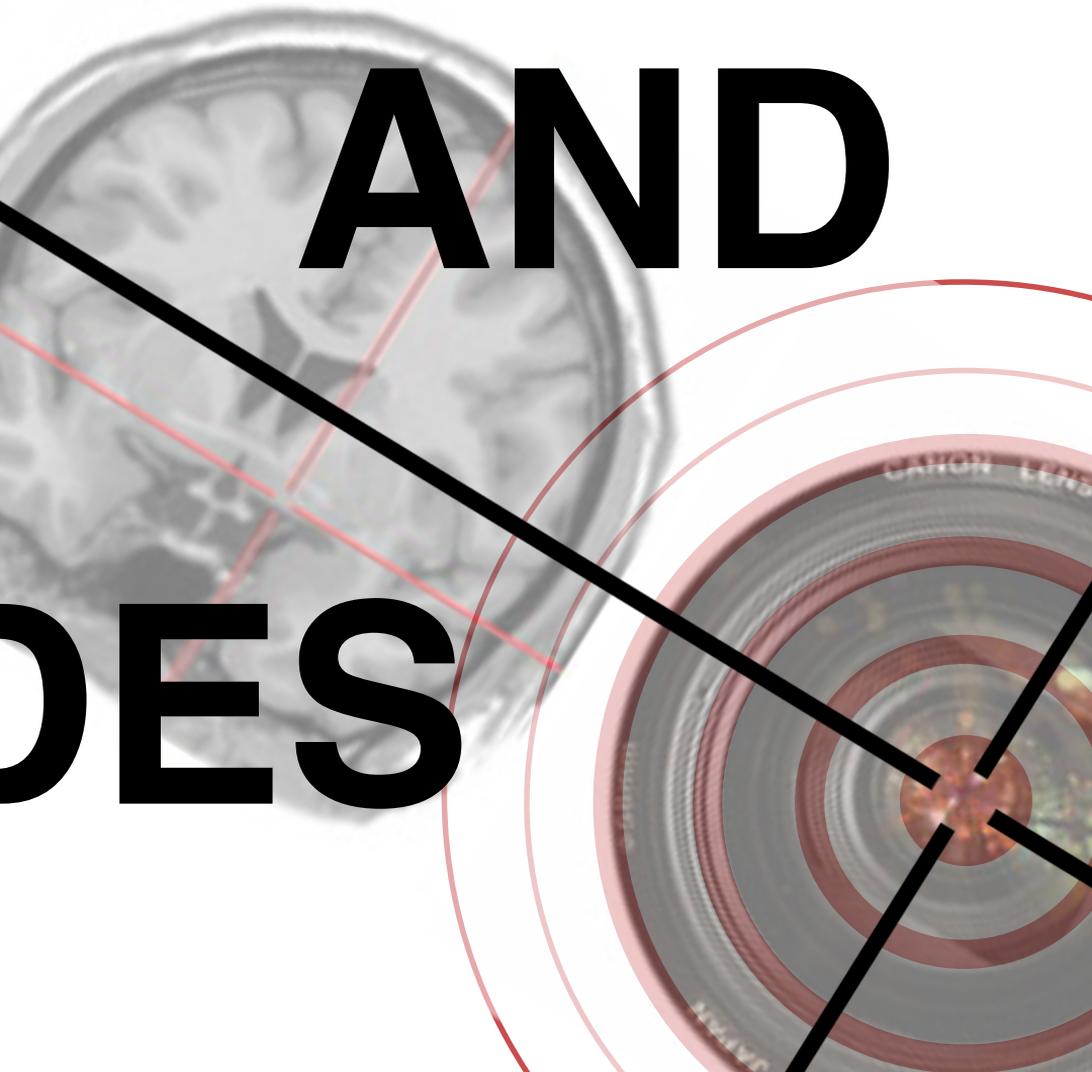
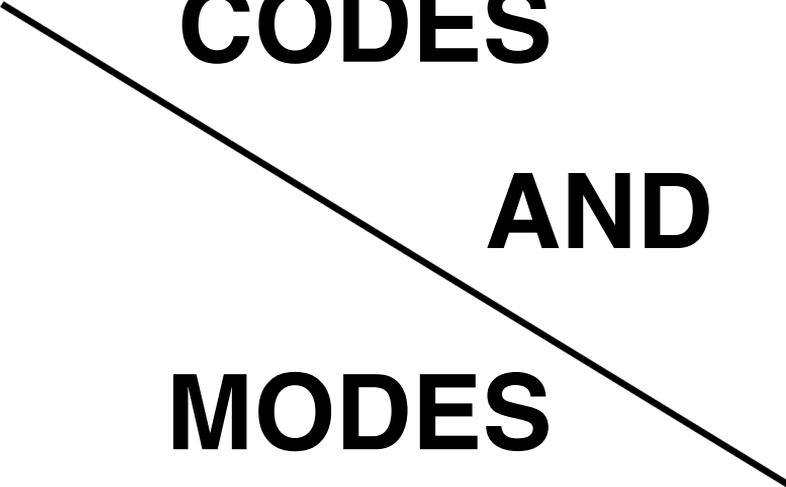


**DES**

**AND**

**DES**





# **CODES AND MODES**

## **The Character of Documentary Culture**

**November 07 - 09, 2014**

Integrated Media Arts MFA Program  
Department of Film and Media Studies  
Hunter College, City University of New York

Codes and Modes brings together scholars, makers, graduate students, and curators to interrogate the social spaces and formal and thematic boundaries within which contemporary documentary culture is produced.

## LIST OF CONTENTS

Acknowledgments	4
IMA Overview	6
The Reach of Documentary	7
Conference Schedule	15
Participants	30
Hunter College Floor Map	42
Food Recommendations	44
Resources	46

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Claudia Zamora

Program design by Baseera Khan



“Codes and Modes reflects the dynamism of the Integrated Media Arts (IMA) MFA Program. It resulted from the creativity, commitment, and collaboration so often on display here. Together, graduate faculty and students, unfazed by the obstacles inherent in mounting an inaugural conference of this scope, forged a compelling lineup that integrates artists, scholars, activists, and educators. The conference’s provocative and diverse terrain mirrors the IMA’s curricular panorama, which combines analytical and production study across the media making landscape. The resourceful community spirit fueling Codes and Modes is another IMA hallmark. And, while we do not boast state of the art facilities, the IMA does possess state of the art thinkers and creators, many on display this weekend. Thanks to the planners, presenters, and participants for making Codes and Modes a reality, and particularly to our students and alumni for inspiring our aspirations for the IMA MFA Program, one of which was to host a conference on documentary culture.”

- Andrew Lund, IMA Chair



## IMA OVERVIEW

The MFA Program in Integrated Media Arts (IMA) offers advanced studies in nonfiction media making. The IMA Program educates multi-disciplinary, socially engaged media makers in a diverse range of skills across the media landscape. Working with faculty from film, video, emerging media, and journalism backgrounds, students learn to conceptualize, create and distribute innovative, politically and socially engaged expression using contemporary media technologies. Student work in the program has included single channel documentaries, interactive websites, handmade electro-mechanical devices, public exhibitions, interactive installations, transmedia narratives, live performances, and rich media for the expanding spectrum of screen based platforms. Building on a foundation of research and analysis, IMA students explore and create new ways to advance information and ideas, balancing critical thinking with aesthetics, contemporary issues with an historical perspective, theory with practice, and traditional methods with new technologies.

# THE REACH OF DOCUMENTARY

**C**lick your web browser open to the remarkable user-generated social media campaign *#iftheygunnedmedown*, which recently exploded in response to the events in Ferguson, MO, to realize at once that documentary is in a period of expansion. The particulars of this on-line campaign fervently highlight many of the dynamics that led to this conference. The extension of documentary practices into social media, and their adaptation by a creative class “formerly known as the audience,” users who routinely go beyond consuming media to altering, forwarding, and repackaging media “products,” produce a site where many of the approaches and formal strategies associated with documentary can be found taking root (even mutating) in a variety of new platforms.<sup>1</sup> At the same time, a proliferation of documentary culture in academic settings and in semi-formal and semi-public coops, collectives, screening spaces, and community centers means that a new kind of culture and discussion has emerged around the nature of documentary at a time when it is threatened in more traditional platforms such as television.

However you may want to characterize *#iftheygunnedmedown*, it surely helps us conceive of the documentary form in its most dynamic sense – not so much as an object but as a thing that is both a force and a focus of forces. Travelling to the margins of documentary practice takes us to a place where we might adapt what Ariella Azoulay calls “the contract of photography” to the set of social practices that make up the world of moving-image documentary.<sup>2</sup> Her contract invites us to see documentary as something not owned, but a shared space of revitalized spectatorship where meaning is contestable. Her nuanced notion of citizenship in a world where many are subjected to sovereignty outside of the Lockean compact, as immigrants, as refugees; as women, opens this shared imaginary to a civic practice of resistance and connection.

For Azoulay, our relationship with the subjects in our films goes beyond that ethical one of representation to say that the represented are also the governed. And in that political space representation may be weak or absent. For her, the social contract extends into a shared imaginary where citizenship and the burdens of catastrophe are connected in the frame of the photograph, a “civic gaze” that invites us to reexamine our world. For Eduardo Coutinho, whose film *Jogo de Cena* is featured in the conference, one could say that he translates Azoulay’s imperative into the world of the moving image. Coutinho’s key discovery is of a format of encounter between maker and subject that provokes inventive forms of self-revelation. It is a space where performance, often an uncomfortable companion in the world of documentary, and the interview, a staple of the form, meet at a crossroads, challenging our notions of the historical and our desire to see documentary as a social form with stable formal boundaries.

At this conference we hope to embrace the momentum of documentary media practices and frame our work in the most

expansive sense possible, looking out to a collectively created network of overlapping interests, institutions, and aesthetic approaches that shape a vibrant social sphere of non-fiction media production, reception, and contestation. While different threads of documentary practice often share overlapping goals, they do not demand or require subordination to an uniformly defined end. What they do demand is critical support. As we highlight the dynamics of the social sites and formal boundaries that influence and shape our field, it is important that we also train our focus on those structures that prevent a true diversity of work from taking shape in the first place. Put simply, we need to acknowledge the ways that many of the frameworks our work engage in obscure the larger social flows and range of voices that make the continued potential of documentary so promising.

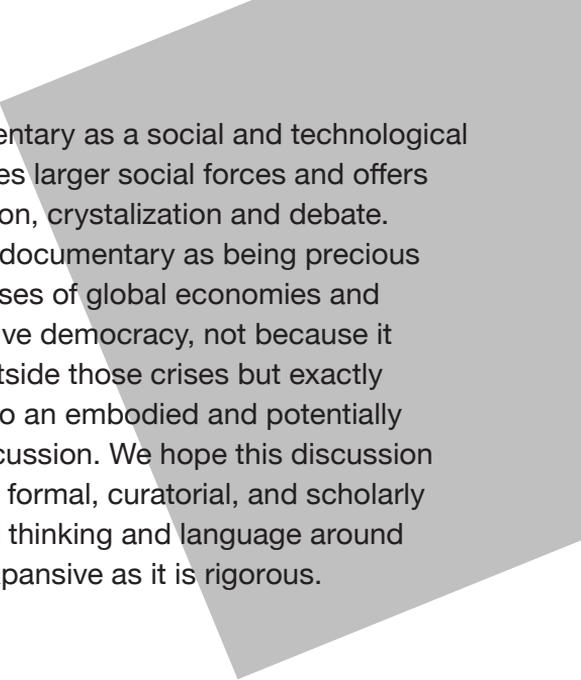
Across the conference, our participants point to new and ongoing challenges to a vital and shared non-fiction media practice. For keynote speaker Brian Winston, the threats amount to a veritable tsunami, where the rise of digital media, with its erosion of image integrity, and the democratization of documentary production help expose faultlines that lie deep in the observational codes of documentary. Several participants note the role that many large, private foundations have come to play in a funding landscape once dominated by public arts and media entities. This funding shift has been accompanied by a stubbornly persistent desire to privilege the character-driven form of documentary, and more precisely, to fund projects presenting a psychological-realist approach that offers up the interiority of the (often foreign and/or oppressed) other. At the same time, metric-driven funding initiatives increasingly ask documentarians to compete with the logic of Facebook by articulating the habits and dispositions of its audiences. Of course, this is not a new

phenomenon, but rather a further refinement of a process of audience prefiguration that Barry Dornfeld writes about in his ethnography of a public television documentary more than two decades ago.<sup>3</sup> However, when yoked under the documentary's capacity to affect social change in and through its audience, "change" often takes on a particularly market-driven logic, one that inscribes social and political habits onto class status, and one that encourages audiences to perform their activism through product support and boycott. Second, we observe the role that institutions as diverse as the academy, Netflix, MoMA, and Participant Media, to name just a few, have played in constructing the contemporary documentary canon. Not only do canons carry with them a suggestion about the way that history comes into form thereby threatening to suffocate broader sets of ideas, spaces, and genealogies, they also suggest that documentary still operates under a center/periphery model, where key figures have an outsized role in what does and does not belong. This can reinforce the status of documentaries as objects to be engaged with by relatively passive audiences. Finally, questions of belonging lead us to consider boundaries of race and class (who feels comfortable participating in the spaces we create?) and boundaries of form (do we need to insist on viewing documentary as a finished product, rather than ongoing processes of research, engagement and reciprocal relations and articulations?).

Our panelists engage with these challenges along four lines of inquiry. First, participants question the role of funding in documentary culture. While accepting the role that foundations play in the field of documentary production, several participants critique the ways that neo-liberal initiatives embedded within documentary funding apparatuses distort and displace the social spaces in front

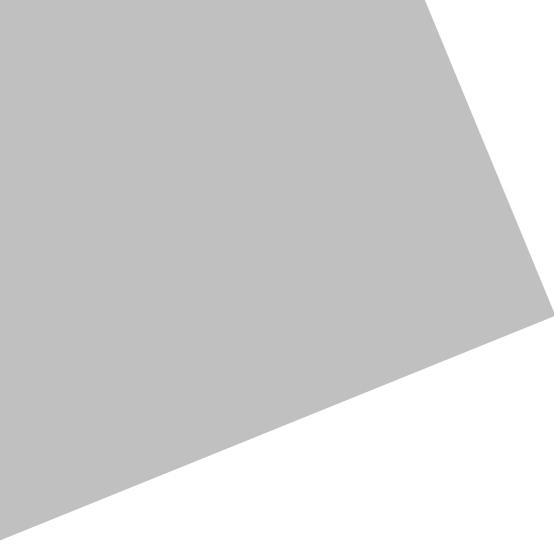
of and behind the lens. Second, there is a sustained engagement with the strategies of the network age as a documentary framework, one that can accommodate documentary's role in breaking down boundaries between audience and text to frame and visualize our world for reflection and critique. How can a theory of documentary predicated upon our socially and virtually networked selves provide us with a tool to assert control over our own cultural signifiers and our own history while avoiding the extractive logic of big data? How can expanding our sense of "what we mean when we talk about documentary" help us think through the many forms of non-fiction media that make demands of us as viewers, as citizens, as plaintiffs? Third, a number of participants have found ways to challenge the celebrity image of documentary, whether that image adopts the privileged form of the polished market product or whether that image takes the form of Western humanist aesthetics that cast the filmmaker and their attendant social institutions as hero. Finally, there is a sustained line of questioning into how we produce and reproduce a sense of what counts as documentary - as teachers within the classroom, or as supporters of many of the formal, semi-formal and improvised documentary institutions that surround us.

The young makers of *#iftheygunnedmedown* put forward their own bodies in a powerful declaration of the very real stakes at play in their mass mediation. The risks they undertook encourages us to extend our notion of documentary to a set of shared propositions that create an imaginary around issues of justice. This project goes to the heart of truth claims, asking how those claims are both mediated and subjective. The makers acknowledge the ambiguity of the image, while accepting the unfinished nature, the incompleteness, and the fictions of any media making gesture.



We conceptualize documentary as a social and technological method that both embodies larger social forces and offers them up for characterization, crystalization and debate. We also see the space of documentary as being precious in relation to the linked crises of global economies and institutions of representative democracy, not because it offers a place to stand outside those crises but exactly because of its openness to an embodied and potentially genuinely democratic discussion. We hope this discussion will help us bring together formal, curatorial, and scholarly threads to develop critical thinking and language around documentary that is as expansive as it is rigorous.

by Jason Fox and Martin Lucas



End Notes:

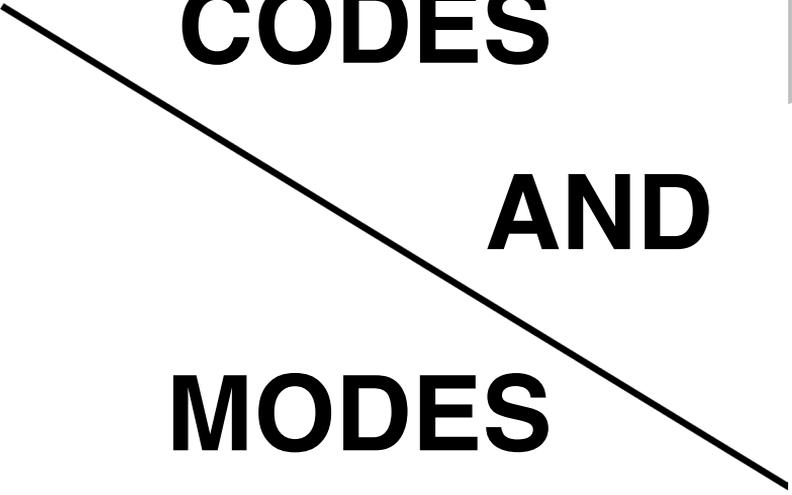
1 Rosen, Jay. "The People Formerly Known as the Audience," (*Huffington Post*, 5/25/11)

2 Azouley, Ariella. *Civil Imagination: A Political Ontology of Photography*. London: Verso, 2012.

3 Dornfeld, Barry. *Producing Public Television, Producing Public Culture*. Princeton: Princeton University Press, 1998.



**CODES  
AND  
MODES**



**The Character of Documentary Culture**

# CONFERENCE SCHEDULE

## NOVEMBER 7 - 9, 2014

### FRIDAY, NOVEMBER 7

4pm to 9pm

#### **Media Installations Open**

4pm

Featuring work by Kelly Anderson, Su Friedrich, Isabel Hill, Barbara Hammer, Natasha Raheja, Paul Sargent, Samuael Topiary and Hope Tucker. This work will run throughout the conference.

#### **Opening Reception**

5:45pm

#### **Keynote**

7pm

Brian Winston,  
“Tsunami Hits Cannibal Tours:  
Documentary in the 21st Century”  
followed by a discussion moderated by Neta Alexander

# PANELS

**SATURDAY, NOVEMBER 8**

10:30am to 9pm

10:30am – 12pm

**TV STUDIO, HN 436**

## **A:** The Loop

### **Participants**

Samuel Topiary, Toby Lee, Colin Beckett, Tess Takahashi, Pooja Rangan, Josh Guilford, David Bering-Porter

This panel circles around the form of the loop, broadly defined, as a documentary image, object, function or problem, exploring ways that looping media complicate our current understanding of “documentary” as representation, performative action, and relational structure. Examining how loops are used in non-fiction media practices as diverse as gallery installations, television news, museum exhibitions, and online media forms, participants on this panel will ask: How do circularity and repetition undermine hierarchical notions of authority? Is the loop political? Is it feminist? How might looping structures both empower and/or disempower viewers? How does the loop shape the experience of information? What are its affective qualities? And finally, what does the loop do to the notions of “truth,” “reality,” and “instruction” that are so central to the documentary genre? Each of the six panelists will briefly explore a different manifestation of the documentary loop (and related forms of repetition), considering how the loop operates in relation to our present sense of time, labor, learning, and community, and examining the political implications, possibilities, and restrictions we associate with the loop as a form.

10:30am – 12pm

LANG THEATER, HN 424

## **B: Toward an Ethical Theory of Documentary Production Pedagogy**

### **Participants**

Annette Danto, Andrea Weiss, Lonnie Isabel, Dyfrig Jones

This panel offers a range of ways of thinking about core ethical issues in documentary media: responsibility to the subjects, awareness of the power of images and narratives to shape public opinions, understanding of our own position in relation to broader structures of power and privilege. Panelists will present documentary examples from South Asia, East Asia, South America and Africa as well as from Europe and North America. In addition to geographic diversity these media examples will showcase a range of voices from independent minority producers to youth activism on social media to powerful global media industries in the US and UK.

1:30pm – 3pm

**TV STUDIO, HN 436**

## **A: Flying Under the Radar: Altering Reception to Change Perception**

### **Participants**

Ernie Larson, Sherry Millner

While documentaries are normally thought of as cultural products produced by filmmakers, and viewed by (relatively) passive audiences, the in-between space, the dynamic terrain where film and viewer meet is both highly significant for documentary and little considered. Outside of the circuits of festival, television, and home distribution lie a variety of spaces of potential that the panelists explore based on their own research and engagement. This panel will focus on a set of practices and thematic that “construct a documentary event.” Using a mix of recent and older short films from around the world, they seek to reframe programming around a curatorial thematic designed to offer viewer-participants an engaged relationship with works, one that changes and challenges notions of a documentary as a film-object/commodity consumable via traditional ‘channels.’ This approach also challenges normative categorizations of documentary into subgenres such as experimental, observational, or journalistic. The panel will include the screening of several short pieces.

1:30pm – 3pm

LANG THEATER, HN 424

## **B: Flammable Iterations: The Revised Queer Documentary Tradition**

### **Participants**

Marc Francis, Lauren Treihaft, Jimmy Weaver

The aim of this panel is to examine the dialectical relationship between genre and documentary in queer films that blur the lines between both. How does the queer documentary, clearly in response to generic narrative and documentary conventions preceding it, reproduce and hybridize desires and frustrations through their attempts to revise them? Each paper will address a hope to recuperate spectatorial histories through revisional processes, constituting and re-constituting the dynamics within queer counterpublics.

3:30pm – 5pm

TV STUDIO, HN 436

## **A: Participatory Cultures of Documentary and/as Social Practice**

### **Participants**

Rachel Stevens, Mandy Rose, Jody Wood, Nicola Benizzi

In this session interactive media producer Mandy Rose and interdisciplinary artist Rachel Stevens will present case studies of collaborative, interactive and social practice storytelling in order to examine notions of agency, participation and audience. Stevens will engage artist Jody Wood and cinematographer Nicola Benizzi in conversation about their process of making a documentary on Wood's project *Beauty in Transition* – a mobile hair salon offering free services at homeless shelters in NYC, supported by a 2014 A Blade of Grass fellowship. Rose will discuss strategies and projects that might lay the groundwork for a “participatory culture” of documentary. Methods employed by ethically and politically engaged interactive documentary makers operating within the framework of ubiquitous media and networked culture include Kat Cizek's *Manifesto for Interventionist Media* and Chaka Films' use of a participatory design process. From documenting social practice to documentary as social practice, the panel convenes a dialogue about the craft of self-representation and the relationship between documentary subjects, participants and authors.

3:30pm – 5pm

LANG THEATER, HN 424

## **B: The Weak Image: Documentary as Research**

### **Participants**

Irene Gustafson, Charles Musser, Sabiha Khan, Aparna Sharma

‘Research’ is a ubiquitous yet vague phrase. At once generously used to describe almost any quest for ‘new knowledge,’ its practices are also heavily regulated by well-established disciplines and research methodologies. This panel examines the phenomenon of documentary media that is produced under the sign of ‘research.’ Although not a new phenomenon, it is a fascinating genre— straddling the realms of reading and writing, image and word, art and scholarship and teetering on the edge between legitimacy and illegibility. This panel addresses the intersection of ‘research’ and ‘documentary’ through a variety of perspectives.

# SCREENING

7pm

LANG THEATER, HN 424

## EDUARDO COUTINHO MASTER OF THE DOCUMENTARY ENCOUNTER

In this program we pay homage to a seminal figure of Brazilian documentary cinema, Eduardo Coutinho, who died last year. The film, *Jogo de Cena* (2007), continues Coutinho's exploration of a technique of filmic encounter that promotes inventive forms of self-revelation from his subjects. This aesthetic practice is at work in many of his brilliant explorations of Brazilian society -- *Santo Forte* (Powerful Saint, 1999) where Coutinho asks Brazilians to explore their faith and their futures; *Babilonia 2000*, where he culls the Rio de Janeiro favela of Babilonia for people's inventive speech, and *Edificio Master* (The Master Building, 2002) where a cross section of Riocans living in one former office tower offer us a view of their lives.

This program is co-presented with Cinema Tropical.

7pm

A short introduction on Eduardo Coutinho's contribution to Brazilian documentary with Professor Ivone Margulies  
Department of Film and Media Studies  
Hunter College, City University New York

***Jogo de Cena*, 2007**

English title: Role Play, 105 minutes

A seminal and rarely seen film in the director's provocation of everyday people's expressions and performance, in *Jogo de Cena* Coutinho takes the life/theatre analogy to its utmost poetic consequences. As Wexner Center curator Chris Stults puts it, "The film is an exhilarating look at performance, storytelling, the lives of women, the line between fiction and documentary, and so much more. Coutinho placed an ad in a Rio de Janeiro newspaper asking for auditions from women over the age of 18 with interesting stories to tell. A handful of these women then filmed interviews with Coutinho and recount dramatic stories of heartbreak, loss, love, and life. Coutinho then complicates things by having some of Brazil's finest actresses recreate the interviews with Coutinho, treating the monologues as texts."

Post screening discussion  
with Professor Marty Lucas  
Department of Film and Media Studies  
Hunter College, City University New York

# PANELS

SUNDAY, NOVEMBER 9

11am to 6pm

11am – 12:30pm

TV STUDIO, HN 436

## **A:** Documentary Infinitude

### **Participants**

Jeanne Finley, Dan Geva, Lynne Sachs

This panel will feature two approaches to refiguring the relationship between documentary practice, the maker, and the concrete language of documentary film. Dan Geva will draw on Heidegger's understanding of time as a "movement of human finitude" to rethink the role of the documentarian as a kind of temporal crisis. Looking at the extensive lifework of Joris Ivens, he will ask for us to join him in an effort in reinterpreting the Griersonian "creative treatment of actuality" as a call to creative effort at "being-documentarian-in-the-world." Lynne Sachs and Jeanne Finley will use the work of a variety of filmmakers to look at "how traces of imaginative thinking become imprinted into the cinematic document." Looking at the work of makers including Sanja Ivekovic, Christoph Schlingensiefel, Keith Haring and Omer Fast, they explore how the work of artists who insist on inventing their own visual language must move fluidly between empirical analysis and doubt, between examination and introspection.

11am – 12:30pm

LANG THEATER, HN 424

## **B: Documentary Film: Art or Agenda? Competing Paradigms in the World of Non-Fiction Film**

### **Participants**

Whitney Dow, Julia Haslett, Jonathan Oppenheim, Joslyn Barnes, Jennie Livingston

Current trends in documentary funding as well as in the form's broader cultural reception are undermining the documentary art form. Focusing on feature-length films destined for large festivals and/or TV broadcast, panelists will discuss the push towards a metric-driven formula of social change that instrumentalizes the value of documentaries. It will also look at the ways these films are discussed in the press, which consistently emphasizes their content and neglects their form. From the perspective of maker/artists, panelists will elaborate on challenges faced, from funding to the impact on process, and they will discuss how the cultural landscape might change in order to support a far more expansive comprehension and appreciation of documentary.

1:30pm - 3pm

TV STUDIO, HN 436

## **A:** “The Art of Losing Isn’t Hard to Master”

### **Participants**

Barbara Hammer, Natasha Raheja, Paul Sargent, Hope Tucker

The four artists will critically engage their creative work, and each other, as they explore relationships between documentary, the body and performance, questions of spatiality and hidden linkages in various networks. Barbara Hammer uses her own body to intervene on medical and poetic forms of imaging in *What You Are Not Supposed To Look At*. Natasha Raheja’s *Cast in India* explores the ways that the built infrastructure of New York City conceals the labor infrastructure that links this city to West Bengal, India. Paul Sargent’s *Artificial Corridors: Erie Basin Meets Erie Basin* navigates the waters of the Erie Canal to document the economic, labor, trade, and nautical relationships between its two termini. Hope Tucker uses the frame of her ongoing *Obituary Project* to transform what we know as a daily form of narrative through a compendium of contemporary salvage ethnography that documents the passing of cultural markers and ways of being.

1:30pm - 3pm

LANG THEATER, HN 424

## **B: Building Documentary Cultures With Urban Youth and Their Communities in Neoliberal Times**

### **Participants**

Steve Goodman and Lora Taub-Pervizpour

This panel examines youth media's effort to produce a culture of documentary that creates critical space and opportunity for young people to engage in documentary making as a means to speak back to their structured powerlessness. It will focus in on the growing impact of venture philanthropy currently insinuating neoliberal market-driven initiatives and ideology into the structures and practices of youth media, threatening to dismantle work that grows out of the social documentary tradition.



3:30 – 5pm

TV STUDIO, HN 436

## **A: Refiguring the Urban Imaginary: Documentary and Gentrification**

### **Participants**

Kelly Anderson, Su Friedrich, Betty Yu

While gentrification as a phenomenon has become a commonplace, it is explored perhaps most extensively in the documentary film. This panel will include three filmmakers whose works take on the rapidly changing landscape of Brooklyn. What does it mean to talk about the full dimension of urban experience, from systems of power and policy, often invisible at their roots, to the physical and emotional consequences, often internalized? What are the difficulties and contradictions between the position of documentarian and the position of citizen? What do different approaches offer our understanding? Short segments of *My Brooklyn* (Kelly Anderson, 2012), *Gut Renovation* (2012) and *Brooklyn Matters* (2007) will be screened.

**3:30 – 5pm**

**LANG THEATER, HN 424**

**B: Answers without questioning: talking about affect and documentary with the non-guilty, or what color are the bodies in the room?**

**Participants**

Benj Gerdes, Jennifer Hayashida, Ben Foley, Lyell Davies

Despite the long association of many documentary filmmaking forms and practices with actually existing social movements, struggles, and solidarity, the perceived distance between filmed site or situation and seated audience is still too frequently one which implies that crisis or injustice can be fought and won, but “over there.” This panel first explores some of the conventions of the overdetermination of humanitarian values in social justice documentary that lead to depoliticized and dehistoricized sites of reception. It then proposes some alternatives to reframe the encounter between viewer and site, ones that start inside the room before being allowed to travel outside of it.

**5:15 - 6PM** Conference Wrap-up Session  
held in **TV STUDIO, HN 436**

# PARTICIPANTS

**Neta Alexander** is a doctoral student in the department of Cinema Studies at NYU. She earned her M.A. in Film Studies from Columbia University, writing about the cinematic depiction of suicide in Israeli and American films. She published articles and reviews in *Film Quarterly*, *Film Comment* and *The Brooklyn Rail*, among others, and served as an associated programmer at the Brooklyn-based micro-cinema UnionDocs, specializing in documentary and experimental works. Her book chapters are forthcoming in the anthologies “The Netflix Effect: Technology and Entertainment in the 21st Century” (Bloomsbury Publishing), and “Anthropology and Film Festivals” (Cambridge Scholars Publishing).

**Kelly Anderson** is documentary filmmaker and an Associate Professor of Media Studies at Hunter College (CUNY) in New York City. Kelly worked with Allison Lirish Dean on her most recent film *My Brooklyn*, a documentary demonstrating the ways city government and corporations colluded to reshape Downtown Brooklyn. It premiered at the 2012 Brooklyn Film Festival, where it shared the Audience Award with Su Friedrich’s film *Gut Renovation*. She also made the short film *Never Enough*, which discusses clutter, collecting, and Americans’ relationships with their stuff. It won an Artistic Excellence Award at the 2010 Big Sky Documentary Festival. In 2004, Kelly with the help of Tami Gold, produced and directed *Every Mother’s Son*, which won the Audience Award at the 2004 Tribeca Film Festival, aired on the PBS “Point of View” series, and earned Kelly a nomination for a national Emmy in Direction. Kelly also worked with Tami, on *Out at Work* in 1997. It screened at the Sundance Film Festival, was broadcast on HBO, and won a GLAAD Award for Best Documentary.

**Joslyn Barnes** is a producer. Among the films she has been involved with producing since co-founding Louverture Films are The César-Nominated

*Bamako*, Sundance Grand Jury Prize Winner and Oscar Nominated *Trouble The Water*, The International Cult Hit *Black Power Mixtape 1967-1975*, The 2012 Sundance Grand Jury Prize, Peabody and Grierson Winner *The House I Live In*, The award-winning *Concerning Violence*, and the forthcoming *Narrow Frame Of Midnight*. She associate produced Elia Suleiman's *The Time That Remains*, and The 2010 Cannes Palme D'or Winner *Uncle Boonmee Who Can Recall His Past Lives* by Apichatpong Weerasethakul. She is currently producing *Shadow World* For Johan Grimontprez and *This Changes Everything* For Avi Lewis And Naomi Klein.

**Colin Beckett** is a writer based in Brooklyn, NY and contributing member of UnionDocs. He has written about film and video for Cineaste, The Brooklyn Rail, BOMB, Moving Image Source, Idiom, and other outlets.

**Nicola Benizzi** is a NYC-based cinematographer. He has collaborated as a Director of Photography with Isabella Rossellini in a series called "Seduce me" broadcasted for the Discovery Channel and on a documentary called "Animal Distract Me". Other documentary projects filmed by Benizzi were: "Hope Deferred" a documentary directed by Jimmy Siegel inspired by Brooke Ellison, about the first quadruplegic graduating from Harvard University and the crucial importance of stem cell research. "I'm Secretly an Important Man" directed by Peter Sillen, featuring Steve Jesse Bernstein a poet/artist/drifter who was influential for the grunge movement in Seattle. And "The Dance of David" directed by Axel Baumann, featuring the story of the Arch of the Covenant and it's journey in Israel, Egypt, and Ethiopia.

**David Bering-Porter** is assistant professor of film studies in the Department of English at Michigan State University. Areas of research include film studies, new media, and the intersections of media and science studies. His current book project is a study of undead media that examine the shifts in labor, knowledge, and power that have remapped our understanding of "life" in contemporary culture focusing on the uncanny vitality of the mediated body.

Created in 2001, **Cinema Tropical** is the leading presenter of Latin American cinema in the United States.

**Annette Danto** is a filmmaker, Professor in the Department of Film at Brooklyn College and Program Director of India: Documentary Production and Cultural Studies, a study-abroad course based in India. She is a twice-awarded Fulbright Scholar in Filmmaking. Recent documentaries include: *Reflections On Media Ethics* (2011), which includes conversations with Noam Chomsky, Amy Goodman, George Stoney, Baroness Warnock, and others on the topic of documentary ethics and issues of representation. Her documentaries are distributed by [www.forwardintime.com](http://www.forwardintime.com) Danto holds degrees from McGill University, Columbia University and New York University Tisch School of the Arts.

**Lyell Davies** teaches film and media production and theory courses at John Jay College of Criminal Justice. His scholarly research focuses on documentary filmmaking, media justice, and social movements. As a filmmaker and community-based media educator he has been involved in participatory projects engaging New York City youth, the homeless, and immigrant workers. His own documentaries include: *Spoken By An Actor: Cinema Censorship and Northern Ireland* (1993); *Towards a Lasting Peace: Gerry Adams in the U.S.* (1994); *Making Ourselves Free* (1994); *Ireland's Own Berlin Wall* (1994); and *Brain Injury Dialogues* (2008).

**Whitney Dow** directed *Two Towns of Jasper*, *I Sit Where I Want: The Legacy of Brown v. Board of Education*, *Unfinished Country* and *When the Drum is Beating*. His producing credits include *Freedom Summer*, *Banished: How Whites Drove Blacks Out of Town in America*, *The Undocumented* and *Toots*. He is the recipient of the George Foster Peabody Award, Alfred I. duPont Award, Anthony Radziwill Documentary Achievement Award, and the Duke University Center for Documentary Studies Filmmaker Award as well as many film festival honors. He is currently in production on the *Whiteness Project*, *Among the Believer* and *Bright Lights, Dark Minds*, a series on mental illness.

**Jeanne C. Finley** has exhibited internationally including the Guggenheim Museum, SF and NY Museum of Modern Art, Whitney Museum and the George Pompidou Center. She has received fellowships from Rockefeller, Guggenheim, Creative Capital Foundation, the NEA, and the Cal Arts/Alpert Award. Since 1989 she has worked in collaboration with John Muse on numerous projects. Finley's artists' residencies include the Camargo Foundation, The Headlands Center, and an Arts-Link Fellowship with Lynne Sachs. Finley is a Professor of Film and Graduate Fine Art at the California College of the Arts.

**Ben Foley** is a graduate student in Sociology at Rutgers University. He is interested in the ideological and material contexts of humanitarian intervention. His research examines how different logics and histories have been employed over time to authorize intervention, and how such projects shape the reality of both those who are saved and those who do the saving. He is currently exploring how contemporary US based advocacy and empowerment programs (to save those both abroad and at home) draw on neoliberal and development discourse, notions of meritocracy and multiculturalism, and missionary ideology.

**Jason Fox** is a filmmaker, teacher, and graduate student based in New York City. He has taught at Vassar College, Rutgers-Newark and at CUNY Hunter College where he is completing a MFA in the Integrated Media Arts Program. He has worked as a documentary programmer in conjunction with The American Museum of Natural History, The Flaherty Seminar, and Maysles Cinema, among others. Jason is currently finishing his first feature-length project, *Paltik Families*, a documentary that highlights many of the

lingering legacies of the Philippine – American War in the Philippines. He also serves on the Board of Organization for Visual Progression, an organization that partners with social justice organizations to provide training on using visual media in their advocacy efforts.

**Marc Francis** is a PhD student in the Film and Digital Media Studies program at UC Santa Cruz. His research includes queer spectatorship and its relationship to art-house cinemas in the U.S. and Europe post-WWII.

**Su Friedrich** has directed twenty-three films and videos since 1978, which have been featured in eighteen retrospectives at major museums and film festivals, including one at the Museum of Modern Art in 2007. The films have been widely screened at film festivals, universities and art centers, have been extensively written about, and have won numerous awards, including Grand Prix for *Sink or Swim* at the Melbourne International Film Festival. Her DVD collection is distributed by Outcast Films. She teaches video production at Princeton University.

**Benj Gerdes** is an artist, writer, and organizer working in film, video, and other public formats, individually as well as collaboratively. He is interested in intersections of radical politics, knowledge production, and popular imagination. Based in Brooklyn, NY, he is currently Assistant Professor of Media Arts at Long Island University – Post.

**Dan Geva (PhD)** has made over 25 full length documentary films, winning world acclaim from festivals and broadcasters alike. He is a senior lecturer in documentary studies and teaches documentary philosophy, history and practice at Bet-Berl College, Witzo College of Arts and Sam Spiegel Film Institute, among other places. His 2006 film *Description of a Memory* – a homage to Chris Marker’s classic: *Description of a Struggle* (1960) has been announced as one of the Best Ten Documentaries of the 2000s, and was recently screened at the Marker-Planet World Exposition at Centre Pompidou. As a Schusterman Grant laureate He has served as a visiting scholar at Johns Hopkins University and MICA, MD (2010). He is the 2011 Dan David Prize for a Promising Researcher in Cinema and Society. His dissertation written in Tel-Aviv University (2014), titled: “The Extended Sign of the Documentarian.”

**Steve Goodman** is the founder and director of the Educational Video Center in New York City. Trained as a journalist at Columbia University’s Graduate School of Journalism, Steve is also the author of *Teaching Youth Media: A Critical Guide to Teaching Video, Literacy & Social Change* (Teachers College: 2003) and teaches a course in youth media at NYU. EVC recently celebrated its 30th anniversary of offering award-winning documentary video education for underserved youth in NYC.

**Josh Guilford** is a Ph.D. candidate in the Department of Modern Culture and Media at Brown University. He works at the Film-Makers’ Cooperative in New York, and is the director of the Providence-based experimental film and video series *Magic Lantern Cinema*.

**Irene Gustafson** is a media maker and writer who teaches at the University of California at Santa Cruz in the Film and Digital Media department. Her film/video work has screened nationally and internationally; her writing has appeared in *Camera Obscura*, *Journal of Visual Culture*, *Spectator*, and *The Moving Image Journal*.

**Barbara Hammer** is a visual artist primarily working in film and video. Her work reveals and celebrates marginalized peoples whose stories have not been told. Her cinema is multileveled and engages an audience viscerally and intellectually with the goal of activating them to make social change. She has been honored with four retrospectives in the last three years, at The Museum of Modern Art in New York City, Tate Modern in London, Jeu de Paume in Paris, and the Toronto International Film Festival. **HAMMER!** *Making Movies Out of Sex and Life*, her book of memoirs and personal film theory, is published by The Feminist Press, City University of New York. She is represented by the gallery KOW-Berlin in Europe where she currently has a one woman exhibition entitled *Dignity*. She is most well known for making the first explicit lesbian film, *Dyketactics* (1974), and for her trilogy of documentary film essays on queer history: *Nitrate Kisses* (1992), *Tender Fictions* (1995), and *History Lessons* (2000). Her recent films *A Horse Is Not A Metaphor* (2009), *Generations* (2010), and *Maya Deren's Sink* (2011) were awarded Teddy Awards for Best Short Film at the Berlin International Film Festivals. *Lover Other: The Story of Claude Cahun and Marcel Moore* (2010) also was honored with a Teddy Award, and *Resisting Paradise* (2001) was showcased on the Sundance Channel. – From the Guggenheim Memorial Foundation.

**Julia Haslett** makes expressionistic documentaries that interweave contemporary and historical subjects. Her most recent film *An Encounter with Simone Weil* premiered at IDFA, won the Special Founder's Prize at Michael Moore's Traverse City Film Festival, and was a New York Magazine Critic's Pick. Julia was a Filmmaker in Residence at Stanford University's Center for Biomedical Ethics where she made *Hold Your Breath*, a PBS broadcast documentary about cross-cultural medicine. She received her MFA from Hunter College's Integrated Media Arts program and is an assistant professor at the University of North Carolina–Chapel Hill. Currently, she is developing *Pushed Up the Mountain*, a film about environmental history in China.

Poet, translator and visual artist **Jennifer Hayashida** was born in Oakland, CA, and grew up in the suburbs of Stockholm and San Francisco. Fields of interest include representations of the welfare state and immigrant experience; cross-genre literature and film; translation; Asian American community activism. She is the Director of the Asian American Studies Program at Hunter College (CUNY).

**Isabel Hill** is the founder of Building History Productions, an independent production company which specializes in video productions on urban issues. In addition to being a filmmaker, she is a city planner and historian

with over thirty years of experience working on urban issues and advocacy throughout the country. Her first urban planning documentary, titled *Made in Brooklyn*, won the Eliot Willensky award and was aired on public television. *Brooklyn Matters*, Hill's current film, is a timely and urgent film which examines the proposal for the Atlantic Yards development in Brooklyn and its implications for other American cities.

**Lonnie Isabel** is an associate professor and director of the International Reporting program at the City University of New York's Graduate School of Journalism. Formerly, deputy managing editor of *Newsday*, Isabel was responsible for supervising the national, foreign, state, Washington, health and science staffs. He was editor and supervisor of *Dele Olojede's* Pulitzer Prize winning series on the aftermath of the Rwandan genocide and has overseen coverage of the Iraq War, the aftermath of September 11th and two presidential campaigns. Isabel is on the advisory boards of the International Reporting Project and the International Media Institute of India in Delhi. He has trained journalists in Jordan and India and was appointed a Poynter Ethics Fellow in 2006. Isabel received a B.A. in African Studies from Amherst College.

**Dyfrig Jones** has taught at the School of Creative Studies and Media, Bangor University, Wales, UK, since 2008. Previous to joining the School, Dyfrig worked as a producer-director on numerous TV and radio series, as a freelance journalist and as the editor of current affairs magazine *Barn*. He is also an elected member of Gwynedd Council, representing the ward of Gerlan on behalf of Plaid Cymru, and currently holds the Vice-Chair of the Corporate Scrutiny Committee.

**Sabiha Khan** is an independent multimedia producer and a Lecturer in the Department of Communication at the University of Texas at El Paso, where she teaches courses in digital media production, documentary production, and the history and theory of documentary. She currently is directing a series of youth-produced animated documentary shorts about early modern European painting for the El Paso Museum of Art. She also is developing a multimedia documentary project on Hispanic and Native American youth rediscovering their ancestral foodways in the American Southwest. Sabiha previously was Associate Producer at the Los Angeles bureau of Youth Radio, a youth media organization based in Oakland, California. She has a Ph.D. in English Language and Literature, specializing in the early modern period, from the University of Michigan.

**Toby Lee** is an artist and scholar working across video, installation, drawing and text. She holds a PhD in Anthropology and Film & Visual Studies from Harvard University, and is Assistant Professor of Cinema Studies at NYU's Tisch School of the Arts.

**Jennie Livingston's** film *Paris is Burning* won a 1991 Sundance Grand Jury Prize, and was included in *New York Magazine's* 40th anniversary approval matrix, a "deliberately oversimplified guide to 40 years in the culture capital of the world," right next to *Annie Hall*, *Do the Right Thing*, and *Pauline*

Kael. Livingston's films include *Who's the Top?*, *Hotheads*, and *Through the Ice*. The LA Times called "Top?" "witty and accomplished:" it premiered at the Berlinale (2005), and had extended runs at Boston's MFA and London's ICA. *Through the Ice* was commissioned by WNET and played Sundance (2006). Livingston's working on "Earth Camp One," a nonfiction feature about losing 4 family members in 5 years; the film's also a broad meditation on how our culture sees impermanence and fragility. It's been funded so far by the Guggenheim Foundation, Netflix, the Rosenthal Family Foundation, FACT, and 540 Kickstarter backers.

**Martin Lucas** is an artist and media educator. His first film, *Tighten Your Belts, Bite the Bullet*, (New York Film Festival, 1980) produced with James Gaffney and Jonathan Miller, was a look at the costs and effects of the 1970s bankruptcy of New York City. As an early member of the Paper Tiger Television Collective, Martin was one of the producers of *The Gulf Crisis Television Project*, (Whitney Biennial, 1993) a critique of US foreign policy in the Middle East, which aired globally in 1991. His work in television included the first TV exposé of the AIDS drug-pricing scandal for ZDF German Television. He is the former Director of Technology for Manhattan Neighborhood Network, the nation's largest public access cable network. His media art work has shown at locales including the Buena Vista Arts Center, San Francisco, the Eyebeam Art and Technology Center, New York, The New York Videoart.net Festival and the Ars Electronica, Linz. Martin speaks regularly in the US and abroad on topics including media education, public art, video as a tool for social change, and documentary film. He has organized conferences on emerging media forms and documentary film at Hunter College and elsewhere. Recently Martin has worked with Story Workshop in Malawi, Southern Africa, on a 4-year program to develop documentary and feature film production capacity on topics including gender violence, food security, and AIDS awareness. His latest film, *Cold Shutdown: Fukushima One Year After* (2012), is a look at how citizens of Northern Japan are coping with the aftermath of the Fukushima Daiichi nuclear disaster. Martin teaches documentary and new media production and theory in the Integrated Media Arts MFA Program of the Film and Media Studies Department at Hunter College, City University of New York where he is the former director of the IMA program.

**Ivone Margulies** is an Associate Professor in the Film and Media Studies department at Hunter College and a member of the Ph.D. Program in Theatre at the Graduate Center. She is the author of *Nothing Happens: Chantal Akerman's Hyperrealist Everyday* (Duke U. Press, 1996) and editor of *Rites of Realism: Essays on Corporeal Cinema* (Duke U. Press, 2003), an anthology which includes her essay "Exemplary Bodies: Reenactment in Love in the City, Sons and Close up." Her essays on Akerman and theatrical cinema have been translated in various international catalogues and books. She has published chapters on John Cassavetes, Jean Rouch and videomaker Steve Fagin.

**Sherry Millner** and **Ernie Larsen** are anarchist artists who produce

STATE OF EMERGENCY, an interventionist video project, in collaboration with more than 15 artists. They began working together in the mid-seventies with a performance about the Weather Underground and then made the two-screen situationist *Super-8 Disaster* (1976), recently restored on DVD. They produced two 16 mm anti-documentaries on the politics of crime, and then a series of satiric semi-autobiographical videos focusing on the authoritarian structures indispensable to capital. Millner's multimedia installations have explored domestic space as a battleground, first with the theory and practice of camouflage as the controlling aesthetic and then re-creating the designs and plans in U.S. army manuals on how to boobytrap the home. Larsen is also a novelist (*Not a Through Street*) and a media critic. Their conceptual video, *41 Shots*, based on the police murder of immigrant street peddler, Amadou Diallo, examines the implicitly racist 'broken windows' theory of criminology. Their new video essay *Rock the Cradle* explores the fierce challenge posed by the Greek uprising of December '08-January '09 to the rule of global capital and the state, while relocating resonant aspects of the anarchist pasts of Barcelona and the Paris Commune within present-day struggles. Millner is also a professor at College of Staten Island, CUNY.

**Charles Musser** is a Professor of Film Studies at Yale University.

**Jonathan Oppenheim** is a documentary editor whose credits include the now classic film *Paris Is Burning*, *Sister Helen* and Oscar nominee, *Children Underground*. He edited and co-produced *The Oath*, the second film in Laura Poitras' post 9/11 trilogy. Most recently, he was the co-editor of *William and the Windmill*, winner of the 2013 Grand Jury Prize at SXSW, and he edited and co-produced *Before and After Dinner*, a film about Andre Gregory, theater director and co-star of *My Dinner With Andre*. He also edited *Arguing The World*, an exploration of the intersecting lives of four New York Intellectuals over 50 years, for which he received a Peabody Award.

**Natasha Raheja** is a Brooklyn-based filmmaker. She is currently pursuing a PhD in Sociocultural Anthropology at New York University with a Certificate in Culture and Media.

**Pooja Rangan** is an Assistant Professor of Culture and Media in Eugene Lang College at The New School. Her book *Immediations: Humanitarianism, Otherness, and the Documentary Logic of Intervention* (forthcoming, Duke UP) examines the humanitarian impulse in documentary, and the discursive encounters among childhood, animality, ethnicity, and disability. Rangan serves on the board of the Flaherty Seminar and her writing has appeared or is forthcoming in *World Picture*, *Film Quarterly*, *differences*, *Camera Obscura*, *South Asian Popular Culture*, and other journals and anthologies.

**Mandy Rose** is Associate Professor, Director of UWE's Digital Cultures Research Centre, co-convenor of the i-Docs Symposium and one of the

curators of MIT OpenDoc Lab's \_docubase. A filmmaker and producer of interactive media; Mandy has led innovative participatory projects including the "mass observation" camcorder project - *Video Nation* (94-2000) and the pioneering digital storytelling project - *Capture Wales* (2001-2007). Mandy's recent writing appears in *The Journal of Documentary Studies* (Intellect Books 1013), *The Documentary Film Book* (Palgrave 2013) and *DIY Citizens; Critical Making and Social Media* (MIT Press 2014.) Mandy blogs at CollabDocs@CollabDocs.

**Lynne Sachs** makes films, performances, installations and web projects that explore the intricate relationship between personal observations and broader historical experiences by weaving together poetry, collage, painting, politics and layered sound design. Lynne has received Guggenheim, Rockefeller, Arts-Link, and Jerome fellowships and grants from NYSCA. Lynne screened her 2013 film "Your Day is My Night" at the Museum of Modern Art, the Vancouver Film Fest, the National Gallery of Art and in Mexico, Argentina and Ecuador. Lynne was the co-editor of Millennium Film Journal's experimental documentary issue. She teaches as an adjunct at New York University and The New School.

**Paul Lloyd Sargent** is a multidisciplinary artist, freelance video editor, and writer living between Brooklyn, Syracuse, and Wellesley Island, NY. Sargent's art and research investigates the history and impact of the international shipping industry on the ecologies, economies, and communities along the Great Lakes and St. Lawrence River through a contemporary amalgam of new media art, radical cartography, grass roots activism, and sustainable culture as art practice. He received his MFA in video from the School of the Art Institute of Chicago in 2000. His video, photographic, and installation works have been presented internationally at such venues as ConFlux2009 and Proteus Gowanus in New York; Para/SiteArt Space and the Microwave Media Festival in Hong Kong; Gallery M in Berlin; BaseKamp in Philadelphia; Big Orbit and the University at Buffalo Art Gallery in Buffalo; Impakt Festival in Utrecht; Invideo Festival in Milan; OneTakeFilmFestival in Zagreb; FLEXFest in Gainesville; and Mess Hall, 7/3 Split, Dogmatic, Video Mundi, Onion City, CUFF, Hyde Park Art Center, and Gallery 400 at the University of Illinois at Chicago.

**Aparna Sharma** is a documentary filmmaker and theorist. She works as Assistant Professor at the Dept. of World Arts and Cultures/Dance, UCLA. Her films document narratives that are overlooked in the mainstream imagination of the Indian nation. She has focused on Indian diasporas and the widows of Vrindavan previously. She is presently working in India's northeastern region where she has completed a documentary on the Kamakhya Temple and where she is now documenting a tribal women's weaving workshop. Aparna Sharma's films combine techniques of observational cinema with montage practice. As a film theorist she is committed to writing about cinema practices that fall outside the normative narratives of mainstream Hindi cinema. She has previously written on Indo-

Pak ties through documentary and the representation of gender in Indian cinema. Presently she is working on a book manuscript that explores non-canonical documentary practices from the Indian subcontinent.

**Rachel Stevens** makes projects that explore the materiality and affective qualities of images, media technologies and site. Her work has taken the form of internet archives, sculpture, photography, video, augmented reality walking tour and curatorial projects. She has exhibited and presented at conferences and festivals internationally including Socrates Sculpture Park in NYC, Viafarini gallery in Milan, ISEA in New Mexico, i-docs in Bristol, England, and Visible Evidence in NYC. She recently participated in the Lower Manhattan Cultural Council's Building 110 residency on Governors Island in NYC. Her writing on art and visual culture has been published in *Afterimage*, *Flash Art*, *Millennium Film Journal* and other publications. Currently teaching in the Hunter College IMA MFA program, she has also taught media art and photography practice and theory at Brown University, the Brooklyn College PIMA MFA program and at the Rhode Island School of Design and worked as an associate curator for Creative Time. She has an MFA in Visual Art from the University of California, San Diego and a BFA in Photography from the RISD.

**Tess Takahashi** is an independent scholar and a member of the editorial collective of *Camera Obscura: Feminism, Culture, and Media Studies*. Her writing has appeared there, as well as in *Animation: An Interdisciplinary Journal*, *MIRAJ*, *Millennium Film Journal*, and *Cinema Journal*, among others. She is currently working on a book entitled *Impure Film: Intermediality in the North American Avant-Garde (1968-2008)*.

**Lora Taub-Pervizpour** is the co-director of the HYPE youth media program in Allentown, Pennsylvania. She is an associate professor of media and communication at Muhlenberg College and co-editor of *Media & Social Justice* (Palgrave MacMillan: 2012). Lora teaches youth media and documentary research at Muhlenberg, and edits the *Youth Media Reporter*.

**Lauren Treihaft** is an MA candidate in Media Studies at The New School. Her research includes an examination of theories of cinematic time and their relationship to slow cinema practices and queer temporalities.

**Samuel Topiary** is an interdisciplinary media artist whose documentary projects, media performances and installations have been presented in theaters, festivals and galleries in New York City, San Francisco and beyond. She holds an MFA in Film/Video from Bard College and is currently a PhD student at UC Santa Cruz in the theory/practice Film & Digital Media program.

**Hope Tucker** transforms what we know as a daily form of narrative through *The Obituary Project*, a compendium of contemporary salvage

ethnography that documents the passing of cultural markers and ways of being. She has animated cyanotypes of American downwinders; recorded mobile phone footage of the last public phone booths in Finland; retraced the path of protest that closed the only nuclear power plant in Austria; and written the text of a video out of paper clips, a Norwegian symbol of nonviolent resistance. Screenings and exhibitions include the 21er Haus, Vienna; ar/ge kunst Galeria Museo, Bolzano; Gene Siskel Film Center, Chicago; International Film Festival Rotterdam; New York Film Festival's Views from the Avant-Garde; Punto de Vista, Festival Internacional de Cine Documental de Navarra; Vox Populi Gallery, Philadelphia; Zagreb Dox; and the 40th, 41st, 50th, and 51st Ann Arbor Film Festivals.

**Jimmy Weaver** is an MA candidate in Film Studies at Columbia University. His writing on film and human rights has appeared in *Performance Review*, *The Grid*, *The Seventh Art*, *Xtra*, *Punk/Post-Punk* and the *Paris Globalist*.

**Andrea Weiss** is an award-winning filmmaker and nonfiction author. Her many film credits include the documentary classics *Paris Was A Woman*, *International Sweethearts Of Rhythm*, and *Before Stonewall* (for which she won an Emmy Award). She teaches documentary film at the City College of New York, where she is Co-Director of the MFA Program in Media Arts Production and Founding Director of the Documentary Forum: CCNY Center for Film, Journalism and Interactive Media. Weiss was recently awarded a Fulbright for 2015 to produce her next film in Spain.

**Brian Winston** was the first Lincoln Chair of Communications at the University of Lincoln, United Kingdom. He is also a former Vice Chancellor and Dean of Communications. Winston is also the former head of the faculty of Media and Cultural Studies at the University of Westminster. He is a former dean of the College of Communications at Penn State University (State College, PA) and former Chair of Cinema Studies at New York University. Winston was also a founder member of the Glasgow Media Group and a co-author of its first two books *Bad News* (1976) and *More Bad News* (1980). In 1985, he won an Emmy for documentary script writing. He has worked on television current affairs and features and as a print journalist. He is also known for being one of the first to write on the subject of documentary and ethics. His book *Media Technology and Society* was named the best book of 1998 by the American Association for History and Computing.

**Jody Wood's** work is time-based and performative, utilizing video, installation, performance, and community organization to engage with socially charged content. Primarily focusing on transitional moments of death, trauma, and social isolation, her work aims to unpack and meaningfully interpret these issues by working one-on-one with members of her community to create contexts and situations that should be lived or experienced in common at a particular moment. Her work has recently been supported by Brooklyn Arts Council Grants and through artist residencies with Lower Manhattan Cultural Council and Skowhegan

School of Painting and Sculpture. Her work has been exhibited in the US and internationally and she has recently held performances at El Museo del Barrio in Bronx, NY and Socrates Sculpture Park in Queens, NY. She is currently a Socially Engaged Art Fellow with A Blade of Grass, NYC.

**Betty Yu** is a NYC based filmmaker, multi-media artist, media educator and longtime community organizer. For over 4 years, Betty managed the national network, Media Action Grassroots Network (MAG-Net), a project of the Center for Media Justice. Her documentary “Resilience” about her garment worker mother fighting against sweatshop conditions, screened at national and international film festivals including the Margaret Mead Film and Video Festival. Ms. Yu’s interactive multi-media installation, “The Garment Worker” was part of a 5 week art exhibit in Chinatown in 2013, and featured at Tribeca Film Institute’s Interactive 2014. Ms. Yu’s work has been exhibited and featured at the International Center of Photography, The Directors Guild of America, The Eastman Kodak Museum, and the Museum of Modern Art. Betty was a 2012 Public Artist in Residence at The Laundromat Project collecting oral histories, teaching photography and video to Chinese immigrants in Sunset Park, Brooklyn. Betty has served on the Board of Working Films, Deep Dish TV, and Third World Newsreel. Ms. Yu is currently seeking her MFA in Integrated Media Arts at Hunter College.

# HUNTER COLLEGE FLOOR MAP



- 1** Lang Theater Room 424
- 2** TV Studio Room 436
- 3** Stairs
- 4** Bathrooms



- 1** Black Box Theater 543
- 2** Stairs
- 3** Bathrooms



# COFFEE, TEA, SNACKS, RESTAURANTS, DRUGSTORES

## **Coffee, Tea, and Pastries**

### *Corrado Bread & Pastry*

sandwiches, coffee, desserts, soup  
960 Lexington Ave (70th Street)

### *Sicaffe*

coffee and desserts  
964 Lexington Ave (70th Street)

### *Joe Coffee*

(very good) coffee  
1045 Lexington Ave (75th Street)

### *World Cup Cafe*

coffee  
half block from Hunter College  
956 Lexington Avenue (btwn 69th and 70th)

## **Lunch and Dinner**

### *J.G. Melon*

old school pub with good burgers and fries  
1291 Third Ave (74th Street)

### *Candle Cafe*

vegan cuisine  
1307 Third Avenue (bet 74th & 75th streets)

### *Haru*

sushi  
1329 Third Avenue (76th Street)

### *Uva*

Italian wine bar with small plates  
1486 Second Avenue (77th Street)

### *Moti Mahal Delux*

long walk or short cab for great Indian food  
1149 1st Avenue (63rd Street)

### *Chipotle*

it's close, it's reliable, no gmo  
1155 3rd Avenue (67th Street)

### *Mama Gyro*

fresh, cheap gyros, no place to sit  
1113 Lexington Ave (78th St.)

### *Maison Kayser*

French lunch chain on the elegant end of takeout  
1294 3rd Ave (74th St.)

### *Neil's Coffee Shop*

classic NY diner  
961 Lexington Ave (70th Street)

## **Drugstores**

### *Metro Drugs*

931 Lexington Ave (btwn 68th and 69th)

### *Walgreens*

1160 3rd Ave (68th St.)

# RESOURCES

## WIFI

network: filmmedia  
password: filmmedia

## SOCIAL MEDIA TAGS

#codesandmodes  
#imaprogram2014

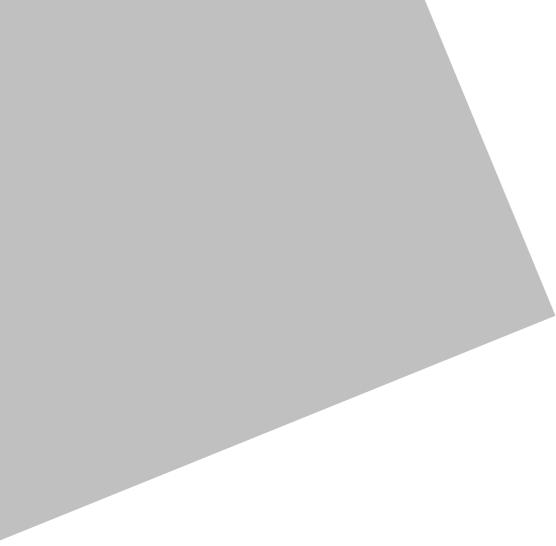
## URL

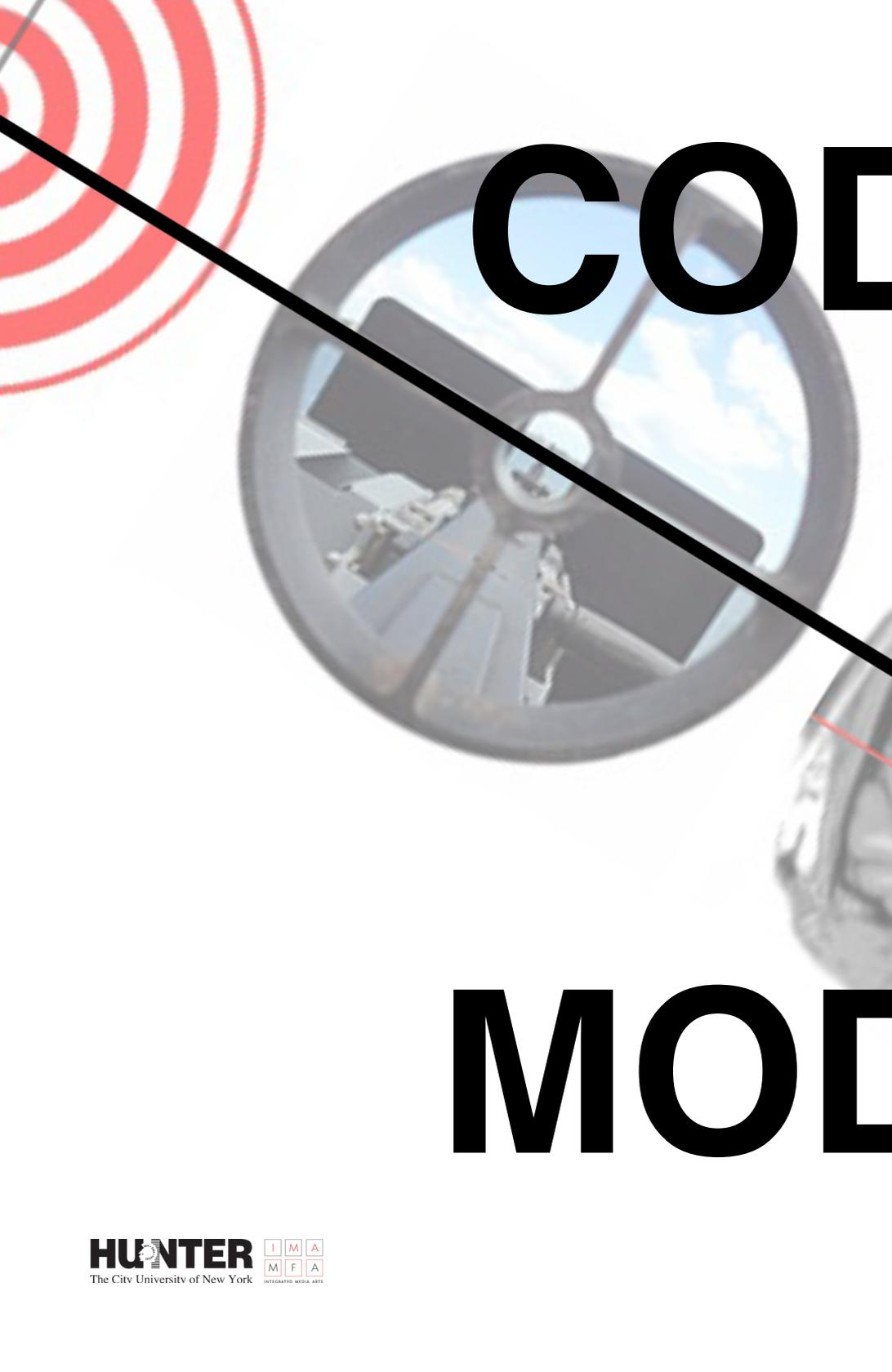
For a downloadable  
pdf of this program, visit:

<http://ima-mfa.hunter.cuny.edu/codesandmodes>

## LOCATION

Hunter College, CUNY  
North Building, 4th and 5th Fl.  
enter on 69th St. between Park and Lexington Ave.





COD

MOD