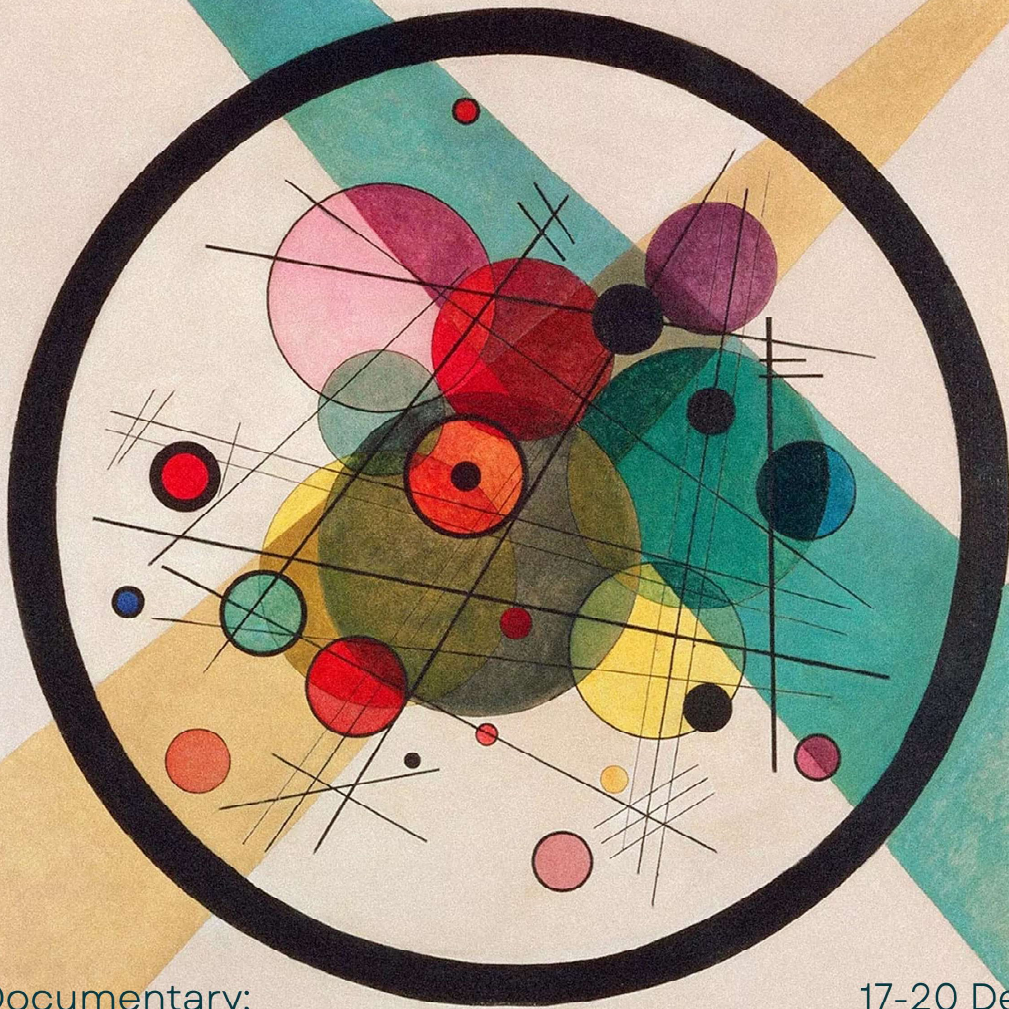


Visible Evidence XXX



Decentering Documentary:
New Visions and Perspectives

17-20 December 2024
Monash University, Australia

Visible Evidence Conference XXX (2024): Decentering Documentary

Monash University is based in Melbourne on the unceded lands of the Bunurong Boon Wurrung and Wurundjeri Woi Wurrung peoples of the Eastern Kulin Nation. We pay our deepest respect to the traditional owners of this land, and acknowledge their ongoing relationship with the lands and waterways. We pay our respects to all Indigenous peoples, and their elders past and present.

Conference Partners

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Monash Faculty of Arts

School of Film, Media and Journalism

Film and Screen Studies

Screen Histories and Futures Research Program

Australian Environments on Screen

William Cooper Institute

Office of the Pro-Vice Chancellor, Indigenous

Visible Evidence Conference XXX (2024): Decentering Documentary

Conference Organisers:

Melanie Ashe
Belinda Smaill
Julia Vassilieva
Deane Williams

Conference Advisory

Board:

Lisa French
Annie Goldson
Phoebe Hart
Shweta Kishore
Kim Munro
Kate Nash

Screening Programming

Committee:

Phoebe Hart
Billy Head
John Hughes
Catherine Gough-Brady
Shweta Kishore
Kim Munro
Karen Pearlman
Shannon Owen
Belinda Smaill

Papers Programming

Committee:

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The Monash conference thanks

The Visible Evidence Governing Council

Cover image:

Vassily Kandinsky,
1923, "Circles in a Circle,"
Philadelphia Museum of
Art.

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Casey Simakov

A special thanks to
Sophia Brill for her
dedicated support
and understanding.

We would also like to
thank N'Arweet Auntie
Carolyn Briggs for
welcoming the
conference onto
Boon Wurrung land.

Additional Information:

Please see the QR code below
for information on venues,
presentation and chairing
guidelines, technology
requirements, and tips for
enjoying your time in
Melbourne.



Visible Evidence Conference XXX (2024): Decentering Documentary

Program at a Glance

See main program breakdown for venue and panel details

	<i>Tuesday 17th December</i>
10.00am-12.00pm	Pre-Conference Graduate Workshop with Laura Rascaroli
6.15-8.15pm	Opening Night – Plenary 1: Karrabing Film Collective Screening and Q&A
8.15pm	Opening Reception

	<i>Wednesday 18th December</i>		<i>Thursday 19th December</i>		<i>Friday 20th December</i>
8.30-9.30am	Registration and Welcome to Country	8.30-9.00am	Registration	8.30-9.00am	Registration
9.30-10.30am	Plenary 2: Laura Rascaroli	9.00-10.00am	Plenary 4: Christina Milligan	9.00-10.00am	Plenary 6: Belinda Smaill
10.30-11.00am	Morning Tea	10.00-10.30am	Morning Tea	10.00-10.30am	Morning Tea
11am-12.30pm	Parallel Session 1 & Screenings	10.30am-12.00pm	Parallel Session 4 & Screenings	10.30-am 12.00pm	Parallel Session 7 & Screenings
12.45 - 2.00pm	Plenary 3: Feminist Filmmaker Panel	12.15-1.15pm	Parallel Session 5 & Screenings	12.15-1.45pm	Parallel Session 8 & Screenings
2.00-2.45pm	Lunch	1.15-2.15pm	Lunch & Visible Evidence Business Meeting	1.45-2.45pm	Lunch
2.45-4.15pm	Parallel Session 2 & Screenings	2.15-3.45pm	Plenary 5: Visible Evidence DEI Roundtable	2.45-4.15pm	Parallel Session 9 & Screenings
4.15-4.45pm	Afternoon Tea	3.45-4.15pm	Afternoon Tea	4.15-4.45pm	Afternoon Tea
4.45-6.15pm	Parallel Session 3 & Screenings	4.15-5.45pm	Parallel Session 6 & Screenings	4.45-6.15pm	Parallel Session 10 & Screenings
		6.00-7.00pm	Book Launch: “The Intellect Handbook of Documentary”		

Visible Evidence Conference XXX (2024): Decentering Documentary

Program Schedule

Pre-conference Graduate Workshop “The City Essay Film”

Conducted by Laura Rascaroli (University College, Cork, Ireland)

Tuesday December 17

10.00 –12.00 am,

VENUE: S.80, Caulfield Campus

Open to PhD and Early Career Researchers registered for the conference.

Places are limited, so please register earlier.

Please register at this link: bit.ly/LauraRascaroli

Opening Night: Tuesday December 17

Plenary Session 1 (Tue. 6.15–8.15 pm)

6.15–8.15pm	Karrabing Film Collective Screenings and Q&A
VENUE:	<i>Family and the Zombie</i> (Karrabing Film Collective 2024)
ACMI / Cinema 2	<i>Day in the Life</i> (Karrabing Film Collective 2024)
Federation Square, Flinders St	

Opening Reception (drinks and snacks) 8.15 pm - *Beer DeLuxe* (Federation Square, Flinders St).

All delegates invited. Conference registration required.

Day 1: Wednesday December 18

Registration 8.30–9.00am

Welcome to Country 9.00–9.30am

Official Conference Opening

VENUE: Main Lawn, Caulfield Campus

N'Arweet Aunty Carolyn Briggs

Organised by William Cooper Institute

Pro-Vice Chancellor Professor Tristan Kennedy (Indigenous)

Plenary Session 2 (Wed. 9.30–10.30am)

9.30–10.30am	Laura Rascaroli (University College, Cork, Ireland)
VENUE: H.116 Caulfield Campus, Monash University	Voicing the Border: The Ghost in the Essay Film. Chair: Deane Williams (Monash University)

Morning Tea 10.30–11.00am

Parallel Session 1 (Wed. 11.00am–12.30pm)

1.1. H.116 Loss/Witnessing	1.2. H.212 Civic/Public/ Memory/Action	1.3. H.209 Sound	1.4. H.208 Decolonise	1.5. H.207 Nature/Wildlife/Climate	1.6. H.216 Politics/War/Conflict
Michael Renov (U of Southern California) Beyond Subjectivity: Witnessing the World	Judith Aston (U of West of England); Karen Boswall (U of Sussex) De-centering at the Local Civic Level: Documentary Practice as a Catalyst for Dialogue and Action around Just Transition to Net Zero ONLINE	Tessa Dwyer (Monash U) AI and Screen Archives: Automated Captions and Decentered Voices	Mehvish Rather (Queen's U, Kingston, Canada) Perils of Evidentiary Filmmaking: Towards Decolonizing Expository Documentary in Kashmir	Hugo Ljungbäck (U of Chicago) Television as Metaphor: Digital Nationhood, Remote Documentary, and Anthony Svatek's .TV (2017) ONLINE	Ilona Jurkonytė (U of Toronto) Notes on Production of Nuclear Sublime
Elizabeth Hoyle (Auckland U of Technology) Untitled Grief: Heuristic Inquiry and the Documenting of Loss	Changmin Lee (Sogang U Seoul) IN PERSON , Patricia Aufderheide (American U, Washington) ONLINE Copyright and Korean Documentary Film: Public Memory, Human Rights and Accountability at Risk	Francisco Mazza (U College, London, Staffordshire U) 'Amplifying Ambience': Listening as Strategy in Nonfiction Filmmaking	Carl Schmitz (U of California, San Diego) 'Tupi or Not Tupi': Contesting the Archive of Colonial Encounter Through Film	Jane Dawson (U of West England) [Un]Natural Worlds: Decentering Wildlife Documentaries	Paula Amad (U Iowa) Boomerang Camera: Decentering the Eurocentric and Militarized Gaze of Drone Vision
Dara Waldron (Technological U of the Shannon (Midwest)) 'Parallel Lines on a Slow Decline': Asynchronicity as a Decentering Strategy in Recent Nonfiction Film	Paul D.J. Moody (British U Vietnam) Acts of Resistance: Re-centring Marginalised People and Practices through Critical Humanist Documentary	Arushi Vats (U of Cambridge) Eavesdropping as Earwitnessing: The Leaky Media of the Radio Tapes in CAMP's <i>Hum Logos</i> (2012) ONLINE	Aaron Burton (U of Wollongong), Waruni Chandrasena (U of Colombo) The Re-composition of Documentary Filmmaking in Sri Lanka	Minji Kim (U of Southern California) For the Better "Seeing": Nature Documentary as a Technology	Nace Zavrl (Harvard) Landscapes of Fiction and the Inscription of War: Undergrounds after Yugoslavia ONLINE
Chair / Christina Milligan	Kate Nash	Antonio Gómez	Annie Goldson	Shannon Owen	Max Schleser
SCREENING [G.104 MADA]: <i>Memory Film: A Filmmaker's Diary</i> (Jeni Thornley, 2023, Australia, 81min)					

Plenary Session 3 (Wed. 12.45pm –2.00pm)

12.45–1.45pm VENUE: H.116	Feminist Filmmaker Panel: Catherine Dwyer (Independent Filmmaker), Margot Nash (University of Technology Sydney), Jeni Thornley (University of Technology Sydney). Chair: Sian Mitchell (Deakin University)
1.45 – 2.00pm VENUE: H.116	Presentation of the Patricia Zimmermann Memorial Fellowships for Visible Evidence 2024. Awardees: Zoe Meng Jiang (New York University) Minji Kim (University of Southern California) Chair: Dale Hudson (New York University)

Lunch 2.00–2.45pm

Parallel Session 2 (Wed. 2.45–4.15pm)

2.1. H.116 Women/Authorship/Politics	2.2. H.212 Encounter/Exchange	2.3. H.209 China: New Visions	2.4. H.208 Ecology/Law/Activism	2.5. H.207 Women/Trauma	2.6. H.216 VR/XR/ Immersion
Amy Villarejo (UCLA) Feminist Resistance, Lesbian Impressions: Revisiting Barbara Hammer by Way of Walter Benjamin and Lisa Fittko ONLINE	Simon Sigley (Massey U, Auckland) A Persistent <i>powhiri</i> of Encounter and Exchange: Primary and Secondary Migrants' Symbolic Frontiers ONLINE	Xiang Fan (Newcastle U, UK) Performing 'Independence'? Unspoken Violence and Hegemonic Masculinity in Chinese Independent Cinema ONLINE	Benjamin Richardson (U of Tasmania) The Origins of Environmental Activism in Australian Cinema ONLINE	Agnieszka Piotrowska (Oxford Brookes, U of Gdansk) Female Transgenerational Trauma in the War in Ukraine through the documentary <i>A bit of a Stranger</i> (2024) ONLINE	Kris Fallon (U California, Davis) Decentering Reality: On the Politics of the Pass-Through Interface ONLINE
Hanna Esperança (U of Sao Paulo) The Cinema of Olga Futemma ONLINE	Gilberto Sobrinho (UNICAMP, Campinas, Brazil) <i>Quilombismo</i> as a Discursive Trope in Brazilian Documentary ONLINE	Yijingzi Huang (Monash U) Decentering Patriarchy: Exploring the Documentary Practice of Chinese Women Documentary Filmmakers ONLINE	Claire Perkins, Aneta Podkalicka (Monash U) #progressoverperfection: Imperfect Environmentalism as Contradictory Social Practice ONLINE	Kate Erskine (Northwestern U) Affective Publics and the Aesthetics of Feminized Trauma on TikTok ONLINE	Elina Lex (Concordia U) XR Platforms and Archival Futures on the Tantramar Marshes ONLINE
Barbara Evans (York U) On the Side of the People: Early Women Filmmakers and Political Controversy ONLINE	Mairi Gunn (Waipapa Taumata Rau U of Auckland), Irene Hancy (Matariki Court, Kaikohe, New Zealand) Cultural Collisions: When Cameras Become Tools to Activate Intercultural Relationships in a Colonised Setting ONLINE	Zoe Meng Jiang (New York U) Infrastructures of Grassroots Visibility: Independent Documentary and Digital Short Video in 21 st Century China ONLINE	Oliver Wilson-Nunn (U of Cambridge) Relocating the Documentary Geographies of Law: Film and the Judicialisation of River-Based Conflict in Argentina ONLINE	Wakae Nakane (USC, LA) Politicizing Familial Space: Women's Post-Fukushima Documentaries ONLINE	Carolina Zuñiga, Viviana Flores (U Diego Portales, Santiago, Chile) <i>Vestigios</i> , The Testimony in An Immersive Documentary Experience ONLINE
Chair/Catherine Gough-Brady	Elizabeth Hoyle	Duncan Caillard	Peter Hegedus	Shweta Kishore	Kris Fallon

SCREENING [G.104 MADA]: *Twilight Time* (John Hughes, 2024, Australia, 89min)

Afternoon Tea 4.15–4.45pm

Parallel Session 3 (Wed. 4.45–6.15pm)

3.1. H.116 Rubble, Ruins, Roots: Rethinking Cinematic Contingency	3.2. H.212 Access, Disability, and the Problem of the State	3.3. H.209 De-centering Histories and Geographies: New Practices and Aesthetics in Indian Non- fiction	3.4. H.208 Diaspora/Refugee	3.5. H.207 Landscape/Cityscape	3.6. H.216 Polyphony/Dialogue/ Collaboration
Joshua Malitsky (Indiana U, Bloomington)	Pooja Rangan (Amherst College)	Shweta Kishore (RMIT U)	Sean Metzger (UCLA)	Alexander Nevill (U Edinburgh)	Dorothea Braemer (Buffalo State U)
Nonfiction Cinematic Rubble and Modernity	Disability, Incarceration, and the Dilemma of Access in <i>Titicut Follies</i>	Realist Ethics in Camp's Filmmaking; Repurposing Technologies and Collaboration	Ai Weiwei's Refugee Screening ONLINE	Navigating Borders: Exploring Liminality and Landscape in Documentary Practice	Bakhtin's Polyphony in Documentary Film
ONLINE					
Ilona Hongisto (U of Helsinki)	Jordan Lord (Colorado College)	Rajdeep Roy (Macquarie U)	Duncan Callard (Auckland U of Technology)	Peter Limbrick (UC, Santa Cruz)	Craig Hight (Newcastle U)
Visualizing the Deep Sea: Documentary Ruins and the Oceanic Imaginary	Remediating "America" in the Americans with Disabilities Act	Contemporary Hybrid Cinemas of India: Transformation of Material Conditions & Cinematic Aesthetics Under Hindutva. <i>Dearest</i> (2017)	'Out of State': Diasporic Identity in Hawaiian Documentary Cinema	Suspended Life: The Essay Documentaries of Jocelyne Saab	Decentring Interactive, 'Polyphonic' and Immersive Documentary
ONLINE					
Selmin Kara (U California, Santa Cruz)	Hideaki Fujiki (Nagoya U)	Ritika Kaushik (Goethe U, Frankfurt)	Bentley Brown (American U of Sharjah)	Pao-chen Tang (U of Sydney)	Axel Grigor (Dalarna U) ONLINE, Peter Hegedus (Griffith Film School) IN PERSON
The Roots of Contingency: Documenting the Arbo-Real	Crippling the Disaster/ Normalcy: Documentaries by and on People with Disabilities after the 3/11 Earthquake in Fukushima	Videographic Meddling as Feminist Media History: Decentering the 'Official' in State-Sponsored Documentary Film Archive in India ONLINE	'We're the New Colonizers': Sudan's Filmmaking Community's Newfound Diasporic Identity in the Wake of War	Environmentalism Documentary and Cultural Nativism in Taiwan	Making Impact Count: Documenting the Long-Term effects of Cross-cultural Collaboration on Emerging Documentary Practitioners
Chair / Karen Pearlman	Catalin Brylla	Kim Munro	Aaron Burton	Ohad Landesman	Craig Hight
SCREENING [G.104 MADA]: <i>We Tattooed Your Mother</i> (Andrew Philip, 2023, UK, 86min)					

Visible Evidence Conference XXX (2024): Decentering Documentary

Day 2: Thursday December 19

Registration 8.30–9.00am

Plenary Session 4 (Thu. 9.00–10.00am)

9.00–10.00am	Christina Milligan (Auckland University of Technology)
VENUE: H.116	"An Eye for a Situation, a Nose for a Story, and a Mind of One's Own to Make the Critical Judgement": a Discussion of the Work of the Screen Producer.
	Chair: Annie Goldson (University of Auckland)

To watch Christina Milligan's film: *The Price of Peace* (Christina Milligan, 2016, New Zealand, 82 mins)

<https://vimeo.com/688151470>

Password: Ngai Tuhoe

Morning Tea 10.00–10.30am

The docu-essay VR/XR installation work, Turbulence: Jamais Vu, will be available to view in G120 in the MADA building (Building G) on Thursday.:

Turbulence: Jamais Vu

Directed by Ben Joseph Andrews / Australia / Mixed Reality (MR) / 2023 / 10 min

Parallel Session 4 (Thu. 10.30am–12.00pm)

4.1. H.116 Witnessing Gaza Workshop 1: Setting the Stage: Histories, Practices Of Resistance And Genocidal Visual Modalities.	4.2. H.212 The Essay Film as Historical Montage	4.3. H.209 Self/Celebrity /Authorship/Genre	4.4. H.208 Indexicality/AI	4.5. H.207 Indigenous Documentaries	4.6. H.216 Environmental Aesthetics
Sary Zananiri (Independent scholar)	Nora Alter (Temple U)	Kristen Fuhs (Woodberry U)	Marina Hassapopoulou (New York U)	Rashmi Devi Sawhney (New York U)	Ahmed Tahsin Shams (Indiana U Bloomington)
Nayrouz Abu Hatoum (Concordia U)	A Politics of Citation	Performing, Not Performing, and Performing Not Performing: Documentary and the Presentation of the Public Self	F for (Deep) Fake: Surpassing Indexical Concerns about the Real through Experimental AI Documentaries	Adivasi ('First Inhabitants') Images in Indian Documentary	Silent Flutters: Bridging Human and Non-Human Worlds in Non- fiction Visual Arts
Dale Hudson (New York U)	ONLINE		ONLINE		
Sheezah Taimouri (Southern Illinois U) ONLINE	Matthew Fee (Le Moyne College)	Annie Goldson (U Auckland)	Jiwon Park (U of Southern California)	Cristina Wahlberg (Stockholm U)	Lena Dobrowolska (U of West of England)
	The Documentaries of Ireland's 'Desperate Optimists'	Varnished Truths: The Celebrity as Documentary Producer	Hyperreal Images: Synthetic Data, Microsoft's DigiFace-1M and "Engineering" Race	Screaming Silences and Stitches for Life: Aesthetics of Resistance from Within Sápmi	Documenting Non-economic Loss and Damage (NELD) Together
				ONLINE	ONLINE
	Roger Hallas (Syracuse U)	Adam Lowenstein (Pittsburg U)	Callan Norman (Monash U)	April Lindala (Northen Michigan U)	Antonio Gómez (Tulane U, New Orleans)
	Transing the Documentary Biopic	Who's Afraid of Philippe Mora?: Documentary, Horror, and the Spaces Between	The Post-Profilmic Image: Cinematic Realism, Veridicality, and Film as Evidence in the Era of Generative AI	War Cry: Indigenous Visual Storyworkers Carrying the Burdens of the People through Documentary Film	Collecting Nature and Culture: Latin American Docs on Herbaria, Conservation, and Film
				ONLINE	
Chairs / Leshu Torchin & Pratāp Rughani	Michael Renov	Con Verevis	Max Schleser	Catherine Gough-Brady	Antonio Gómez

SCREENING [G.104 MADA]: *Reasonable Doubt(s) - Chapter One "Central Valley"* (Sharon Daniel, USA, 71min)

Plenary Session 5 (Thu. 12.15–1.15pm)

12.15 – 1.15pm	Visible Evidence Diversity, Equity and Inclusion Roundtable
VENUE: H.116	with Shweta Kishore (RMIT), Zoe Meng Jiang (New York University), Kate Nash (University of Newcastle), Pratāp Rughani (University of Arts London)
	Chairs: Catalin Brylla (Bournemouth University) and Patrick Kelly (RMIT)

Lunch 1.15-2.15 pm

Visible Evidence Business Meeting

Thursday 19th December

1.25 – 2.15pm

VENUE: H.116.

Parallel Session 5 (Thu. 2.15–3.45pm)

5.1. H.116 Workshop: Witnessing Gaza 2. Modes of Witnessing: Technological Mediations, Evidencing Genocide and Restorative Narrative	5.2. H.212 Violence/Pain/Body	5.3. H.209 Arts of Noticing: Attuning to Place, Location, and Environment in Nonfiction Media	5.4. H.208 Local/Global	5.5. H.207 Inclusion	5.6. H.216 Turbulent Forms: XR Documentary from Ideation to Interpretation
Leshu Torchin (U St Andrews) Anita Chang (California State U) Pradāp Rughani (U Arts London)	Andi Dixon (Columbia U) See Her Face (?): A Content Analysis of Visual Representations of Breonna Taylor in Digital News Media, 2020-2021 ONLINE	Hannah Brasier (RMIT U) Surface Levels: A practice of Attuned Noticing for Smartphone Filmmaking	Dafydd Sills-Jones (Auckland U of Technology); Jouko Aaltonen (Aalto U, Helsinki) Nordisk Panorama: Assuring Quality through Collaboration in Media Ecologies	Catalin Brylla (Bournemouth U, UK) Decentring Perspectives through Intersectional Representations in Documentary: A Framework for Reducing Prejudice and Fostering Inclusion	Katy Morrison (Deakin U) Setting the Frame: Establishing an Emerging Media Documentary Accelerator in Australia
Narmeen Ijaz (Indiana U, Bloomington) Brenda Longfellow (York U)	Shruti Nagpal (Independent Researcher) Sketches, Photographs and Video Diaries: Exploring the Counter Surveillance and Sousveillance Archive of students in Delhi	Stephanie Milsom (RMIT U) The Thin Blue Dot: Mapping the Self in Data	Con Verevis (Monash U) Beyond Borders: Documenting Cultural Adaptation	Liz Burke (Swinburne U of Technology) 'Defiant Lives' Infiltrating the System. Creating a documentary Working with Structures both Inside and Outside the Industrial System.	Ben Joseph Andrews (U of Melbourne) Embodied/Misembodied: Developing an Emergent Aesthetics of Motion Misperception in <i>Turbulence</i> : <i>Jamais Vu</i>
	Max Bowens (Harvard U) Bodycam	Melanie Ashe (Monash U) Lead as Commodity, Lead as Contaminant: Attuning to Environmental Histories in Broken Hill, NSW	Ellen Scally (U College Cork, Ireland) Locating Ireland's Amateur Cinema Movement	Gemma King (Australian National U, Canberra) Decentring Hearing Perspectives in Sign Language Documentary	Victoria Duckett (Deakin U) <i>Turbulence: Jamais Vu</i> : The Generative Possibilities of Cocumentary XR
Chairs / Brenda Longfellow, Pratāp Rughani	Selmin Kara	Melanie Ashe	Damon Young	Shweta Kishore	Kim Munro

SCREENING [G.104 MADA]:

Undercurrents (Margot Nash, 2023, Australia, 20min)

Refuge: A Duty to Care (Annie Goldson, 2024, NZ, 37min)

Acts of Resistance: House the Homeless! (1963-74) (Paul DJ Moody, 2024, UK, 40min)

Afternoon Tea 3.45-4.15pm

Parallel Session 6 (Thu. 4.15–5.45pm)

6.1. H.116 Environment/ /Practice/Materiality	6.2. H.212 Decentring the Documentary Product, Foregrounding Documentary Processes	6.3. H.209 Amplifying Migrant Voices: Exploring Documentary Film Perspectives in Australia	6.4. H.208 Innovations/Interactivity	6.5. H.207 Queer/Activism	6.6. H.216 Animals
Yingda Wang (Columbia U) The Weight of Camera: Archiving “Documentary Techniques” in the Materiality and Logistics of Perception in Mock-documentary	Kim Munro (U South Australia) The Art of Work is a Work of Art	Nicole McCuaig (Queensland U of Technology) The Migrant Creative: Ayten Kuyululu's Personal Account as a Filmmaker, Writer, Singer, Performer, Artist in Translation	Jasmin Kermanchi (U of Hamburg) Between Representation and Intervention: When Interactive Documentary Forms Meet Alternative Practices ONLINE	Raz Yosef (Tel Aviv U) Gay Shame, Porn, and Homonationalism in Contemporary Israeli Documentary Cinema: <i>Jonathan Agassi Saved My Life</i>	Kendra Lee Sanders (U of Chicago) Presence Beneath the Surface: Compositing Layers in Computer-Generated Photoreal Animals
Grace Russell (Monash U) “Very old; not much value”	Laura Murray and Dorit Naaman (Queens U, Kingston, Canada) Documentary Conversations with the Belle Park Totem Pole	Phoebe Hart (Queensland U of Technology) Documenting migrant Third Spaces in Australia: Contemporary Screen Practices	Rengin Gurel Ozmen (U of West of England, Bristol) Introducing Interactive Documentary to Designers: A Design Thinking and User Research Tool? ONLINE	Andrew Philip (Reading U) Amateur Dramatics: Queering Filmmaking Temporalities	Kornelia Boczkowska (Adam Mickiewicz U, Poznań) (Never) Dead and Buried: Mourning Animals in Experimental Documentary Film ONLINE
Cristina Formenti (U of Groningen) Conflicting Messages and the Spectacle of Nonfiction Films’ Materiality in Behind-the-scenes and Making-of Documentaries ONLINE	Aggie Ebrahimi Bazaz (Independent, Atlanta, USA) <i>Como Vivimos</i> : Towards a Relational Documentary Process	Ahmet Gürata (Izmir U of Economics, Turkey) Reviving and Recentering Migrant Film Archive: The Case of Ayten Kuyululu ONLINE	Sergey Kirakosyan (U of Luxembourg) Redefining Traditional Aesthetic Norms in Documentary Cinema- Through Experimentation and Innovation in Narrative Structure and Storytelling Techniques	Patrick Kelly (RMIT U) Honcho Disko: De-centering, Queer-ing and Drag(g)ling Ethics in Documentary Production	Ronny Hardliz (U of Gothenberg) Decolonising Documentary Film Practices and the Global Crisis for Donkeys ONLINE
Chair / Simon Troon	Kris Fallon	Alexander Nevill	Damon Young	Marc Francis	Craig Hight
SCREENING [G.104 MADA]: <i>Frankston</i> (Patrick Tarrant, 2020, Australia, 21min) <i>Definition of Forest</i> (Kristiina Koskinen, 2024, Finland, 13min) <i>Midsummer and Other Short Films</i> (Masha Vlasova, 2023, 40min programme)			<i>Grandma is a Bitch</i> (Mehvish Rather, 2023, 46 min) Note: this session is 120 mins.		

6.00 -7.00 pm VENUE: G.1 MADA FOYER	Book launch: “The Intellect Handbook of Documentary,” Intellect, 2025. Edited by Kate Nash (University of Newcastle) and Deane Williams (Monash University) Launched by Laura Rascaroli (University College, Cork Ireland)
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Visible Evidence Conference XXX (2024): Decentering Documentary

Day 3: Friday December 20

Registration 8.30–9.00am

Plenary Session 6 (Fri. 9.00–10.00am)

9.00–10.00am	Belinda Smaill (Monash University)
VENUE: H.116	Celluloid Continent: Documentary History and the Remaking of the Australian Environment. Chair: Julia Vassilieva (Monash University)

Morning Tea 10.00–10.30am

Parallel Session 7 (Fri. 10.30am–12.00pm)

7.1. H.116 Space/Location	7.2. H.212 Archives/Space/Time	7.3. H.209 Authorship	7.4. H.208 Essay/Travel/ Diary	7.5. H.207 Ethics	7.6. H.216 History/France/Memory
<p>Patricia Aufderheide (American U, Washington)</p> <p>Independent Filmmaking in the Flyover Zone: How Kartemquin Films' Location Shaped US Midwestern Film Culture</p> <p>ONLINE</p>	<p>Vladimir Rosas-Salazar (U of Warwick)</p> <p>Public Memory from The Margins: Archival Visions in <i>Mute Fire</i></p> <p>ONLINE</p>	<p>Chris Cagle (Temple U)</p> <p>Slow Cinema/Auteur Cinema: Documentary Studies through <i>Toponimia</i> (2015)</p>	<p>Zane Balcus (Vilnius U)</p> <p>Travel Diaries in the Baltic Cinema: Exploring the World</p> <p>ONLINE</p>	<p>Grace Anglin (Independent Television Service, San Francisco), Patricia Aufderheide (American U, Washington)</p> <p>Interpreting the Ethics of Care in U.S. Documentary Film Production: Filmmakers' Choices in Practice</p> <p>ONLINE</p>	<p>Jonathan Devine (U of Queensland)</p> <p>Alain Resnais's <i>Guernica</i>: Documenting a Painted and Poetic Past</p>
<p>Simon Troon (Monash U)</p> <p>Dystopia in Extra Time: Sports Stadiums and the Catastrophic Imagination of Climate Futures in Contemporary Visual Culture.</p>	<p>Esther Hamburger (U of Sao Paulo)</p> <p>Lilith Video Documentaries and the Politics of Intersecting Archives</p>	<p>Billy Head (Monash U)</p> <p>Decentering the Director: Collaborative Authorship in the Making of <i>The City</i> (1939)</p>	<p>Ohad Landesman (Tel Aviv U)</p> <p>No Innocence from Abroad: Performing Disenchantment in the Essayistic Travelogue</p>	<p>Emily Coleman (King's College London)</p> <p>Exploitation and Documentary Contributors</p>	<p>Kristian Feigelson (Sorbonne-Nouvelle, Paris)</p> <p>Chris Marker: Decentered Memory</p> <p>ONLINE</p>
<p>Tito Jr Quiling (Monash U)</p> <p>Between Land and Over Water: Time, Space, and Nostalgia in <i>The Bamboo Bridge</i> (Juan Francisco Salazar, 2019)</p>	<p>Lais de Lorenzo Teixeira (UNICAMP, Campinas, Brazil)</p> <p>Remembrance Through the Creation of "Archive" and Space</p> <p>ONLINE</p>	<p>Hellen Littleboy, (Royal Holloway U of London)</p> <p>The Post-director Documentary & the 'most auteurist' of Genres?</p> <p>ONLINE</p>	<p>Paola Lagos Labbé (Universitat Internacional de Catalunya (UIC))</p> <p>Decentering the Essayistic Voice: (Micro) Oralities and Other Sonic Strategies to Depict Uprooting in David Perlov's Diary Films</p> <p>ONLINE</p>	<p>Nadica Denic (U of Amsterdam)</p> <p>'Can we allow ourselves to make films?': Production Ethics, First-Person Cinema and Migration</p> <p>ONLINE</p>	<p>Nathalie Rachlin (Scripps College, USA)</p> <p>Alice Diop's <i>Nous</i> (2021) and the Right to Opacity</p> <p>ONLINE</p>
Chair / Duncan Caillard	Andrew Phillip	Marc Francis	Bentley Brown	Paul D.J. Moody	Jonathan Devine
SCREENING [G.104 MADA]: <i>Left, Right, Hook</i> (Shannon Owen, 2024, Australia, 90min)					

Parallel Session 8 (Fri. 12.15–1.45pm)

8.1. H.116 Workshop. The World Geography of Revolutionary Documentary: Towards East Asia and Back Again	8.2. H.212 Essay/Subjektivty	8.3. H.209 China: Reflections	8.4. H.208 Conviction Politics: The Digital Liberation of the Convict Archive	8.5. H.207 Queer Belonging/Identity	8.6 H.216 Participation/Impact /Collaboration
<p>Jane Gaines (Columbia)</p> <p>Tanya Goldman (Bowdoin College) ONLINE</p> <p>Kin Tak Raymond Tsang (U of Southern California, Los Angeles)</p> <p>Ying Qian (Columbia)</p>	<p>Lourdes Monterrubio Ibáñez (Pompeu Fabra U, Barcelona)</p> <p><i>Orlando, My Political Biography:</i> (Re-) Centering Transgender Identity from a Non-Binary Perspective</p>	<p>Jia Tan (Chinese U Hong Kong)</p> <p>Mocking the Televisual Documentary Forms: Humor and Digital Media in Late Socialist China</p>	<p>Tony Moore (Monash U)</p> <p>Unshackling Convict Australia: How Transmedia is Re- evaluating and Democratising the Archive of the British Empire's Transported Convicts</p>	<p>Yayu Zheng (Courtauld Institute of Art in London)</p> <p>Identity in Everydayness: A Family Documentary's Odyssey</p> <p>ONLINE</p>	<p>Alex Kelly (U of South Australia)</p> <p><i>In My Blood It Runs</i> and Collaborative Impact-Producing Documentary</p>
	<p>Julia Vassilieva (Monash U)</p> <p>Artavazd Pelechian: ["Nature"], Machine Vision and Algorithmic Sensibility</p>	<p>Dong Yang (Grinnell College)</p> <p>Pensive Disengagements: Camera Consciousness and Techniques of Visual Concealment in the New Chinese Indie Documentaries</p> <p>ONLINE</p>	<p>Monika Schwarz (Monash U)</p> <p>From the Archive to the Public: Visualising Convict Resistance in the Conviction Politics Project</p>	<p>Lesley Luo (Swinburne U of Technology)</p> <p>Becoming and Belonging through Documentary Filmmaking</p>	<p>Moynul Alam (Tokyo U of Foreign Studies)</p> <p>The Revolutionary Barricades in Peter Watkins' <i>La Commune</i></p> <p>ONLINE</p>
	<p>Deane Williams (Monash U)</p> <p>The Great Divide: The Social/Political Stream Vs The Personalist/Romantic Stream in 1940s Australian Documentary</p>	<p>Wei Zheng (Jinan U, China)</p> <p>Decentring the Definition: Reimagining Documentary in Contemporary China</p>	<p>Hamish Maxwell-Stewart (U of New England)</p> <p>Making Historical Evidence Visible</p> <p>ONLINE</p>	<p>Mazyar Mahan (U of Texas)</p> <p>Reclaiming the Body: Gender, Exile, and Body Politics in <i>A Moon for My Father</i></p> <p>ONLINE</p>	<p>Caleb Murray-Bozeman (UC, Berkeley)</p> <p>Unintelligible Voices: the Legacy of Participatory Documentary in <i>Tales of Two Who Dreamt</i></p>
Chair TBC	Andrew Philip	Alexander Nevill	Julia Scott-Stevenson	Gemma King	Catalin Brylla
<p>SCREENING [G.104 MADA]:</p> <p><i>Kukusanya</i> (Ahmed Tahsin Shams, 2024, 18min)</p> <p><i>The Story of Akin Adesokan</i> (Ahmed Tahsin Shams, 2024, 13min)</p> <p><i>Notes on Listening</i> (Francisco Mazza, 2023, UK, 13mins)</p>					
<p><i>I Want to Make a Film About Women</i> (Karen Pearlman, 2020, Australia, 12min)</p> <p><i>Breaking Plates</i> (Karen Pearlman, 2023, Australia, 25min)</p>					

Lunch 1.45-2.45pm

Parallel Session 9 (Fri. 2.45–4.15pm)

9.1. H.116 Women/Auto-Ethnography/ Biography	9.2. H.212 Transnational Coproductions, Accented Documentaries, Diaspora Filmmakers, Translation, Translocality	9.3. H.209 Academy/Education	9.4. H.208 Decentering Documentary Geography: Documentaries in Sarawak, Malaysia	9.5. H.207 Beyond Realism	9.6. H.207 Alternatives
Nidhi Singh (Indiana U, Bloomington) "My Mom is not crazy:" Mindy Faber's <i>Delirium</i> as an Illness Narrative	Hannah Holtzman (Sophia U Tokyo, Japan) Documentary Filmmaking in 'Foreign' Languages	Liani Maasdorp (U of Capetown), IN PERSON Reina-Marie Loader (Bournemouth U) ONLINE De-centering Western Perspectives in Film Education: Learning from Majority World 'Impact Producing' Case Studies	Augustus Raymond Segar (Swinburne U of Technology, Malaysia) Rhizome In XR Documentary	Julia Scott-Stevenson (U of Technology Sydney) The Documentarian as Guide in the Realm of Creative AI	Kiki Tianqi Yu (Queen Mary U of London) Film and Media Epistemology through Qi, Vital Energy: Cinematic Truth beyond 'Visible Evidence' ONLINE
Janet Merewether (Sydney U) The Art of Multi-tasking: Women Documentary Directors who Frame their own Pictures.	Vlada Lodesk (U of Southern California) Crafting Accented Experience: Haptic Visuality in Nonfiction Films	Julian O'Shea (Monash U) The 59-second Documentary: How "Creator Academics" are Sharing Knowledge and Reaching Audiences on TikTok, YouTube and Instagram	Wilson Suai Moses Jantan (Swinburne U of Technology) Reviving the Past: Long Akah Fort Immersive Storytelling	Patrick Tarrant (London South Bank U) The Decentering of Illustrative Bonds in Non-Fiction Film and Photography.	Shannon Owen (U of Melbourne) Documentary Futures Technique: A Theory of Practice in Response To The Crisis Of Our Times
Mousumi Hazra (U of North Bengal) What Does a Feminist Do at <i>Home</i> ? Recentring the 'Real' of Feminism in Paromita Vohra's Select Documentaries ONLINE	Khurram Sheikh (Indiana U Bloomington) Translocal Muslim Identity: The Racial Becoming of Muslims in Post 9/11 Documentaries	Kristi Street (U of Technology Sydney) Decentering the Academy - Documentary Filmmaking as Research Method	Max Schleser (Swinburne U of Technology) Documentary at The Periphery: The Case Of Vertical Documentary Film	Michael Holly (Queens U Belfast) Joe Walker (U of Sussex) The Post-Realist-Documentary Lab	
Agnieszka Piotrowska	Aaron Burton	Elizabeth Hoyle	Ida Fatimawati Adi Badiozaman	Michael Holly	Lizzie Thynne

SCREENING [G.104 MADA]: *Independent Miss Craigie* (Lizzie Thynne, 2021, UK, 93min)

Afternoon Tea 4.15–4.45pm

Parallel Session 10 (Fri. 4.45–6.15pm)

10.1. H.116 Vernacular Documentation	10.2. H.212 Testimony/Witnessing /Advocacy	10.3. H.209 Decentering	10.4. H.208 Women/Reproduction/Co-Creation	10.5. H.207 Beyond Visible Evidence
Marc Francis (Yale U) Snapchat's "Freak" Programming	Catherine Gough-Brady (Edith Cowan U, Perth) Advocacy Filmmaking That Responds to The Experiences of The Advocates	Bharath Ananthanarayana (U of Exeter/U of the West of England) Decentering Documentary Ethics: An Indian Spiritual Thought ONLINE	Shilpi Gulati (Tata Institute of Social Sciences, Mumbai) The Third Eye: Feminist Pedagogies and the Digital Documentary	Miranda Wilson (U of Auckland) Undoing Things: Documentary Screen Space as Common Space as Counter Space.
Damon Young (U of California, Berkeley) Documenting the Self: The Evidence of Dickpix	Arcadio Andrea Oranday (U of Chicago) Considerations for Cinema on Testimony as Secondhand Knowledge	Emmett Aldred (U of Melbourne), Lucie McMahon (RMIT U) Decentering the Archive: Representing Absence	Simran Bhalla (U of Southern California) Reproductive Media Regimes: Gender, Population, and Planning	Jessica Minshall (Macquarie U) Observational Documentary and Claims to Actuality in Non-Visual Mediums
B. Dalia Hatalova (U of Toronto) The Seduction Community's Documentary Aesthetics: The Marketing and Meaning Making of In- Field Videos	Lizzie Thynne (U of Sussex) Feminist Witnessing	Renée Brack (U Technology Sydney) Decentring the Industry: Independent and Alternative Documentary Filmmaking ONLINE	Belinda Qian He (U of Maryland) Period. Yet No End to Flow: Chinese Women and Menstrual Media ONLINE	Lydia Donohue (Manchester U) Centring Touch in Visual Anthropology: The Quilt as a Tactile Document of Women's Lives
Chair / Gemma King	Michael Renov	Pooja Rangan	Simon Sigley	Agnieszka Piotrowska
SCREENING [G.104 MADA]: <i>Brazen Hussies</i> (Catherine Dwyer, 2020, Australia 90min)				

Close of Conference

6.15-6.30pm

VENUE: H.2

Visible Evidence Conference XXX (2024): Decentering Documentary

Screening Program: Synopses of Films. Note: Some films will be available for online viewing during the conference. See digital program for details.

<i>Acts of Resistance: House the Homeless!</i> (1963-74) (Paul DJ Moody, 2024, UK, 40min)	In this film participant accounts combine with unseen and hitherto uncontextualized archive documentation of British anti-homelessness activism, from protests against unfit hostels, through to the successful 'Friends of King Hill' hostels campaign, to the dramatically successful squatting movement. Over this period activists used non-violent direct action as a legally defensible, reasonable and proportionate response to substandard provision, shirking of responsibility and Dickensian regulations that destroyed families.
<i>Brazen Hussies</i> (Catherine Dwyer, 2020, Australia 90min)	<i>BRAZEN HUSSIES</i> shows how a daring and diverse group of women joined forces to defy the status quo, demand equality and create profound social change - contributing to one of the greatest social movements of the 20th Century. Freshly uncovered archival footage, personal photographs and memorabilia are combined with lively accounts from the women who ignited the women's liberation movement in Australia.
<i>Breaking Plates</i> (Karen Pearlman, 2023, Australia, 25min) <i>I Want to Make a Film About Women</i> (Karen Pearlman, 2020, Australia, 12min)	<i>Breaking Plates</i> is a raucous documentary about the not so silent women of the silent film era, a boundary-smashing brawl, a creative revolution for women onscreen, a riotously entertaining enactment of the principle that if we want to tell different stories, we have to tell stories differently. <i>I want to make a film about women</i> is a queer, speculative, documentary love letter to Russian constructivist women. It asks what the revolutionary women artists of the 1920s said, what they did, and what they might have created had it not been for Stalin's suppression.
<i>Definition of Forest</i> (Kristiina Koskinen, 2024, Finland, 13min)	<i>Definition of Forest</i> is an experimental short documentary that explores what a forest is, beginning with its official definition. The film's unruly voiceovers and sensual visual material guide the viewer down conflicting paths, resisting a cohesive perspective or definitive portrayal of the forest. https://koneensaatio.fi/hanke/becoming-a-forest/
<i>Frankston</i> (Patrick Tarrant, 2020, Australia, 21min)	<i>Frankston</i> is a study of the place I grew up, a satellite of Melbourne with affordable housing, nature-strips and beach views. This suburban symphony is rendered in strange hues and luminescences as though affirming Robin Boyd's depiction of an Australia where "taste has become so dulled and calloused that anything which can startle a response on jaded retinas is deemed successful.
<i>Grandma is a Bitch</i> (Mehvish Rather, 2023, 46 min)	This auto-ethnographic experimental documentary explores my difficult relationship with my grandmother as I try to uncover the reason behind my brother's death when I was 13 years old. The documentary is an experiment with representing narratives from a political conflict zone (Kashmir) with humour. It delves into the political causes behind the epidemic of drug addiction in Kashmir and how a family lives with and beyond trauma.
<i>Independent Miss Craigie</i> (Lizzie Thynne, 2021, UK, 93mins)	Jill Craigie (1911 – 99) was one of the first women to direct documentaries in the UK. This drama documentary uses her own films as well as other 1940s and 50s fiction and propaganda to reflect on, and contextualize, her life and career. Dual narrative voices evoke the split between Craigie's persona as a young, apparently confident film-maker and her later dismissal of her work.
<i>Kukusanya</i> (Ahmed Tahsin Shams, 2024, 18min)	The title, Kukusanya, is a self-synergy philosophy and kinesthetic art; in Swahili, it means both "assembling and assembler." This film is a conversation with Ashley Hayes, a Ph.D. student at Indiana University Bloomington, a dance performer who is making a film on the African American Dance Company (AADC) at their 50th anniversary at Indiana University Bloomington in 2024.
<i>Left, Right, Hook</i> (Shannon Owen, 2024, Australia, 90min)	A groundbreaking program that combines boxing and creative writing turns into a journey of recovery, transformation and friendship for eight survivors of childhood sexual abuse.

<i>Memory Film: A Filmmaker's Diary</i> (Jeni Thornley, 2023, Australia, 81min)	<i>Memory Film</i> is a poetic feature documentary created from the filmmaker's Super 8 archive (1974-2003), chronicling her personal and political filmmaking years. Accompanied by an immersive, music score it charts journeys of liberation amidst the dynamic sexual politics of feminism and social change. It is a lovingly crafted, lucid meditation on resistance, legacy and realising one's place amid constant transformation
<i>Midsummer and Other Short Films</i> (Masha Vlasova, 2023, 40min program)	Stalking the tension between indexicality (i.e. recording the world through photographic means) and sensory depth of the moving image produced through abstraction, the films in this program exist at the intersection of documentary and experimental modalities. Landscape is featured as both the films' collaborator and subject. Water and light—basic material units of the analogue filmmaking process—are an ongoing motif in this selection.
<i>Notes on Listening</i> (Francisco Mazza, 2023, UK, 13mins)	<i>Notes on Listening</i> is an experimental documentary that explores Peckham, London, through its acoustic territory, using sound as a central methodology. Winner of the 2024 BAFTSS award, the film employs listening as a strategy to immerse viewers in the neighbourhood's sonic landscape, offering a sensory experience that reveals the complex relationship between sound, place, and community.
<i>Reasonable Doubt(s) - Chapter One "Central Valley"</i> (Sharon Daniel, USA, 71min)	<i>Reasonable Doubt(s)</i> examines the relation between race, place, identity, and systemic injustice in the US criminal legal system. <i>Chapter One: Central Valley</i> , an immersive three-channel video installation, documents the role police and prosecutorial misconduct played in the wrongful death penalty conviction of Timothy James Young, an innocent, Black, death row prisoner, in predominantly white Tulare County, California.
<i>Refuge: A Duty to Care</i> (Annie Goldson, 2024, NZ, 37min)	<i>Refuge: A Duty to Care</i> centres on life and work at a secret haven that shelters pets from violent homes, allowing victims of family violence to seek safety while knowing their animals are being cared for.
<i>Turbulence: Jamais Vu</i> (Ben Joseph Andrews, Australia, Mixed Reality (MR), 2023 10 min)	This mixed reality interactive docu-essay asks audiences to reflect on the fragility of perception and the beauty of our ever-moving world. <i>Turbulence: Jamais Vu</i> is connected ongoing practice-led research into the creator's experience of vestibular migraine – one that seeks to explore how phenomena of chronic dizziness, misbalance and vertiginous embodiment can be explored through an emergent aesthetics of motion misperception.
<i>Twilight Time</i> (John Hughes, 2024, Australia, 89min)	<i>Twilight Time</i> concerns the work of 'insurgent intellectual' Desmond Ball (1947-2016), a barefooted academic from 'down under' hailed by Jimmy Carter as "the man who saved the world" as he proved the fallacy of 'limited' nuclear war. Des studied spy bases - like Pine Gap in Australia's red center – determining their functions and purposes. Des' insights are everyday more urgent.
<i>The Story of Akin Adesokan</i> (Ahmed Tahsin Shams, 2024, 13min)	This short documentary film features author Akin Adesokan with an intermedial and intertextual approach to storytelling, alluding to the Afro-beat legend Fela Kuti.
<i>Undercurrents</i> (Margot Nash, 2023, Australia 20min)	A short poetic essay documentary about the undercurrents of history playing out in the present. Made from reimagined/recycled images and sounds from the filmmaker's archive and other found materials it explores links between, the global rise of the far right, patriarchal power, racism and colonisation and pays tribute to the life affirming power of resistance.
<i>We Tattooed Your Mother</i> (Andrew Philip, 2023, UK, 86min)	<i>We Tattooed Your Mother</i> traces the ruptures between the filmmaker's Brazilian mother Regina, her Catholic mother and Jewish grandmother, a journey that leads him across continents over 14 years. Experimenting with editing and visual effects, the film explores identity, migration, belonging, embodiment and matrilineal inheritances: the inherited absent presences that inscribe mothers and their children.

Monash University, Caulfield Campus Map

