chair: Anne Eakin Moss, University of Chicago

Anne Eakin Moss, University of Chicago, “Who Will Be There to Rebuild it?: Ukrainian Women Documentary Filmmakers and the Cinema of Repair”

Paola Iovene, University of Chicago, “Ecologies of Rural Documentary in China and the Labor of Repair”

Chun Chun Ting, Nanyang Technological University, “Personal Documentaries and the Repairing of a Public World”

Laura Lee, Florida State University, “Images of Repair: Documenting Fukushima’s Abandoned Animals”

C2 – Room 3

Ecologies of the Ersatz Screen*

Chair: Wanda Strauven, Columbia University

Christa Blümlinger, University of Paris VIII, “Alexander Kluge’s Offscreen Memories”

Wanda Strauven, Columbia University, “Recycled (Ship) Images, Recycled (Ship) Screens” (online)

Miriam De Rosa, University of Ca’ Foscari of Venice, “Configuring the Ersatz Screen Across Documentary Practices”

Marco Bertozzi, IUAV University of Venice, “The Fall of Heroes. Staged Screens of Italian Colonialism”

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C3 – Room 4

Spectral Evidence

Chair: Kris Fallon, UC Davis

Nikolaj Lübecker, University of Oxford, “Phantom Images: Weber’s *There Will Be No More Night* (2020)”

Daniele Rugo, Brunel University, “Landscape Forensic: Sensing the Absence of Violence”

Kriss Ravetto-Biagioli, UCLA, “Ghostly Maps”

C4 – Room 5

Constructing the Real: Politics, Bolsonarism, and Audiovisual Performance in Contemporary Brazil

Chair: Esther Hamburger, University of São Paulo

Consuelo Lins, Federal University of Rio de Janeiro, “From the 2016 Coup to the 2023 Coup: The Jornal Nacional as an Archive of the Present”

Esther Hamburger, University of São Paulo, “Brasília, January 8th 2023 and the War of Images”

Fernão Pessoa Ramos, University of Campinas, “The Mise-en-scene of Bolsonarism: Difference and Repetition”

C5 – Room 7

From Circulation and Exhibition Practices to Impact Strategies*

Chair: Kristen Fuhs, Woodbury University

Bjørn Sørenssen, Norwegian University of Science and Technology, “From ‘Kulturfilm’ to ‘Dokumentarfilm’: German Documentary Festivals During the Cold War - Three Venues, Three Approaches” (online)

Pedro Noel Doreste, Michigan State University, “An Accented Seminar: Puerto Rico’s Division of Community Education at the Flaherty, 1955-1963”

Jens Eder, Film University Babelsberg Konrad Wolf, “Varieties of ‘Tactical Impact’: Options and Obstacles in Current Cultures of Documentary Production and Circulation”

Patrik Sjöberg, The University in Gävle, “AMBULANTE, A Mexican Mobile Documentary Agit-Network: Observations on Itinerary Documentary Exhibition Practices”

C6 – Room 8

Ecologies of Co-Creation/ Ecologies in Co-Creation (Workshop)

Chair: Dale Hudson, New York University Abu Dhabi

Presenters:

Helen De Michiel, California College of the Arts

Judith Aston, University of the West of England

Dale Hudson, New York University Abu Dhabi

Mandy Rose, University of the West of England

C7 – Room 15
Documentary Ethics
(Seminar)
Seminar leader: Bella
Honess Roe, University of
Surrey

C8 – Room Limen
An Augmented
Documentary App
Experience (Screening)
Chair: Luca Caminati,
Concordia University

C9 – Screening Room
Future Reconstruction of
Digital Found Footage
(Screening)
Chair: Serena Bellotti,
University of Udine

Patricia Aufderheide,
American University, “Is
Another Documentary
World Possible? A Values
Statement for Documentary
Filmmaking and Its Enemies”

AR Cité by Reisa Levine,
Dawson College

*Artifact (circa 2006): The
Archeology of Identity* by
Kirk Tougas, Independent
filmmaker

Ilona Hongisto, Norwegian
University of Science and
Technology, “The Ethics of
Documentary Fabulation”

Michael Renov, University
of Southern California,
“Beyond the Human:
Testing the Limits of
Documentary Ethics”

19.15 – 20.15

Cinema Visionario/
Welcome Reception
& Limina Awards Ceremony



20.30 – 22.30

Cinema Visionario/Screenings

Room Astra
Italian Docs: Treasures from
Italian Film Archives (1929-1961)
Niente va perduto by Francesco
Maselli (1951, 10', eng. subs.,
Archivio storico Istituto Luce)

Room Eden
Italian Docs: Treasures from
Italian Film Archives (1929-1961)
Colpi d'ariete by Liberio
Pensuti (1940, 10', eng. subs.,
Fondazione Cineteca Italiana)

*Searching for Beauty in
Student Loan Debt or at Least
the Envelopes in Which It
Comes* by Nicky Tavares,
Grinnell College (2020, 5')

Introduced by: Cecilia Spano,
Archivio storico Istituto Luce -
Cinecittà

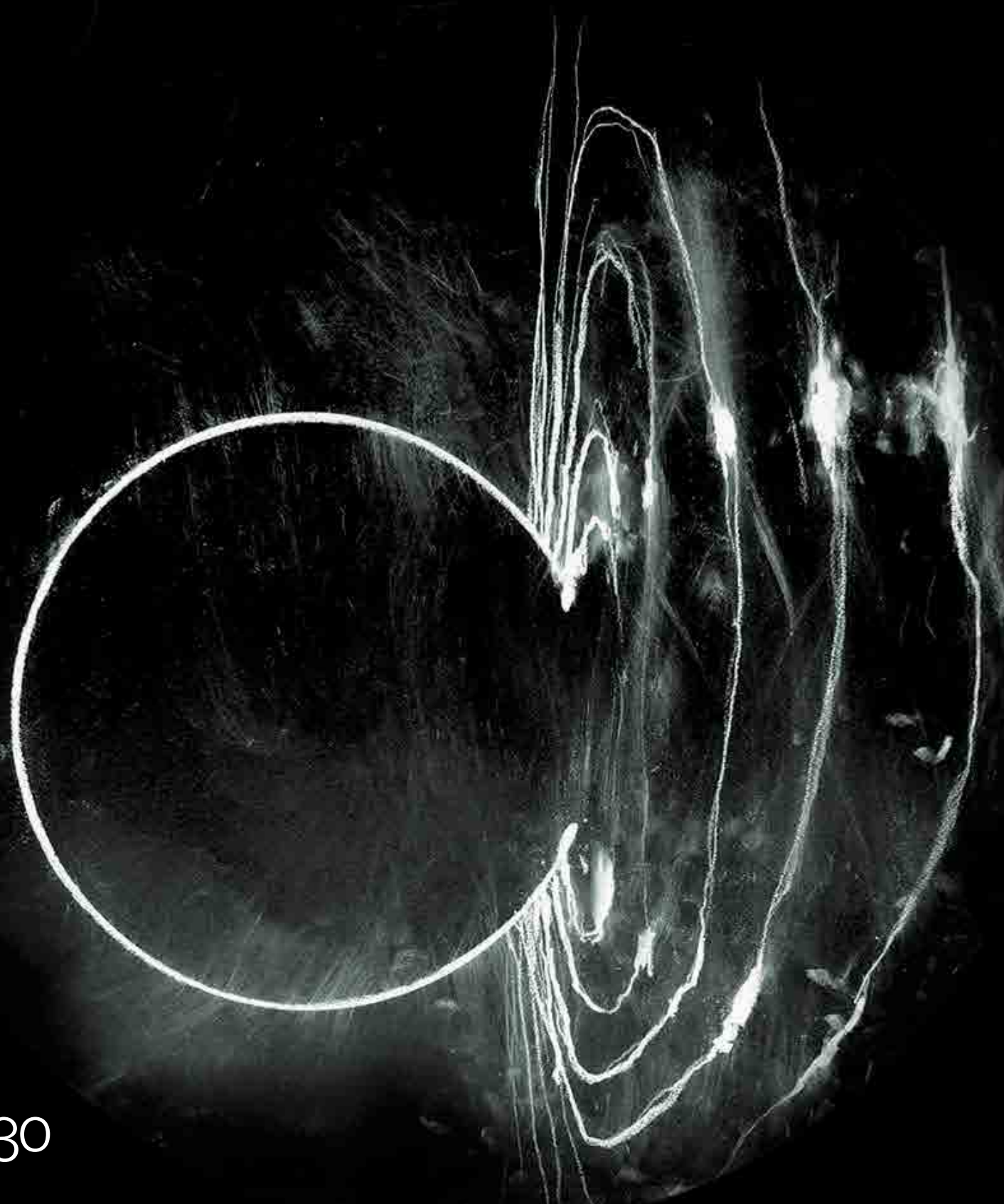
Animating Documentary
The Mechanics of Fluids
by Gala Hernández López,
Université Paris 8 (2022, 38')

Moderated by: Cristina
Formenti, University of Udine

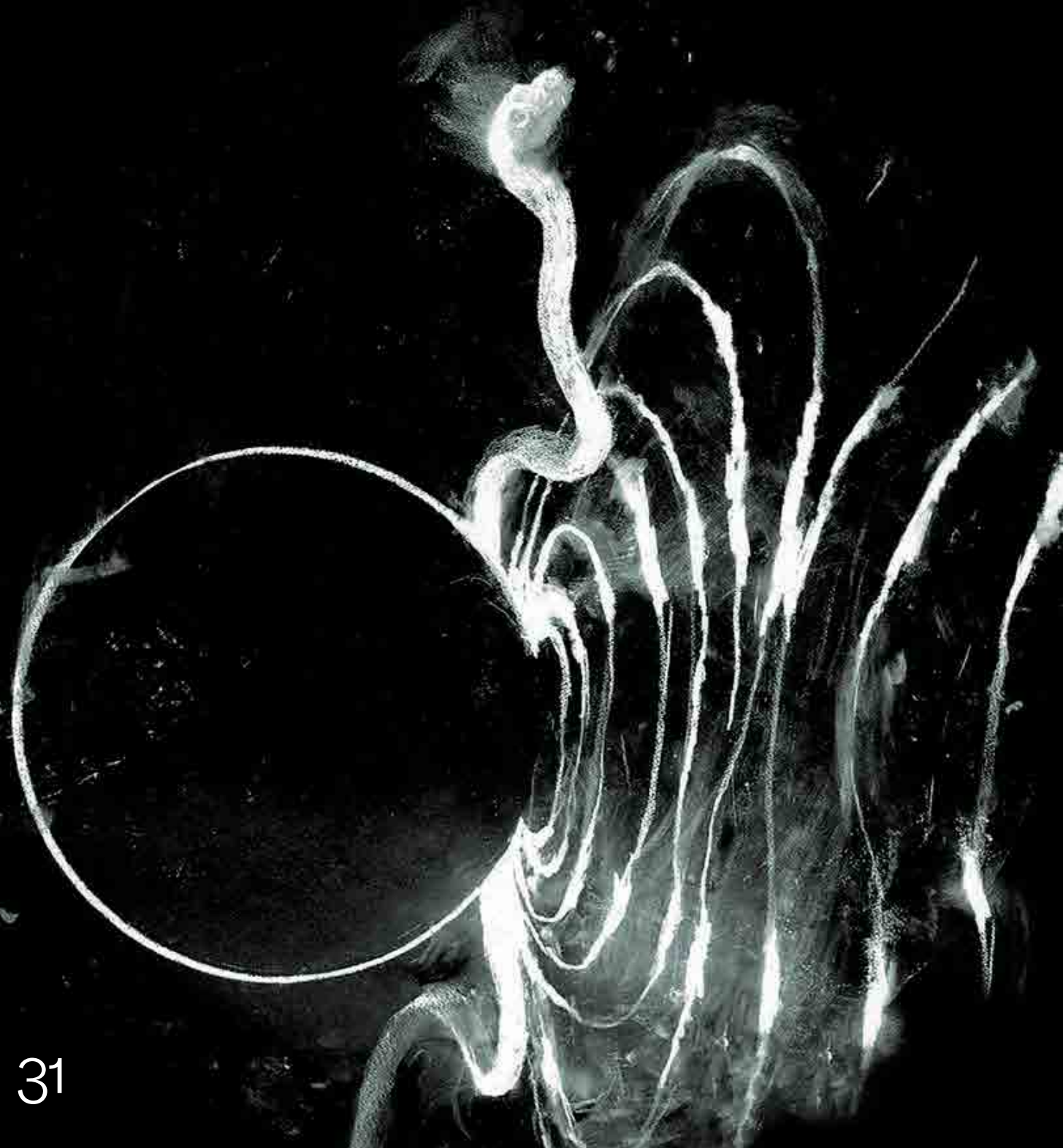
Focus on Italian
Contemporary Documentary I
Bella e perduta by Pietro
Marcello (2015, 87', eng. subs.)

On the Blue Table by Aleem
Hossain, Occidental College
(2022, 10')

Introduced by: Pietro Marcello
and Simone Dotto, University
of Udine



30



31



The Schedule at a Glance /Thursday, September 7

8.30-18.30
Registration open

9.30 – 11.15
SESSION D

Break

11.30-13.15
SESSION E

Lunch

15.00 – 16.30
KEYNOTE 2 / SCREENING

Break

16.45 – 18.30
SESSION F

20.30 -22.30
SCREENINGS

Thursday, September 7

Session D/9.30-11.15

D1 – Room 3

Forensic and Weaponized Gazes*

Chair: Laliv Melamed,
University of Groningen

Kari Andén-Papadopoulos,
Institute for Future Studies,
“The Camera as Weapon
in the Syrian Conflict:
Resituating the Liberatory
Potential of Eyewitness
Image Making in Local
Context”

Stephen Woo, Brown
University, “What Is the
Forensic Gaze?”

Anat Dan, University of
Pennsylvania, “Forensic
Ecologies of War” (online)

D2 – Room 4

The Materiality of Sound*

Chair: Simone Dotto,
University of Udine

Carolyn Birdsall, University
of Amsterdam, and Simone
Dotto, University of Udine,
“Infrastructures of the
Radio Documentary: Sound,
Intermedial Aesthetics and
Transnational Exchange
Between ‘Axis’ Powers
(1930-39)”

Allyson Rogers, McGill
University, “Sounds
of Change: Jazz and
Experimental Music at the
National Film Board of
Canada During Québec’s
Quiet Revolution”

Robert Hardcastle,
University of Canberra,
“Proposing a Model for
Identifying and Mitigating
Misinformation and
Disinformation in the
Television Documentary
Film Soundtrack” (online)

D3 – Room 5

Artificial Intelligence and the Posthumanus

Chair: Cristina Formenti,
University of Udine

Max Schleser, and Susan
Kerrigan, Swinburne
University of Technology,
“The Creative Treatment
of Actuality in Co-created
Ecologies”

Michal Šimůnek, Film and
TV School of Academy of
Performing Arts in Prague,
“Non-human Documentary
Vision: Photography,
Autonomous Apparatuses,
and Everyday Life”

Anthony McKenna,
Liverpool John Moores
University, “Posthumous
Stardom and the
Paratextual Ecologies of
Elvis Presley’s Comeback
Years”

D4 – Room 7

Documentary Theory

Chair: Michael Renov,
University of Southern
California

Silke Panse, University for the
Creative Arts, “Does Ecology
Come After Documentary,
or Is all Documentary
Ecological?”

Sonny Walbrou, Université
de Lille, “New Media/Old
Matters: Documentaries,
Capitalism and Virtual Spaces”

Carolina Urrutia Neno,
Universidad Católica de Chile,
“Realism of the Senses in the
Hybrid Work of Two Chilean
Filmmakers: Ignacio Agüero
and José Luis Torres Leiva”

Arianna Vergari, Link
Campus University, “Waste
and Rescues: Auratic
Obsolescence in the Material
Vision”

D5 – Room 8

Documenting Genocide

Chair: Maria Zalewska,
Independent scholar

Azra Rashid, University of
Sydney, “Translation and
Transnational Film”

Melis Behlil, Kadir Has
University, “Anarchival
Documentaries: Armenian
Genocide in Turkish Non-
fiction Film”

Raya Morag, The Hebrew
University, “New Forms of
Genocidal Documentaries: The
Duel and the Quiet Interview”

Mariana Cunha, University
of Westminster, “Counter-
fabulation and Co-creation:
Enchantment as Resistance
in Contemporary Latin
American Ethnofictions”

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D6 – Room 13

The Representation of Landscape and the Ecological Question in Contemporary Documentary Cinema

Chair: Benjamin Léon,
Université de Lille

Benjamin Léon, Université
de Lille, “The Landscape in
Movement, the Immobility in
Presence: Questioning the
Wilderness as a Myth in the
American West”

Raquel Schefer, LIRA,
Université Sorbonne Nouvelle,
“Landscape Figuration
and Co-representation in
Contemporary Experimental
Latin American Cinema”

Beatriz Rodovalho, Université
Sorbonne Nouvelle,
“Conjuring Land Spirits:
Spectral Territories in
Indigenous Films from Brazil”

Paula Albuquerque,
Gerrit Rietveld Academie
University of Applied
Sciences, “Anarchiving Proto-
Surveillance at Colonial Non-
Fiction Collections: An Artistic
Research of Interspecies
Stereotypes in collaboration
with Eye Film Museum”

<u>D7 – Room 15</u> <u>Public and Private Spaces</u> Chair: Efrén Cuevas, University of Navarra	<u>D8 – Room Limen</u> <u>Documentaries and Radical</u> <u>Media Ecologies in the XXI</u> <u>Century (Seminar)*</u> Seminar leader: Diego Cavallotti, University of Cagliari	<u>D9 – Screening Room</u> <u>Life During and After the</u> <u>Anthropocene (Screening)</u> Chair: Maria Ida Bernabei, University of Turin
Efrén Cuevas, and Lourdes Esqueda, University of Navarra, “Space and Place in Home Movies Reused in Spanish Documentaries”	Juan Carlos Rodríguez, Georgia Institute of Technology, “Women, Archive, Constitution: The 2019 Chilean Revolt in Patricio Guzmán’s <i>Mi país</i> <i>imaginario</i> ”	<i>From the River</i> by Paul Mulraney, Falmouth University
Vladimir Rosas-Salazar, University of Warwick, “De(con)struction of Community Life: Subverting Amateur-made Moving Images in <i>A Sinister Sect: Colonia Dignidad</i> ”	Nicole Braida, Johannes Gutenberg Universität Mainz, “Data for Co- liberation: Visualizing Femicides”	<i>Iconoplast</i> by Sara Bonaventura, Independent filmmaker
Patricia Ciccone, University of Southern California, “To Maintain or to Destroy? Mediating the Unfinished City in <i>Victoria</i> (2020)”		
Alireza Rabiei Kenari, University of Amsterdam, “Spatiality in Iranian Recent Docufictions: Spatial Criticism in <i>The Wind Will Carry Us</i> (1999), <i>Taxi Tehran</i> (2015) and <i>Radiograph of a Family</i> (2020)”		

Session E/11.30 – 13.15

<u>E1 – Room 3</u> <u>A Is for Authorship: A</u> <u>Forensic Approach to</u> <u>Authorship Questions in the</u> <u>Documentary Space*</u> Chair: Helen Littleboy, Royal Holloway University	<u>E2 – Room 4</u> <u>Expedition Content (2020)—</u> <u>Contexts and the Politics of</u> <u>Listening (Workshop)*</u> Chair: Eszter Polonyi, University of Nova Gorica	<u>E3 – Room 5</u> <u>Midcentury Ecologies of</u> <u>Nonfiction Film in Europe*</u> Chair: Alice Lovejoy, University of Minnesota
Helen Littleboy, Royal Holloway University, “Death of the Author? Industrial Production and Collaborative Agency in the BBC Series <i>Hospital</i> ”	Presenters: Eszter Polonyi, University of Nova Gorica Leimbacher Irina, California Institute of the Arts Henning Engelke, Philipps University Marburg Ilisa Barbash, Peabody Museum of Archaeology and Ethnology, Harvard University Veronika Kusumaryati, University Wisconsin- Madison (online)	Enrique Fibla, Centre de Cultura Contemporania, “When Hunger Strikes! Scarcity and Amateur Filmmaking in the Spanish Civil War” Simona Schneider, University of Udine, “Note Fotografiche and Agfa’s Italian Amateur Documentary Campaign” Andrea Mariani, University of Udine, “The Latent Sound: The Limits of Amateur Film Technology and the Material Heritage of Fascism” Alice Lovejoy, University of Minnesota, “Shortage and Abundance: Exile- Government Documentary and Francophone Colonial Africa” (online)
Stephen Connolly, University for the Creative Arts - ICI, “Authorship in Contest: A Report from the Boundaries of Creative Documentary” (online)		
Jessica Boyall, Royal Holloway University, “Feminist Networks for Collaborative Witnessing: Examining Ceddo’s Enduring Models of Radical Authorship”		

<u>E4 – Room 7</u> <u>Labor’s Process: Theory and Documentary in Changing Media Ecologies</u> Chair: Barbara Mennel, University of Florida Salomé Aguilera Skvirsky, University of Chicago, “Burying the Device” Loren Pilcher, University at Buffalo, “Enduring Visions of Labor in Jim Crow Era Government Films” Alison Walsh, University of Florida, “The Spectacle of Labor in Social Media Tutorial Videos” Barbara Mennel, University of Florida, “Making Miniatures, Documenting Scale”	<u>E5 – Room 8</u> <u>Ecocriticism, Elemental Media</u> Chair: S Topiary Landberg, UC Santa Cruz Maria Ida Bernabei, University of Turin, and Lucilla Calogero, Università Iuav di Venezia, “Floating Between Digital and Biological Ecosystems: <i>Metagoon</i> ” Brenda Longfellow, York University, “New Canadian Eco-Cinemas: Placemaking, Immersiveness and Alternate Ecologies of Relationality in <i>Lichen</i> (2019, Lisa Jackson), <i>Vulture</i> (2019, Phil Hoffman) and <i>Geographies of Solitude</i> (2022, Jacquelyn Mills)” B. Dalia Hatalova, University of Southern California, “Hot Jungle Sex: Anthropomorphism, Sexuality, and Reproduction in BBC Earth’s <i>The Mating Game</i> (2021)”	<u>E6 – Room 13</u> <u>Uses of Archival Materials*</u> Chair: Jaimie Baron, UC Berkeley Jiří Anger, National Film Archive, Czech Republic, “Quarantine the Past: Anti-Nostalgic Use of Archival Footage in Woodstock ‘99 Documentaries on Streaming Platforms” Melinda Blos-Jáni, Sapientia Hungarian University of Transylvania, “Lengthening and Freezing the Image: The Sensual Archaeologies of the Archive” Senjuti Mukherjee, University of Pittsburgh, “Anthologizing Viral Media: Creative Agents of Documentary in the Age of Democratic Erosion and the Internet” Angela English, Birmingham City University, “Soundscapes in Fragmented Archive and Documentary Film” (online)	<u>E7 – Room 15</u> <u>Migrant Documentary*</u> Chair: Ilona Hongisto, Norwegian University of Science and Technology Boris Ruzic, University of Rijeka, “Documentaries of Absence: Images that Move” Jeroen Boom, Radboud University Nijmegen, “Hiding Faces, Blurring Bodies: Disruptive Images of Displacement” (online)	Matteo Dutto, Monash University, “Decolonising Migrant Cinema: Transcultural Encounters and Indigenous Activism in the Documentaries of Fabio Cavadini” Martin Potter, Deakin University, “Memories That Make Us: Remembering as a Documentary Methodology”	<u>E8 – Screening Room</u> <u>Queer Masculinities and the Intimate Documentary (Screening)</u> Chair: Roger Hallas, Syracuse University <i>Manscaping</i> by Broderick Fox, Occidental College
<div>Keynote 2/Screening</div> <div>/15.00–16.30</div>					
<u>Rooms 3 and 4</u> <u>Keynote 2*</u> <u>Crossing the Line: Pietro Marcello’s Hybrid Cinema</u> Pietro Marcello, Independent filmmaker In dialogue with: Laura Rascaroli, University College Cork			<u>Room 8</u> <u>Belarusian Landscapes (Screening)</u> Chair: Lucía Salas, Universidad Pompeu Fabra <i>Belarusian Atlantis</i> by Victor Asliuk, Independent filmmaker		

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Session F/16.45 – 18.30

<u>F1 – Room 3</u> <u>Forms of Authorship in Collaborative Documentary*</u> Chair: Deane Williams, Monash University Silvia Angeli, University of Manchester, “From <i>Quattro strade</i> (2020) to <i>Futura</i> (2021): Alice Rohrwacher’s Collaborative Documentaries” Mikhail Zakharov, University of Warwick, “From Invisibility to Hypervisibility: Autofiction, Diffuse Authorship, and Digitality in Russian LGBTQ+ Documentaries of the 2010s” Astrid Korporaal, Kingston University, “Distributed Co-Authorship in Decolonial Filmmaking Ecologies” Alma Mileto, Sapienza University of Rome, “More Intensively Alive than Humans’: <i>Quercus 13.06</i> by Formafantasma” (online)	<u>F2 – Room 4</u> <u>Documentary’s Biopolitical Forms*</u> Chair: Benjamin Schultz-Figueroa, University of Seattle Laliv Melamed, University of Groningen, “‘It Looks like a Snake’: Sovereignty in Subterranean Terrains” Jennifer Horne, UC Santa Cruz, “Civic Mediation, the Birth Certificate, and a Documentary History” Benjamin Schultz-Figueroa, University of Seattle, “Animal Test Images: Documentary and the Limits of Biopolitical Governance” (online)	<u>F3 - Room 5</u> <u>Film and Media Heritage II: Documenting the Documentary (Workshop)</u> Chair: Jan Distelmeyer, Potsdam University of Applied Sciences and the University of Potsdam Presenters: Jan Distelmeyer, Potsdam University of Applied Sciences and the University of Potsdam Hans-Michael Bock, CineGraph - Hamburgisches Centrum für Filmforschung Gisela Tuchtenhagen, Independent filmmaker
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<u>F4 – Room 7</u> <u>Documentary and Muslim Identity*</u> Chair: Narmeen Ijaz, Indiana University Narmeen Ijaz, Indiana University, “Beyond the Veil: Muslim Women Filmmakers Using Documentary to Make Visible the Invisible” Cüneyt Çakırlar, Nottingham Trent University, “Ameliorative Homecomings: Intersectional Queerness in Parvez Sharma’s <i>A Sinner in Mecca</i> (2015)” Syeda Momina Masood, University of Pittsburgh, “Of Showgirls and Hijras: The Queer Feminist Documentary in Pakistan” (online) Khurram Sheikh, Indiana University, “Documentary Ethics and Film Festivals: The Controversy of <i>Jihad Rehab</i> (2021)”	<u>F5 – Room 8</u> <u>Non-Fiction Ecologies and the Indian State*</u> Chairs: Ankita Deb, Stanford University, and Ritika Kaushik, Goethe University Rishika Mehrishi, UC San Diego, “Of Monkeys and Migrants: The Multispecies Metropolis of Eeb Allay Ooo!” (online) Ankita Deb, Stanford University, “Medical Realism: Censorship, State, and the Sex Education Films in 1970s India” Ritika Kaushik, Goethe University - Frankfurt, “Travails of the Filmwallahs: State Sponsored Documentary and the Ecologies of Rural Distribution in India”	<u>F6 – Room 13</u> <u>Contemporary Ecologies of Compilation Film*</u> Chairs: Sonia García López, Universidad Carlos III de Madrid, and David Wood, Universidad Nacional Autónoma de México Sonia García López, Universidad Carlos III de Madrid, and David Wood, Universidad Nacional Autónoma de México, “The Compilation Machine: Past and Present Forms of Film-historical Meditation” Oksana Sarkisova, Central European University, “Life of an Agent, Revisited: Socialist Secret Police and Regimes of (In)Visibility in Eastern European Compilation Films” Jesse Lerner, Intercollegiate Media Studies at the Claremont Colleges, “Compilation Documentary and the Mexican Revolution” (online)
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<u>F7 – Room 15</u> <u>Documentary Ethics</u> <u>(Seminar)</u> Seminar leader: Bella Honess Roe, University of Surrey Bella Honess Roe, University of Surrey, “ <i>Flee</i> and the Problem of Misplaced Empathy in Animated Documentaries” Helen Hughes, University of Surrey, “The Ethics of Animation Re-use: Historical Animation and the Nuclear Debate” Slava Greenberg, University of Amsterdam, “Listening for Disembodied Crip and Trans Voices in Animated Documentary” Alex Widdowson, Queen Mary University of London, “The Collaborative Reflexive Cycle: An Animated Documentary Ethical Practice Methodology”	<u>F8 – Room Limen</u> <u>Immersivity and Gaming*</u> Chair: Kass Banning, University of Toronto Jihoon Kim, Chung-ang University, “VR’s Synthetic Vision, New Materialism, and the Nature Without Humans: Rethinking Ecological Virtual Reality Documentaries” Farah Atoui, Concordia University, “Oceanic Mediation: Countervisualizing Syrian Refugees’ Sea Crossings” (online) Juliet Brown, University College London, “Lessons Learnt During the Co-creation of a Docugame” <i>Sponsored by XX MAGIS</i>	<u>F9 – Screening Room</u> <u>Documentary and the Real</u> <u>(Workshop)</u> Chair: Stefanie Baumann, IFILNOVA/ New University of Lisbon Presenters: Stefanie Baumann, IFILNOVA/ New University of Lisbon Joshua Malitsky, Indiana University Marie Voignier, École des Arts Décoratifs Paris Giovanbattista Tusa, IFILNOVA/ New University of Lisbon
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20.30 – 22.30

Cinema Visionario

/Screenings

<u>Room Astra</u> <u>Italian Docs: Treasures from</u> <u>Italian Film Archives (1929-</u> <u>1961)</u> <i>Sette canne, un vestito</i> by Michelangelo Antonioni (1948, 10', eng. subs., Cineteca del Friuli) Introduced by: Elena Beltrami, Cineteca del Friuli <u>A First-person Perspective</u> <u>on Disability</u> <i>Eat Your Catfish</i> by Adam Isenberg, Independent filmmaker (2021, 74') Moderated by: Helen Hughes, University of Surrey	<u>Room Eden</u> <u>Preserving Italian Film</u> <u>Heritage</u> <i>Roberto Taroni – Luisa Cividin: Experimental and Expanded Cinema Film Collection</i> by Roberto Taroni, Luisa Cividin (1977-1982, 58', eng. subs) Introduced by: Roberto Taroni, Luisa Cividin and Giulia Govi Cavani, Jennifer Malvezzi, University of Parma <i>La battaglia dall'Astico al Piave</i> (1918, 58', eng. subs, University of Udine) Introduced by: Serena Bellotti and Simone Venturini, University of Udine
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The Schedule at a Glance /Friday, September 8

8.30-18.30
Registration open

9.30 – 11.15
SESSION G

Break

11.30-13.15
SESSION H

Lunch

15.00 – 16.30
VISIBLE EVIDENCE BUSINESS MEETING
/ SCREENINGS

Break

16.45 – 18.30
SESSION I

20.30 -22.00
SCREENINGS





Friday, September 8

Session G/9.30 – 11.15

G1 – Room 3

The Environmental
Documentary and Its
Possible Shapes*

Chair: Janet Walker, UC
Santa Barbara

Muriel Tinel-Temple,
University of Roehampton,
“Jacques Perconte as
Documentarist: Aesthetic
and Ethical Explorations of
a Territory”

Simon Troon, Monash
University, “Mediating
an Australian Athlete’s
Environmentalism Through
Documentary” (online)

Daniel Mann, Queen Mary
University of London,
“Desert Screens: Cinema,
War and Hyper Arid Land”

G2 – Room 4

Decentering Human
Agency in Contemporary
Eco Cinema

Chair: Bori Máté, University
of Applied Arts Vienna

Markus Maicher, University
of Applied Arts Vienna,
“Lo-Fi, High-Contrast.
Hand-made Film Ecologies
and the Material Body of
Analog Film”

Bori Máté, University of
Applied Arts Vienna, “A
Mapping of Interference
and the Possibilities of
Capturing Ecological
Trauma in Malena Szlam’s
Altiplano (2018)”

Gabriele Jutz, University
of Applied Arts Vienna,
“Bodily Sounds in
Ecopoetic Cinema”

G3 – Room 5

Useful Cinema and Energy
Infrastructures*

Chair: Ritika Kaushik,
Goethe University -
Frankfurt

Mats Björkin, University of
Gothenburg, “The Lure of
Unmade Non-fiction Films”

Paolo Villa, University
of Pavia-Cremona, “The
‘Rhetoric of the Dam’.
Modernising Mountain
Landscapes in Italian Post-
war Documentaries”

Belinda Smaill, Monash
University, “The
Documentary Image and
Australia’s 20th Century
Energy Imaginary” (online)

<p><u>G4 – Room 8</u> <u>Forms of Fabrication in the Post-Truth Age*</u> Chair: Kristen Fuhs, Woodbury University</p>	<p><u>G5 – Room 13</u> <u>Issues in Collaborative Documentary</u> Chair: Vinicius Navarro, Emerson College</p>	<p><u>G6 – Room 15</u> <u>Documentary and Visual Arts</u> Chair: Elena Caoduro, Queen’s University Belfast</p>	<p><u>G7 – Room Limen</u> <u>Documentary and the Amateur Media Swarming (Seminar)*</u> Seminar leader: Andrea Mariani, University of Udine</p>	<p>Charles Tepperman, University of Calgary, “Amateur Movie Club as Swarm” (online)</p>	<p><u>G8 – Screening Room</u> <u>Female Co-creation and Beyond (Screening)*</u> Chair: Michael Renov, University of Southern California</p>
<p>Dominic Lees, University of Reading, “Deepfakes and Documentaries: Images of Deception in the Representation of the Real”</p>	<p>Cole Nelson, Indiana University, “Resisting Postcolonial Melancholia: Anticolonial Historicism in the Films of the Victor Jara Collective”</p>	<p>Jayson Lantz, University of Southern California, “Late Modern Eye-Lines, or the Documentary Book-Objects of Paul Strand and Chris Marker”</p>	<p>Annamaria Motrescu-Mayes, University of Cambridge, “Synthetic Selfies: The Re-circulation of Amateur media as Certified Documentaries”</p>	<p>Tze-lan Deborah Sang, Michigan State University, “Chinese Vloggers’ Documentaries on Global Social Media”</p>	<p><i>Rua Dos Anjos (Rising Sun Blues)</i> by Renata Ferraz, Universidade da Beira Interior and Universidade de Lisboa (online)</p>
<p>Marcus Gale, Independent scholar and filmmaker, “An Ecosystem of Fabrications: Reframing the Mockumentary”</p>	<p>Thomas Weber, Universität Hamburg, “Transformative Documentary Research in Teaching”</p>	<p>Sergio De Lucidibus, Yale University, “Modern Wanderers: The Scale of Francesco Pasinetti’s Iconography”</p>			
<p>Kris Fallon, UC Davis, “Faith in Fakes: BeReal and the Post-Truth Backlash”</p>	<p>Vinicius Navarro, Emerson College, “In the Company of Strangers: Globality, Co-existence, and Documentary Ecologies”</p>	<p>Dorothy Barenscoff, Kwantlen Polytechnic University, “Breaking the Fourth Wall: Exposing the Business of Contemporary Art in Documentary Film”</p>			
<p>Paola Voci, University of Otago, “A Postdigital Approach to Documentary Filmmaking: The Ethical Frame in Chinese Documentary” (online)</p>		<p>Elena Caoduro, Queen’s University Belfast, “The Ecology of Fashion Documentaries: Celebratory, Critical and Iconic”</p>	<p><u>H1 – Room 3</u> <u>Documentary and Feminist Activism*</u> Chair: Boel Ulfsdotter, University of Gothenburg</p>	<p>Dagmara Rode, University of Lodz, “‘We Share Stories. These Stories Are Ours and Common’. Non-fiction Videos in Digital Feminist Activism”</p>	<p>A Participatory Artist Approach to Women’s Homelessness”</p>
			<p>Boel Ulfsdotter, University of Gothenburg, “The Hybrid Activism of Nahid Persson’s Feminist Documentaries”</p>	<p>Marta Fiolić, NOVA University of Lisbon, “We Were ... and Now We ARE”:</p>	<p>Tania Ahmadi, Columbia University, “A Quiet Revolution: Iranian Women Through a Docu-Cinematic Lens” (online)</p>
		<p><i>Sponsored by XX MAGIS</i></p>			

Session H/11.30 – 13.15

<u>H2 – Room 4</u> <u>Non-human and Post-human Ecologies*</u> Chair: Alisa Lebow, University of Sussex	<u>H3 – Room 5</u> <u>Ecological Perspectives and the Communal*</u> Chair: Paola Iovene, University of Chicago	<u>H4 – Room 8</u> <u>Risible Evidence (Workshop)</u> Chair: Leshu Torchin, University of St. Andrews	<u>H5 – Room 13</u> <u>On the Politics and Ethics of North-South Archival Cooperation: Three Case Studies</u> Chair: Erica Carter, King's College London	Vinzenz Hediger, Goethe University, "Passive Injustice, Mistrust and Documentary"	Chris Cagle, Temple University, "Where Are They Now? The Afterlives of Documentary Characters"
Christopher Pavsek, Simon Fraser University, "What We Come to See and Hear in Joshua Bonnetta's <i>The Two Sights/An Dà Shealladh</i> (2020)" (online)	Abby Corbett, University of Southern California, "We Were Born in the Middle of the 'Ecology': Hybrid Modes of Representation and Cosmocentrism in <i>The Last Forest</i> (2021)"	Presenters: Leshu Torchin, University of St. Andrews Ohad Landesman, Tel Aviv University	Nikolaus Perneczky, Queen Mary University of London, "Moving Image Restitution: Some Lessons from Australia"	Ranjani Mazumdar, Jawaharlal Nehru University, "The Emergency and Its Media Afterlife"	Christie Milliken, Brock University, "Affect and Abstraction: Harnessing the Politics of Viewing and Caring in Ai Weiwei's Migration Trilogy"
Toby Ashworth, University of Cambridge, "Volcanic Intimacy and Archival Matter(s) in Werner Herzog's <i>The Fire Within</i> and Sara Dosa's <i>Fire of Love</i> "	Philippa Lovatt, University of St Andrews, "Of 'Spaces In-between': Experimental Film Practices, Community Organising, and Hanoi DocLab" (online)	Cristina Formenti, University of Udine Patrick Smith, University of Warwick	Erica Carter, King's College London, "Hussein Shariffe: Unfinished Films, Circulating Archives"	Pallavi Paul, Martin Gropius Bau and the Wissenschaftskolleg, "Mediatized Contagion: Some Propositions on Pandemic Media"	Nora Alter, Temple University, "Into the Gallery: Documentary's New Space"
Eric Coombs Esmail, and Emilie Upczak, University of Colorado Boulder, " <i>Leo Sacer (Working Title): Documentary Approaches to Ecological Violence</i> "	Michael Holly, University of Sussex, "Documentary as Existential Process: On the Regenerative Aesthetic of Kiri Dalena's <i>Pila</i> (2022)"	Marc Francis, Loyola Marymount Philip Cartelli, Wagner College	Jessica Gordon-Burroughs, University of Edinburgh, "Nicolás Guillén Landrián's <i>Inside Downtown</i> (2001): Recovering Diasporic Video Archives"	Veena Hariharan, Jawaharlal Nehru University/Goethe University, "Documenting Hate: Mobile Witnessing and Vigilante Publics"	<u>H8 – Screening Room</u> <u>Memory and Value of Life (Screening)</u> Chair: Silvia Zoppis, University of Udine
	Gert Jan Harkema, University of Amsterdam, "Neighborhood Films and Localized Ecologies of Precarity in Dutch Documentary"		<u>H6 – Room 14</u> <u>Ecologies of the Real: Witnessing, Memory, Knowledge and Publics</u> Chair: Veena Hariharan, Jawaharlal Nehru University/Goethe University	<u>H7 – Room 15</u> <u>Documentary Reception: Audiences and Institutions from the Popular Doc to the Art World</u> Chair: Chris Cagle, Temple University	<i>From the Frontline</i> by Shreepali Patel, University of the Arts, London, and Marques Hardin, Anglia Ruskin University
				Kristen Fuhs, Woodbury University, "Popular Documentary and the Labor of Stardom"	<i>Sponsored by XX MAGIS</i>

Visible Evidence Business Meeting

/Screenings/ 15.00–16.30

<u>Room 3</u> Visible Evidence Business Meeting	<u>Room 4</u> In the Archive (Screening) Chair: Ohad Landesman, Tel Aviv University <i>The Shadow Line</i> by Claudy Op den Kamp, Bournemouth University	<u>Room 8</u> Poetics of Relation and Ecology (Screening) Chair: Maria Ida Bernabei, University of Turin <i>Accession</i> by Armand Yervant Tufenkian (and Tamer Hany Hassan), UC San Diego
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Session I/16.45 – 18.30

<u>I1 – Room 3</u> <u>Female Documentary Filmmakers</u> Chair: Barbara Evans, York University Barbara Evans, York University, “Innovating and Experimenting: The Work of Early Women Documentary Filmmakers”	Lizzie Thynne, University of Sussex, “Reimagining British Documentary History: Structures of Feeling in Women’s Non-fiction Film, 1930–1950” Corina Copp, University of Southern California, “Vertical Comradeship Across the Feminist Collective Documentary”	Marco Meneghin, Concordia University, “Marta Rodríguez in Paris: Politicizing Collaborative Approaches to Visual Ethnography” <i>Sponsored by XX MAGIS</i>
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<u>I2 – Room 4</u> <u>The Poetics of Incommensurability: Environmental Documentary and More-than-human Entanglements*</u> Chair: S Topiary Landberg, UC Santa Cruz James Leo Cahill, University of Toronto, “Stray Exposures (Without Measure)” Isabelle Carbonell, The American University of Paris, “Expanded Close-ups: Monsters and Endoscopes” S Topiary Landberg, UC Santa Cruz, “Shifting the ‘I’/Eye: All that Breathes, Geographies of Solitude and Nuisance Bear” Elizabeth Miller, Concordia University, “En Vollant (In Flight)” (online)	<u>I3 – Room 5</u> <u>Chinese Documentary: The Ecological as Subject and Method</u> Chair: Ying Qian, Columbia University, and Yiman Wang, UC Santa Cruz Ying Qian, Columbia University, “Instructional Organisms: Early Socialist Science Education Film and Environmental Media in China” Yiman Wang, UC Santa Cruz, “River Stories: The Ecology of Television Documentary in the Post-Mao Decade” Jia Tan, The Chinese University of Hong Kong, “The Submerged Seeing and Hearing: Eco-documentary and Underwater Filmmaking in Hong Kong” Margaret Hillenbrand, University of Oxford, “Digital Documentaries, Making Memory, and Solitary Spectatorship”	<u>I4 – Room 8</u> <u>Filming the Enemy? Political Antagonism in Documentary Film*</u> Chair: Christine Moderbacher, Max Planck Institute for Social Anthropology Halle, and Michael Karrer, Martin-Luther-Universität Halle-Wittenberg Eva van Roekel, Vrije Universiteit Amsterdam, “ <i>Falling</i> : An Essay Film about Collaborative Filmmaking with Perpetrators in Argentina” Michael Karrer, Martin-Luther-Universität Halle-Wittenberg, “Mocking the Dictator: Images of Pinochet in Left-Wing Documentary Films” Marcelo Pedroso Holanda de Jesus, Independent scholar, “Filming the Police: Possibilities of Agonistic Relations in Documentary Filmmaking” (online)
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Simon Brückner, Independent scholar, “Observational Documentary Film in the Field of Tension Between Cognition, Experience and Moral Valuation”	<u>I6 – Room 14</u> <u>Shifts of the Eye.</u> <u>Confronting the Taroni-</u> <u>Cividin Archive 1977-1984</u> <u>(Workshop)</u> Chair: Flora Pitrolo, Birbeck University Presenters: Roberto Taroni, Independent filmmaker Jennifer Malvezzi, University of Parma Giulia Govi Cavani, University of Parma Simone Venturini, University of Udine	<u>I7 – Room 15</u> <u>Documentary Ethics</u> <u>(Seminar)</u> Seminar leader: Bella Honess Roe, University of Surrey Johanna Laub, Goethe University, “An Animated Archive: Ana Vaz’s <i>Apiyemiyekî</i> (2019) and the (Non-)Representation of Colonial Violence” Sanghita Sen, Northumbria University, “Working with Counter- archives: Challenges for Documentary Ethics” Ludovica Fales, University College London, “The Collaborative Process of Making <i>Lala</i> between Participatory Writing and Documentary Performative Workshops”	<u>I8 – Room Limen</u> <u>Drilling, Mining, Shooting...</u> <u>and Conquering: Locating</u> <u>Useful Documentary Cinema</u> <u>within Global Economies and</u> <u>Ecologies of Extraction*</u> Chair: Simone Dotto, University of Udine Harifa Siregar, Georgia State University, “ <i>Goodyear’s</i> <i>Conquering the Jungle</i> (1920): Indonesia, Rubber, and Modern Techniques” (online)	Emma Sandon, Birbeck University, “Mining the Film Archive. South Africa’s Mining Industry and Film Production” Nariman Massoumi, University of Bristol, “Out of the Ashes: Oil Well Fires and the Emergence of Poetic Documentary in Iran”	<u>I9 – Screening Room</u> <u>Boarders (Screening)*</u> Chair: Matteo Citrini, University of Udine <i>A Field Guide to Coastal</i> <i>Fortifications</i> by Tijana Petrovic, Independent filmmaker <i>I Dream of Vietnam</i> by Jiayu Yang, Temple University (online)
<u>I5 – Room 13</u> <u>A Culture of Reality:</u> <u>Roberto Rossellini’s</u> <u>Documentaries (1957–1977)</u> Chair: Francesco Pitassio, University of Udine Luca Caminati, Concordia University, “Rossellini’s Dams Films” Margherita Moro, University of Udine, “Describing Science: A New Chapter in the Unfinished Project made by Roberto Rossellini in Houston” Michael Cramer, Sarah Lawrence College, “Rossellini at the Centre Pompidou”	<div> <div>20.30 – 22.30</div> <div>Cinema Visionario</div> <div>/Screenings</div> </div>				
			<u>Room Astra</u> <u>Italian Docs: Treasures from</u> <u>Italian Film Archives (1929-</u> <u>1961)</u> <i>I dimenticati</i> by Vittorio De Seta (1959, 18’, eng. subs., Fondazione Cineteca di Bologna)	Introduced by: Michelangelo Frammartino and Maria Ida Bernabei, University of Turin	<u>Documenting Sexuality in</u> <u>Rural Portugal</u> <i>A Pleasure, Comrades!</i> by José Filipe Costa, IADE - Universidade Europeia
			<u>Focus on Italian</u> <u>Contemporary Documentary II</u> <i>Il buco</i> by Michelangelo Frammartino (2021, 93’, eng. subs.)	<u>Room Eden</u> <u>Italian Docs: Treasures from</u> <u>Italian Film Archives (1929-</u> <u>1961)</u> <i>La canta delle marane</i> by Cecilia Mangini (1961, 15’, eng. subs., Fondazione Cineteca di Bologna)	Moderated by: Efrén Cuevas, University of Navarra



The Schedule at a Glance /Saturday, September 9

8.30-18.30
Registration open

9.30 – 11.15
SESSION J

Break

11.30-13.15
SESSION K

Lunch

15.00 – 16.30
KEYNOTE 3 / SCREENING

Break

16.45 – 18.30
SESSION L

18:30-19:15
Champagne Reception

20.30 -22.00
SCREENINGS



Saturday, September 9

Session J/9.30 – 11.15

J1 – Room 3

Radical Documentary

Chair: Ryan Watson,
Misericordia University

Ryan Watson, Misericordia
University, “Radical Civic
Media: Equipe Media,
Western Sahara and Global
Documentary Ecologies”

Eli Boonin-Vail, University
of Pittsburgh, “That’s What
America Means’: Prison”
– *Teach Our Children*
(1972) as Proto-Abolitionist
Geography”

Christian Rossipal,
New York University,
“Transatlantic Crossings:
Madubuko Diakité and
Black Radical Documentary”

J2 – Room 4

Docudrama and Semi- documentary

Chair: Linnea Hussein, New
York University

Nilo Couret, University
of Michigan, “Towards a
Mannerist Documentary:
Description and
Incommensurability in
Laura Huertas Millán’s
Ethnographic Fictions”

Linnea Hussein, New
York University, “The
Documentary Intermezzo:
Drama, Reenactments, and
Scenes of Nonfiction in
Between”

Ella Klik, Bar-Ilan University,
“Watching Cosmic Futures:
NASA, Documentation, and
Space Exploration”

J3 – Room 5

Documenting Trauma

Chair: Teisi Ligi, Tallinn
University

Kamilla Simor, Sapientia
Hungarian University of
Transylvania and University
of Pecs, “To Forget and (Re)
remember: Representing
War Trauma in Performative
Documentaries”

Beja Margitházi, Eötvös
Loránd University,
“‘Traumatomic’
Ecomaterialities.
Performing Radioactivity in
Experimental Documents of
Chernobyl”

Allison Ross, Loyola
Marymount University,
“Sarah Polley: Truth and/as
Imagination”

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<u>J4 – Room 6</u> <u>Overlapping Generations, Technologies, and Struggles*</u> Chair: Jason Fox, New York University Stefan Tarnowski, University of Cambridge, “Bidayyat: Reconstructing the Problem” Kareem Estefan, University of Cambridge, “Virtual Returns to Palestine: Overlapping Generations and Palimpsestic Media” Nadine Fattaleh, New York University, “Omar Amiralay, From One Generation to Another” (online)	<u>J5 – Room 8</u> <u>Reassessing Iconic Documentaries</u> Chair: Ivelise Perniola, Roma Tre University Chris Wahl, Film University Babelsberg KONRAD WOLF, “Eco-Systems of a Nazi Documentary: The Dynamics in, of, and Around Riefenstahl’s <i>Triumph of the Will</i> ” Carmelo Marabello, IUAV, “Comment vis tu? <i>Cronique d’une été</i> as Autoethnography Trough Film” Roger Hallas, Syracuse University, “The Afterlives of <i>Paris Is Burning</i> ” Alina Predescu, UC Berkeley, “The Ethics of the Senses: Gleaning as Undoing Waste in Agnès Varda’s <i>The Gleaners and I</i> ”	<u>J6 – Room 10</u> <u>Documenting the Night</u> Chair: Alanna Thain, McGill University Selmin Kara, OCAD University, “Contemporary Documentary’s Nocturnal Ecologies” Eleonora Diamanti, John Cabot University, “Documenting the Night in Cuba: Between Sensory Audiovisual Ethnography and Non-fiction Cinema” William Straw, McGill University, “The ‘Cinematic Nocturne’ as Scene of Struggle” Alanna Thain, McGill University, “Loop, Echo, Return: Documenting the Cinesonic Night of Outdoor Cinema”	<u>J7 – Room 13</u> <u>Displacement*</u> Chair: Agnieszka Piotrowska, Manchester School of Art Agnieszka Piotrowska, Manchester School of Art, “The Ethics of Collaboration: The Case Study of <i>Wash</i> (2022)” Patrícia Nogueira, University of Beira Interior, “Transgressive Images in Autobiographical Documentary: Tila Chitunda’s Films on the Black Atlantic Route” Shahrzad Ghobadlou, Arizona State University, “Exile and Underground Documentaries: The Art of Documenting Systemic Gender Suppression” (online)	<u>J8 – Room Limen</u> <u>Documentary and the Amateur Media Swarming (Seminar)*</u> Seminar leader: Andrea Mariani, University of Udine Alyssa Grossman, University of Liverpool, “Home Movies Forgotten, Recollected and Transformed” Tim van der Heijden, Open University in the Netherlands, “Understanding through Experimentation: Re-enacting a 16mm Home Movie” (online) Ciara Chambers, University College Cork, “Conflict and Creative Reuse: The Return of Northern Ireland’s Amateur Chroniclers” (online) Ming Yu-Lee, Shih Hsin University, “Mr. Bean versus Carson Clay: The Use of Amateur Film Footage in Feature Film”	<u>J9 – Screening Room</u> <u>Bodies and Gender (Screening)</u> Chair: Margherita Moro, University of Udine <i>My Body Is a Place, Just Like Any Other</i> by Petra Totten, University of Toronto <i>Fragile and You Can See the Sun in Late December</i> by Sasha Waters, Virginia Commonwealth University
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Session K/11.30 – 13.15

K1 – Room 3

Emile De Antonio - Radical Thinking: Activism, Archive and the Voice*

Chair: Nikolaj Lubecker, University of Oxford

Stella Bruzzi, University College London, “The Power of Actuality: De Antonio’s Political Use of Archive Footage”

Randolph Lewis, University of Texas, “Unofficial Versions: From Rush to Judgment to ‘Truther Docs’” (online)

Abi Weaver, University of Surrey, “The Voice and Politics in De Antonio’s Interview Films”

K2 – Room 4

Japanese Transnational Ecologies and Docufiction*

Chair: Julia Alekseyeva, University of Pennsylvania

Jennifer Coates, University of Sheffield, “From Docufiction to Ethnofiction: Screening Lived Experiences in Contemporary Japanese Cinema”

Paride Stortini, University of Tokyo, “Across Borders, Media, and Genres: The 1980s Japanese Documentary *The Silk Road*”

Takuya Tsunoda, Columbia University, “Hani Susumu and Genealogies of Global Vérité” (online)

Julia Alekseyeva, University of Pennsylvania, “Matsumoto Toshio and the Global Anti-fascist Avant-garde”

K3 – Room 5

Decolonizing Documentary*

Chair: Mats Björkin, University of Gothenburg

Lee Douglas, Goldsmiths University of London, “Memory, Ecology, and Amateur Film: (Counter) Archives and the Everyday in Portuguese Film Archives”

Lara Bulger, Queen’s University, “One Step Forward, Two Steps Sideways: The Veneer of Progress at the National Film Board of Canada” (online)

Maggie Roberts, University of Southern California, “Decolonizing the Image Through Slowness: Contemporary Sketches of the Nonfictional Avant-Garde”

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K4 – Room 6

Documentary and Collective Memory

Chair: Agnieszka Piotrowska, Manchester School of Art

Anu Koivunen, University of Turku, “Persistent Ecologies: Historical Documentaries in Public Service Media”

Xinran Liu, City University of Hong Kong, “Representing Hong Kong Women’s Oral History in an Intimate Public Sphere Through Interactive Docufiction”

Ron Ma, University of Amsterdam, “The Making of the People: Hong Kong Documentaries and the Articulation of Political Collectivity”

Pratāp Rughani, University of the Arts London, “Creating Impossible Conversations: Towards ‘Restorative Narrative’”

K5 – Room 8

Disability Ecologies Between Documentary and Fantasy*

Chair: Helen Hughes, University of Surrey

Phoebe Hart, Queensland University of Technology, “Docu-mania: The Impact of Contemporary Disability Docu-Practices”

Robert Stock, Humboldt University Berlin, “Documentary Fictions and Blind Lived Experiences”

Fareed Ben-Youssef, Texas Tech University, “Seeing the Disabled Cowboy: Fraught Fusions of Genre and Documentary in Chloé Zhao’s *The Rider*”

Veronica Wain, University of the Sunshine Coast and Griffith University Film School, “Bus Stop Films: Intellectual Disability and the Acquisition of Filmmaking Skills in the Twenty-first Century” (online)

K6 – Room 10

Documentary Festival Ecosystems: Perspectives from Ibero-america*

Chair: Aida Vallejo, University of the Basque Country

Juliana Muylaert, Federal Fluminense University, “Exploring Ethnographic and Documentary Film Festival Circuits in Brazil” (online)

María Paz Peirano, Universidad de Chile, “Documentary Film Audiences and Audience Formation at Film Festivals: The Case of FIDOCs”

Sebastián González Itier, Universidad de Los Andes, “Rethinking Documentary Borders from the Film Festival Program Perspective: Hybridity and Docufiction at FICValdivia”

Aida Vallejo, University of the Basque Country, “Documentary Festivals in Iberoamerica: A Digital Humanities Approach”

K7 – Room 13
Migrant Documentary
(Screening)*

Chair: Joshua Malitsky,
Indiana University

The Seed of Love es Paz
by David Villalvazo, Temple
University (online)

If Not Now by Jill Daniels,
University of East London
(online)

K8 – Room Limen
The Preoccupations of
Documentary Mediation

Chair: Bhaskar Sarkar, UC
Santa Barbara

Jeff Scheible, King’s
College London, “The
Unlikely Politics and
Elemental Aesthetics of
Table Tennis Today (1929)”

Bishnupriya Ghosh, UC
Santa Barbara, “Wonder
Drug Wars in Epidemic
Documentary”

Joshua Neves, Concordia
University, “Memory Care:
Documenting the Opioid
Crisis”

Bhaskar Sarkar,
UC Santa Barbara,
“Documentary Reparation,
or the Persistence of the
Cinematic”

K9 – Screening Room
Forms of Conservation
in an (Un)natural World
(Screening)*

Chair: Lucía Salas,
Universidad Pompeu Fabra

A Common Sequence by
Mike Gibisser, University
of Wisconsin-Milwaukee
(and Mary Helena Clark,
Independent filmmaker)
(online)

Keynote 3
/Screening/15.00–16.30

Rooms 3 and 4
Keynote 3*
Dwelling on the Edge of
Visible Knowledge

Michelangelo Frammartino,
Independent filmmaker,
and Giovanna Giuliani,
Screenwriter

In dialogue with: Barbara
Grespi, University of Milan

Room 8
Participatory Democracy,
Participatory Media
(Screening)

Chair: Ohad Landesman, Tel
Aviv University

Between the Sun and the
Sidewalk by Helen De Michiel,
California College of the Arts

Session L/16.45–18.30

L1 – Room 3
World Documentary
Distribution/Exhibition/
Production as Communist
International Ecosystem*

Chair: Jane Gaines, Columbia
University

Jane Gaines, Columbia
University, “The Ecology
of Communist Agit-Prop
International Distribution”

Monica Dall’Asta, University
of Bologna, “When Kinokism

met Mezhrabpomfil’m: Mikhail
Kaufman’s *In Spring* (1929)”

Ainamar Clariana-Rodagut,
Universitat Oberta de
Catalunya, “Women Mediators
in the Iberoamerican
Circulation of Battleship
Potemkin”

Thomas Tode, Independent
scholar, “The Film Distribution
of The Battleship Potemkin in
Germany – An Epic” (online)

L2 – Room 4
The Undoing and
Remaking of the World: NZ
Documentary and a Feminist
Ethics of Care

Chair: Annie Goldson,
University of Auckland

Bernadette Luciano,
University of Auckland,
“Queering the New Zealand
Screen: The Cases of *The*
Topp Twins: Untouchable Girls
(Pooley, 2009) and *Georgie*
Girl (Goldson, 2002) and an
Ethics of Care”

Annie Goldson, University of Auckland, “Duty to Care’: The Making of Refuge”	<u>L4 – Room 6</u> <u>Documenting Environmental Violence*</u> Chair: Lakshmi Padmanabhan, Northwestern University	<u>L5 – Room 8</u> <u>Operational Images and Poisoned Landscapes (Screening)</u> Chair: Francesco Pitassio, University of Udine
Gwen Isaac, Massey University, “Women in the Wild”	Lakshmi Padmanabhan, Northwestern University, “Atmospheric Violence: Slow Cinema and Ecological catastrophe in <i>All That Breathes</i> ”	<i>Materia Oscura</i> by Massimo D’Anolfi and Martina Parenti
<u>L3 – Room 5</u> <u>Image Infrastructures: Technical Objects and Networks as Documentary Ecologies</u> Chair: Trond Lundemo, Stockholm University	Thomas Pringle, University of Southern California, “Streaming Capital: Use, Misuse, and Value-Form in YouTube’s Trophic Cascade”	Introduction by: Francesco Pitassio, University of Udine, and Sophia Gräfe, Humboldt-Universität zu Berlin
Trond Lundemo, Stockholm University, “Updating Our Panoramas? Mapping Spaces through Multiple Agent Media Networks”	Sasha Crawford-Holland, University of Chicago, “Harm and Repair in Environmental Forensics” (online)	<u>L6 – Room 10</u> <u>The Documentary and Its Archives*</u> Chair: Efrén Cuevas, Universidad de Navarra
Leo Hansson Nilson, Stockholm University, “Documenting Logistics: The Socio-Technical Milieux of Algorithmic Images”	Michael Metzger, Northwestern University, “Giving Voice to Matter: Inscriptions of Violence in New Materialist Cinema”	Dagmar Brunow, Linnaeus University, “Towards Archival Sustainability: Mapping Urgent Threats to Audiovisual Heritage”
Sebastian Rozenberg, Linköping University, “Visual and Invisual Images of the City: Aesthetic and Operational Relations in Google Maps”		Miguel Errazu, Universidad Autónoma de Madrid, “Mining Sites and Contact Cinemas: the 1983 Ateliers Varan in the Mines of Telamayu, Bolivia” (online)

Lucy Szemetova, University of St Andrews, “(Re)mediated Realities Through the Béla Balázs Studio”	<u>L7 – Room 13</u> <u>Documenting the Philosophy and Politics of a Music Composer (Screening)</u> Chair: Paolo Villa, University of Pavia-Cremona	<i>Wolff On Composition</i> by Ernesto Livon-Grosman, Boston College
<i>Sponsored by XX MAGIS</i>		

Palazzo Antonini

18.30 - 19.15

Champagne Reception

Sponsored by





Cinema Visionario/Screenings

20.00 – 22.00

<u>Room Astra</u> Italian Docs: Treasures from Italian Film Archives (1929-1961) <i>Bolle di sapone</i> by Roberto Omegna (1932-37, 9', eng. subs., Archivio storico Istituto Luce) <u>Champagne Mythmaking and Marketing</u> <i>Sparkling: The Story of Champagne</i> by Frank Mannion, Birmingham City University Moderated by: Paolo Villa, University of Pavia-Cremona	<u>Room Eden</u> 9.5 mm Film - Pathé Baby <u>Centenary 1922-1923/2022-2023</u> 9 ½ mm (2022, 50') Introduced by: Mirco Santi, INEDITS President, Home Movies - Archivio Nazionale del Film di Famiglia <u>Italian Docs: Treasures from Italian Film Archives (1929-1961)</u> <i>Stramilano</i> by Corrado D'Errico (1929, 10', eng. subs., Archivio storico Istituto Luce) <i>Giornate di sole</i> by Guido Galanti, Renato Spinotti (1934, 10', eng. subs., Cineteca del Friuli)	<i>L'occhio</i> by Roberto Omegna (s.d. [1942?], 9', eng. subs., Fondo ENAM) <i>Una lezione di geometria</i> by Vittorio Sabel, Leonardo Sinisgalli (1948, 12', eng. subs., Fondo ENAM) <i>Ombrellai</i> by Francesco Maselli (1952, 10', eng. subs., Archivio storico Istituto Luce) <i>Venezia città moderna</i> by Ermanno Olmi (1958, 15', eng. subs., CSC – Archivio Nazionale Cinema Impresa) <i>La memoria del futuro</i> by Nelo Risi (1960, 13', eng. subs., CSC – Archivio Nazionale Cinema Impresa) Introduced by: Clément Lafite and Silvia Zoppis, University of Udine
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9.30-18.30
Room 15
Recording Sessions
Animal, Vegetable, Mineral: A Podcast
About All Things Documentary

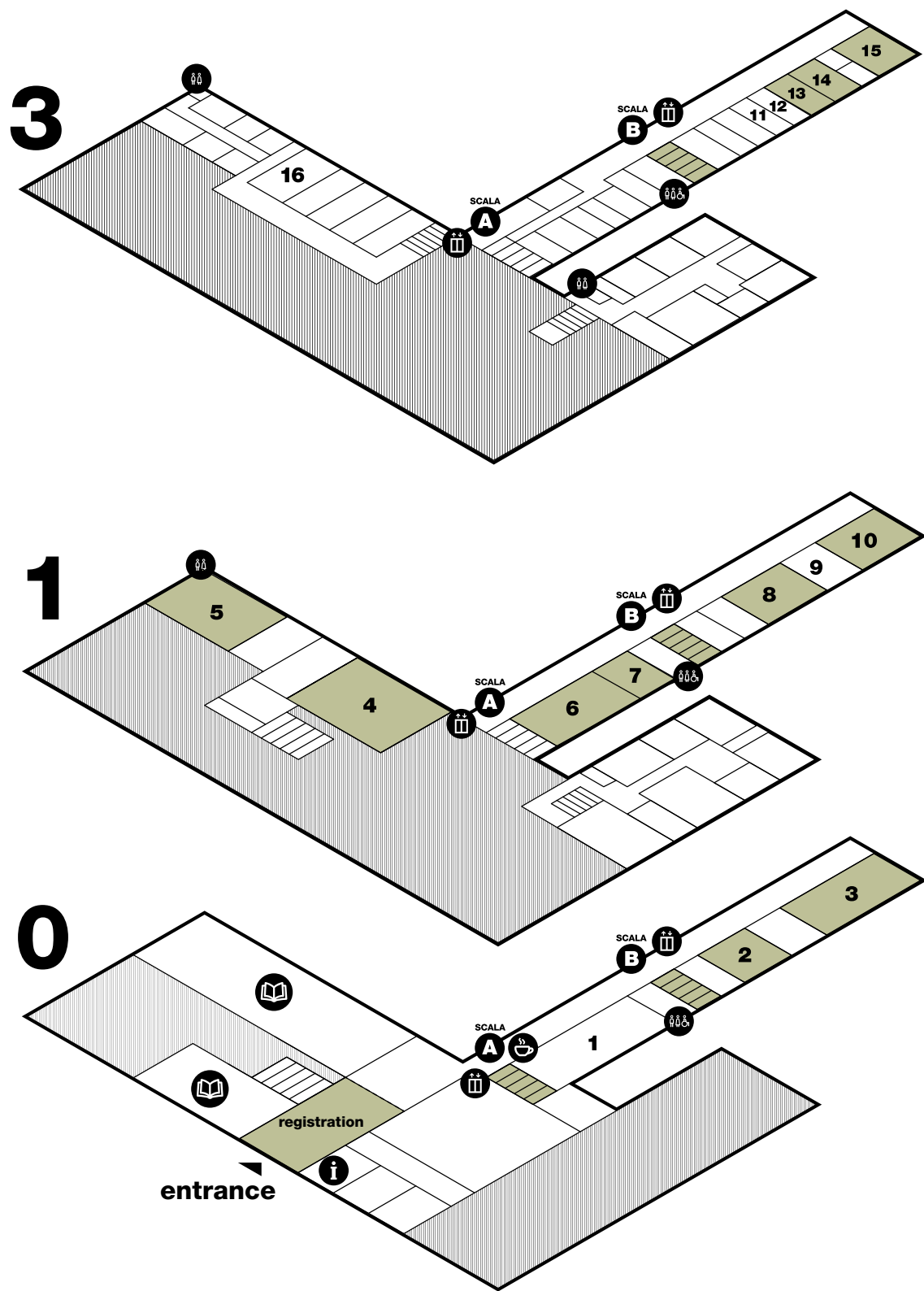
Co-Producers: Ritika Kaushik (Goethe University–Frankfurt), S. Topiary Landberg (UC Santa Cruz) and Alisa Lebow (University of Sussex)

Animal, Vegetable, Mineral is a new documentary studies podcast series focusing on current themes and debates in the docusphere. It aims to be a tool for research at all levels—performing a living,

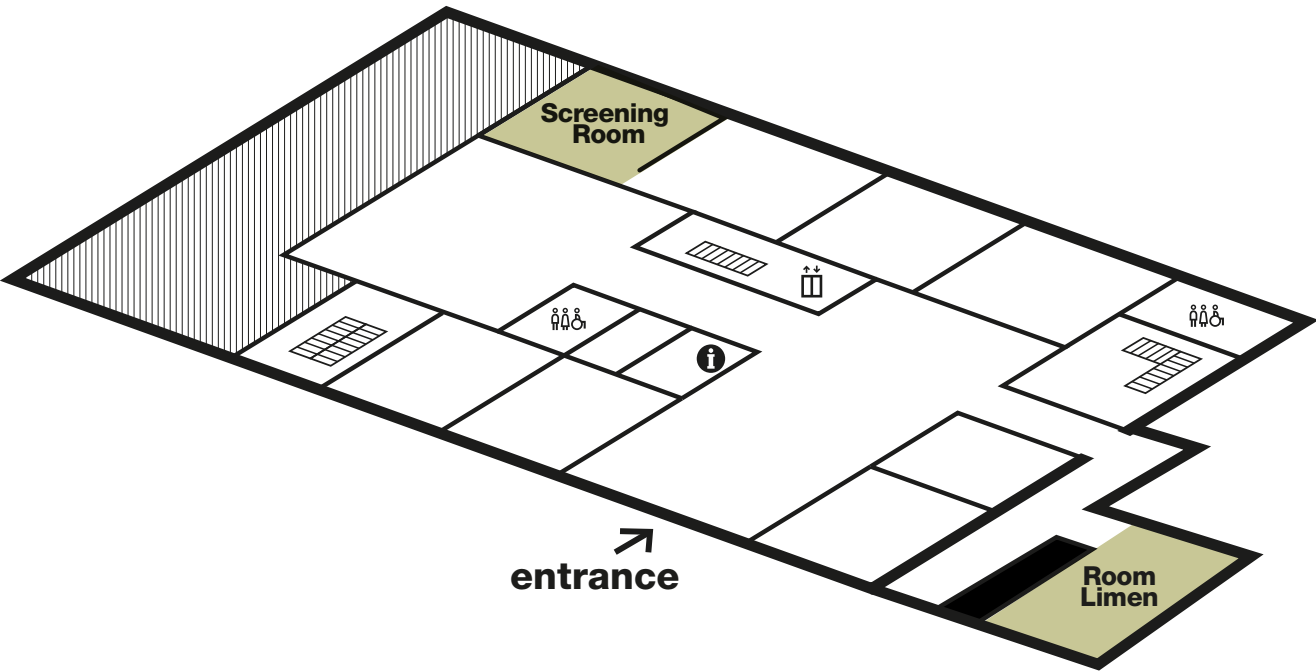
breathing scholarship that enlivens current debates in our field. Throughout the conference the producers will be recording selected presentations and interviewing VE participants.



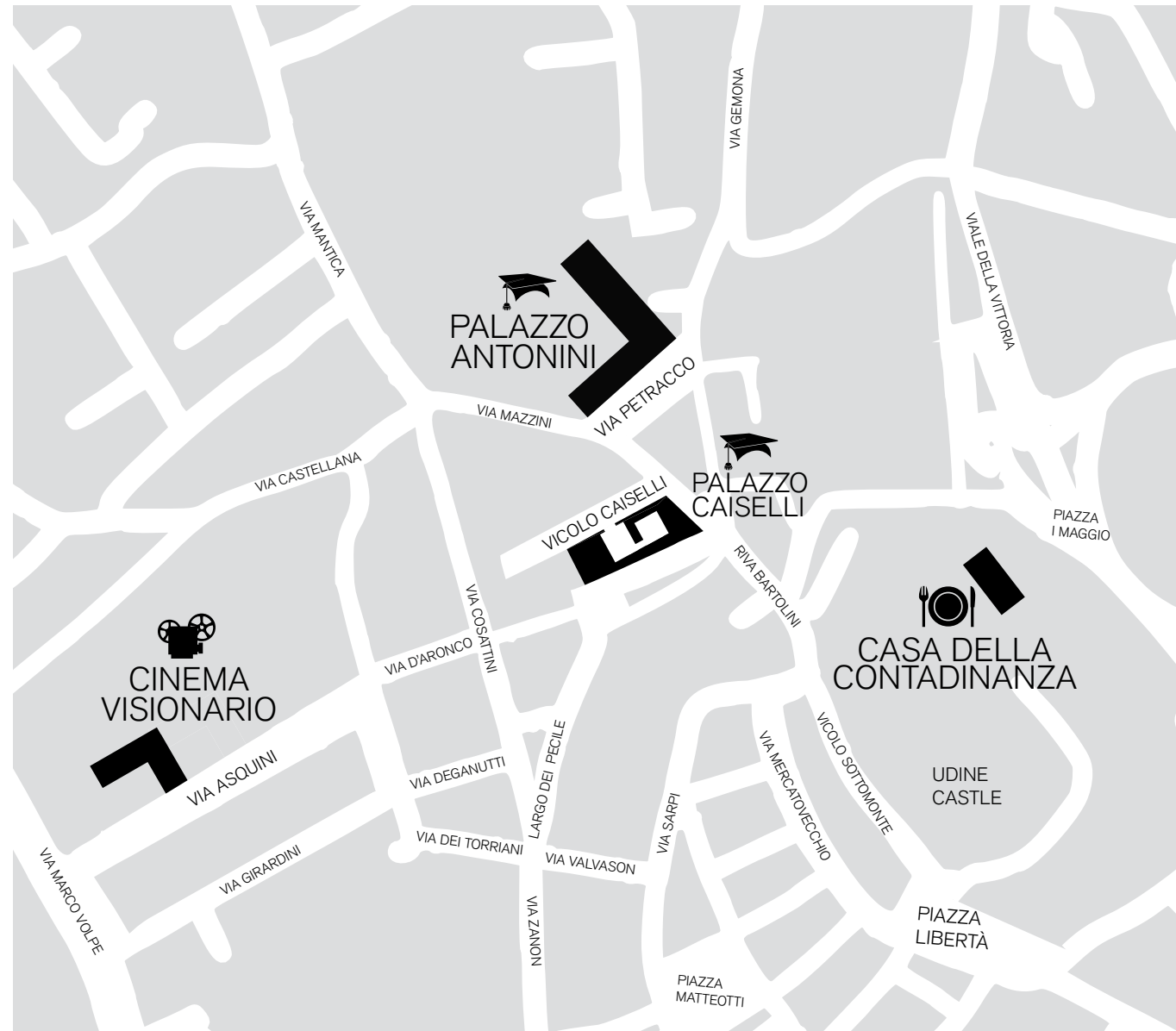
Location: Palazzo Antonini



Location: Palazzo Caiselli



Map



Panels, seminars,
workshops, screenings



Lunches



Evening screenings
and special events

