VISIBL EVIDENCE XVI
Conference Schedule

Thursday, August 13th

2:00-3:30

1. Emerging Modes of Documentary: Mobile, Distributed, Computational
Chair: Steve Anderson (USC)
   a. Sharon Daniel (UC Santa Cruz), “Database Aesthetics: New Media Art as
      Activism”
   b. Susana Ruiz (USC), “Documentary Games”
   c. Joshua McVeigh-Schultz (UC Santa Cruz), “Synaptic Crowd: Vox Pop
      Experiments”
   d. Sasha Costanza-Chock (USC), “Mobile Voices: Methods and Praxis of Mobile
      Documentary”

2. Religion in Documentary
Chair: Harvey O’Brien (University College Dublin)
   a. Benjamin Bennett-Carpenter (Oakland University), “Theorizing Documentary
      Film: Contemporary Memento Mori”
   b. Zoë Druick (Simon Fraser University), “Religion in the films of Frederick
      Wiseman”

4:00-5:30

1. Listening In/To Documentary I: Audible Pasts
Co-Chairs: Jonathan Kahana (NYU) and Irina Leimbacher (UC Berkeley)
   a. Tore Helseth (Lillehammer University College), “The Sound of Music in Early
      Sound Documentary”
   b. Nora M. Alter (University of Florida), “Listening as Method”
      and the Aestheticization of the Archive”
      Listening in The House is Black”

2. Documentary/The Body/The Self
Chair:
   a. Allison de Fren (Connecticut College), “Bringing out the Dead: the Autopic
      Encounter in ‘Anatomy for Beginners’”
   b. Feng-Mei Heberer (USC), “Otobiography as the Birth of an Unthinkable Self”
   c. Phoebe Hart (Queensland University of Technology), “Orchid Gardening:
      Embodying Experience in Autobiographical Documentary”
   d. Anjali Nath (USC), “Transcending Suffering: Corporeality, Movement, Affect
      and the Mystic Terrorist”
6:00-7:00

Book Reception: Sponsored by Amsterdam University Press and the Krupp Foundation.

7:30-9:30

Panel and Participatory Audience Discussion:
“Genocide Survivor Testimony in Documentary Film: Its Afterlife and Its Legacy”
Sponsored by the USC Shoah Foundation Institute for Visual History and Education
Panel Participants:
Anne Aghion, filmmaker (New York)
Theodore Braun, writer/director (Los Angeles)
Andi Gitow, producer (New York)
James Moll, filmmaker (Los Angeles)
Socheata Poeuv, filmmaker (New York)

Friday, August 14th

9:00-10:30

1. The Documentary Interview I
   Chair: Bill Nichols (San Francisco State University)
   b. Lizzie Thynne (University of Sussex), “Speaking through Another - Documentary Interactions”
   c. Jonathan Cohn, “Re-figuring the Blank Face: Misplaced Affect and the Interviewee”
   d. Jonathan Kahana (NYU), “From Source to Symptom: Let There Be Light

2. Representing the Community
   Chair:
   b. Jacqueline Levitin (Simon Fraser University), “Li Hong and Ning Ying: Making Space for Marginalized Women’s Stories – Like the Western Tradition of Feminist Filmmaking”
   c. Stephen Charbonneau (Florida Atlantic University), “‘Work to be found’: American Mythologies, Injured Identities, and the Farmersville Project”

11:00-12:30

1. Science and Documentary I
   Chair: Joshua Malitsky (Indiana University)
d. Kirsten Ostherr (Rice University), “Indexicality and Animation in the Medical Film”

2. Indigenous Media Arts
Chair: Jesse Lerner (Claremont Colleges)
   a. Fiamma Montezemolo (UCLA), “Xavantes Mediations: Between Collaborative Ethnography & Self-Representation”
   c. Jesse Lerner, “Dante Cerano’s Dia Dos: Sex, Kinship, and Videotape”
   d. Respondent: Yolanda Cruz, independent documentary director/producer

3. Found Footage and the Reconstruction of History
Chair:
   c. Ben Stork (University of Minnesota), “Found Footage and Historical Discourse: the Poetics of Documentary Enunciation”

2:00-3:30

1. Other People’s Struggles: History, Text and Politics in/around the Solidarity Doc
Co-Chairs: Thomas Waugh (Concordia University) and Elizabeth Miller (Concordia University)
   b. Pratap Rughani (University of the Arts, London), “Solidarity: with whom and to what?”
   c. Frédéric Moffet (Media Artist), "I will always love you: Paul Chan in Baghdad"
   d. Liz Miller, “Distribution as Solidarity: Independent Media in Cuba”

2. Documentary Aesthetics
Chair:
   b. James Cahill (USC), “For Another Surrealism: Jean Painlevé’s films biologiques”
   c. Johannes Sjoberg (University of Manchester), “Ethnofiction: Virtual and Aesthetic Performance in Experimental Documentary Film”
3. Listening in/to Documentary II: Vocal Presents
   Co-Chairs: Jonathan Kahana (NYU) and Irina Leimbacher (UC Berkeley)
   a. Elizabeth Cowie (University of Kent), “Listening and the Temporality of Documentary Ventriloquism”
   b. Irina Leimbacher, “The Sight and Sites of Listening in Films of Testimony”
   c. D. Oscar Harvey (University of Iowa), “‘Start Listening At Us’: Audio-Visualizing People with HIV/AIDS”
   d. Jin Liu (Georgia Institute of Technology), “The Rhetoric of Chinese Local Language as the Marginal in Jia Zhangke’s films”

4:00-5:30

1. Experimental Documentary: Present and Future
   Chair: Chuck Kleinhans (Northwestern) and Michael Renov (USC)
   a. Seth Feldman (York University), “Perry Bard’s The Man With the Movie Camera, The Participatory Global Remake”
   b. Maria Pramaggiore (North Carolina State University), “The Omnibus City Symphony Film”
   c. James Hansen (Columbia University) and Maria Fosheim Lund (Columbia University), “Martin Creed’s Body Docs: Spatio-Temporality in the Contemporary Art Documentary”
   d. Luis Recoder (Independent scholar and film artist), “Reciprocal Mimesis”
   e. Janet Marles (Griffith University), “The Shoebox”

2. Documentary and the Transnational
   Chair:
   a. Jennifer Boles (Indiana University), “‘Our Country’ in the City: Superhero Cinema, Youth Culture, and ‘Reality’ in Mexico City after 1968”

6:00-7:30

Introductory Reception

8:00-9:30

Panel: California Documentary Filmmakers

Saturday, August 15th
9:00-10:30

1. The Politics of Space in Contemporary Documentary
   Chair: Julia Lesage (University of Oregon)
   a. Kris Fallon (UC Berkeley), “‘States of Exception’: Gone Gitmo and the Paradox of Documentary Representation in Virtual Immersive Environments”
   b. Ogawa Sho, “Representations of Space and Sexual Identity in the Japanese Media and Films by Hiroyuki Oki”

2. Music Documentary
   Chair:
   a. Chris Hanson (USC), “Cracks in the Foundation: Gimme Shelter”

3. Science and Documentary II
   Chair: Oliver Gaycken (Temple University)
   a. Vinzenz Hediger (Ruhr University), “Laboratories of Behavior: A few thoughts toward an epistemology of long-term observation from Gombe to Golzow (and back again)”
   c. Scott MacDonald (Hamilton College), “A New Avant-Garde Cinema”
   d. Oliver Gaycken, Respondent

11:00-12:30

1. Documentary and Forensic Media
   Co-Chairs: Greg Siegel and Jules Odendahl-James
   b. Kristen Fuhs (USC), “Voluntary Crime Scene Reenactment and the Spectacle of Proof in Documentary”
   d. Greg Siegel, (UC Santa Barbara), “Forensic Photography and Spaces of Modernity”

2. Documentary in Online Spaces
   Chair:
   a. Catherine Summerhayes (Australian National University), “Google Earth as Documentary Space: Crisis in Darfur”
   b. Vinicius Navarro (Georgia Institute of Technology), “Eventful Sites: Watching Nonfiction Online”
c. Craig Hight (University of Waikato), “Cultural Software, User Performance and Documentary Practice: Examining Online Documentary Culture”

3. The Documentary Interview II
   Chair:
   a. Sonika Jain (Amity University), “‘Crossing Thresholds’: Issues of Reflexivity in a Documentary Interview”
   c. Arild Fetveit (University of Copenhagen), “The Refigured Interview as Creative Strategy for Documentary Representation”
   d. Mariana Baltar (Fluminense Federal University), “You’re Talking to Me!: Legitimating the Discourse Through an Intimacy Pact Between Director, Character and Audience”

2:00-3:30

   Chair: Darek Paget

2. Intellectual Property Law for Documentary Scholars and Filmmakers
   Chair: Ellen Seiter (USC)
   b. Eric Hoyt (USC), “The Documentary Filmmaker as Copyright Owner: Privileges, Limitations, and the Lawsuit over We Are Marshall”
   c. Brett Service (USC), “Ephemeral Copyright: Case-by-Case Liability in Documentary Clearances and Fair Use Defenses”

3. Documentary Subjectivities
   a. Ilona Hongisto (University of Turku), “Control/Creation: Voice and Subjectivity in Tanyusha and the 7 Devils”
   c. Anthony Adah (Minnesota State University), “The Ubiquity of the Trickster: Notes on Articulatory Aesthetics in Indigenous Cinemas”
   d. Marit Kathryn Corneil (Norwegian University of Science and Technology), “Depicting the People”

4:00-5:30

1. Animation and Boundary Crossing: Contemporary Experiments with Documentary
   Chair: Tess Takahashi (York University)
   b. Bella Honess Roe (Bournemouth University), “Animated Interviews”
c. Ohad Landesman (NYU), “Paint as Much as You Like, as Long as you don't Shoot”: Waltz with Bashir, Trauma, and the Value of Animated Recollection”
d. Tess Takahashi, “Animating the Archive”
e. Laura Marks (Simon Fraser University), “Calligraphic animation: a critical revival of Islamic aesthetics”
f. Pooja Rangan (Brown), “Impossible Traces of Life: Gatten, Easterson, and the Limits of Animation”

2. The Personal and the Political in Indian Documentary
Chair:
   a. Nicole Wolf (Goldsmiths, University of London), “Past and Future Testimonies in the Indian Documentary”
   b. Ashish Chadha (Yale), “Intimate Politics: Personal Documentaries in Contemporary India”
   d. Hye Jean Chung (UC Santa Barbara), “Imagined Spaces and Global Identity: Negotiations of Mobility in City of Photos and Born into Brothels”

3. Documentary and the Representation of Politics
Chair:
   a. Brenda Hollweg and Vanalyne Green (University of Leeds), “Visible/Invisible: Thinking the Space of the Political”
   c. Esther Hamburger (University of São Paulo, “Defining a Documentary Agenda for Contemporary Brazilian Film: News from a Private War”

Sunday, August 16th

9:00-10:30

1. Politics and Aesthetics in the European Documentary
Chair: Ib Bondebjerg (University of Copenhagen)
   e. Anikó Imre (USC), “Roma Reality Entertainment”
   f. Silke Panse (University of the Creative Arts, UK), “On the Dominance of Experience”
   g. Esther Wellejus (University of Copenhagen), “Subject, participation and intimacy – Danish documentary in the digital age”
   h. Bjørn Sørenssen (Norwegian University of Science and Technology), “Regionalism and the Transnational: The Arctic Voice of Knut Erik Jensen”

2. The Other, the Same: Narratives of the Self in Latin American Documentary
Chair: Andrés Di Tella (filmmaker)
   a. Andrés Di Tella, “The Other, the Same”
b. María Dora Mourao (University of Sao Paulo), “Images of Subjectivity, the Self reflected in the Other: comparing Jogo de Cena (Eduardo Coutinho) and Santiago (João Moreira Salles)”

3. Re-examining the Archive
   Chair:
   b. Travis Vogan (Indiana University), “Indexing Affect: the NFL Films Archive”

11:00-12:30

1. The Melting Plot: Americanization in Frame
   Chair: Jan Olsson (Stockholm University)

2. The Colonial Documentary
   Chair: Aboubakar Sanogo (Carleton University)
   a. James Crawford (USC), “Ethnography in Reverse: Performing the Colonial in the films of Kidlat Tahimik and Tracey Moffat”
   c. Emma Sandon (University of London), “Colonial Documentary Film: A Project on Moving Images of the British Empire”
   d. Aboubakar Sanogo, “The Lumiere Brothers and Africa”

3. New Modes of Access and Distribution
   Chair:
   c. Heidi Rae Cooley (University of South Carolina), “The Case of a Virtual Fountain: Visualizing Data Streams, Acknowledging Biopower, Changing Conduct”
2:00-3:30

1. Documentary and Broadcast Television: Some Comparative International Perspectives
   Chair: Trish FitzSimons (Griffith Film School)
   a. Anna Zoellner (University of Leeds), “‘That’s just how it is, television is an industry…’ Documentary development in Great Britain and Germany.”
   b. Inge Sorensen (University of Copenhagen), “Framed – a case study of Video Ambushing in Investigative Documentary”
   c. Swati Bandi (University of Buffalo), “‘From Alternative to Mainstream’: The Television Documentary in the Indian Context.
   d. Trish FitzSimons, “Broadcasting Cultures and Documentary Practice: the Australian experience”

2. Documentary Interventions in State Violence and Torture
   Chair:
   b. Jacqueline Maingard (University of Bristol), “Documenting Apartheid Atrocities in Between Joyce and Remembrance”
   c. Hilary Neroni (University of Vermont), “Enjoying in the Guise of Surviving in Standard Operating Procedure and Taxi to the Dark Side”
   d. Alisa Lebow (Brunel University), “‘If Looks Could Kill’—Shooting with Intent in Recent Documentary and Activist Media”

3. The Korsakow System: A Database Documentary Workshop
   a. Workshop to be led by Matt Soar (www.cinerg.ca) and Steve Anderson (USC).

   This hands-on workshop is designed to introduce interested VE participants to Version 5 of the Korsakow System, a user-friendly software application for creating nonlinear, database documentaries. This open source, free software will be demonstrated, and attendees will then be encouraged to start designing and assembling their own K-Films.

   No prior experience with documentary filmmaking or interactive media design is required, but participants are encouraged to visit www.korsakow.com and view some K-Films from the 'Showcase' section prior to the workshop. Ideally, you should download the application from www.korsakow.com and try it out. To get the most out of the workshop, please also bring 6-12 edited scenes (20-90 secs each) from a current or past documentary project (found footage is fine too). Video files may be full resolution (e.g., 720x480) but should already be compressed and exported as individual Quicktime files (.mov) up to 50MB each.

   Laptops (PC or Mac) are desirable, but not necessary

4:00-5:30
1. Circulating Non-Fiction Film: the 1930s-1940s
   Chair: Gregory A. Waller (Indiana University)
   a. Joseph Clark (Brown University), “‘Come along. We’re going to the Trans-Lux to hiss Roosevelt’: Contesting Modernity at the Newsreel Cinema, 1929-1944”
   b. Amy Beste (School of the Art Institute of Chicago), “’Bringing the World to the Classroom’: Distribution and Exhibition of Encyclopaedia Britannica Films, 1943-1950”
   c. Gregory A. Waller, “Beyond the Classroom: 16mm and the Circulation of Non-Fiction Film”

2. Cross-Cultural Pedagogy Workshop
   Panel Participants:
   a. Lisa Leeman (Documentary filmmaker)
   b. James Hindman (Chief Academic Officer, Red Sea Institute of Cinematic Art)
   c. Ellen Seiter (USC Professor of Critical Studies)
   d. Michael Renov (USC Professor of Critical Studies)

3. Activism and Social Advocacy in Documentary Film
   Chair:
   a. Suzanne Bouclin (McGill University), “Filmmaking as Practice-Based Legal Research”
   b. Rahat Imran (Simon Fraser University), “Pakistan: Advocating Legal Reform through a Documentary”

   6:00-8:00

   Closing Night Banquet

**Monday, August 17th**

9:00-10:30

1. The Virtual and the Viral Witness
   Co-Chairs: Sam Gregory (WITNESS), Roger Hallas (Syracuse University), Patricia Zimmermann (Ithaca College)
   a. Sam Gregory and Patricia Zimmermann, “Speculations and Unresolved Questions: The Virtual and the Viral Witness to Human Rights Crises”
   b. Roger Hallas, “Testimonial Navigation and Digital Cartography in Human Rights Media”

d. Christopher Pullen (Bournemouth University), “Online, stimulations of LGBT Political Reflection: The Murder of Lawrence King and Migrations of Narrative Witness”

2. Emotion and Documentary Pathos
   Chair:
   a. Jane Gaines (Columbia University), “All the Realism that Melodrama Allows”
   c. Leah Aldridge (USC), “I Get no Respect: the Stand Up Comedy Concert’s Claim to Documentary Legitimacy”
   d. Brenda Longfellow (York University), “Documentary Performance and Performativity in Family Motel, The Battle of Orgreave, and Fig Trees, a Documentary Opera About Aids, Pills and Gertrude Stein”

3. Re-Conceptualizing Documentary
   Chair:
   a. Brian Harmon (University of South Carolina), “Aesthetics of a Philanthropic Documentary: the Case of To See a World”
   b. Christie Milliken (Brock University), “Street Cred: Scenarios USA and the Reinvention of Sex Education”
   d. Scott MacKenzie (University of Toronto), “Animating Darwin in the Public Sphere: Max Fleischer’s Evolution”

11:00-12:30

1. Documentary Discourses and Marketing Practices in Conglomerate Hollywood
   Co-Chairs: Daniel Herbert (University of Michigan) and Heather McIntosh (Northern Illinois University)
   c. Heather McIntosh, “Defining the Documentary Blockbuster”
   d. Daniel Herbert, “Some Non-Fictions of the Video Store”

2. (Re)Figuring Independent Chinese Documentaries
   Chair: Qi Wang (Georgia Institute of Technology)

c. Ying Qian (Harvard University), “Cinema of Social Visions: Chinese Documentary Cinema and Social Activism”

d. Qi Wang, “Wu Wenguang and the Performative Path in Contemporary Independent Chinese Documentary”

3. Documentary Historiography
   a. Sara Sullivan (University of Iowa), “Projecting Steel in Enthusiasm, Komosol and Industrial Britain”
   b. Celia James (University of South Carolina), “A Study of Educational Inequalities in South Carolina: African American Documentary Expression in the 1930s”
   c. Meredith Bak (UC Santa Barbara), “Proof of the Invisible: Early Televisual Evidence in Radio and Spiritualism”
   d. Barbara Evans (York University), “Jenny Gilbertson, Illuminator of Life and Movement”