## Day One

**Thursday August 11th**

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<thead>
<tr>
<th>TIME</th>
<th>EVENT</th>
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<tr>
<td>8:15 a.m. – 4:00 p.m.</td>
<td><strong>REGISTRATION</strong></td>
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<td>Lobby of the Visual Communication Building (VCB)</td>
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<tr>
<td>9:00 a.m. – 10:15 a.m.</td>
<td><strong>KEYNOTE SPEAKER: Janet Walker</strong></td>
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<td><em>Mapping Documentary: Among Other Media Ecologies of the Gulf Coast</em></td>
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<td>Dead trees with leafless branches grey against the sky, flooded roads, houses raised up on stilts: such are the images of communities in peril in this time of climate-change induced environmental volatility. As Chief Albert Naquin explains in the documentary <em>Can’t Stop the Water</em>, “The small Indian community of Isle de Jean Charles…is the first community in the lower forty-eight states to be forced to retreat due to coastal land loss.” From a perspective cognizant of how media (like oil) are implicated within an ecology of resource extraction, production, consumption, wastage, and repurposing, this talk will explore how media and media studies may yet help us conceptualize what it means to dwell along Louisiana’s Gulf Coast—and what changes may be necessary to sustain life and community. Exploring the possibility of a cartographically attuned mode of documentary analysis, extending this analysis of a range of media objects including tidal gauges and balloon mapping, and with the benefit of fieldwork in Terrebonne Parish, this presentation will seek to demonstrate how documentary films among other geo-sensing media mark, measure, scan, model, fossilize, inhabit, and, in this way, co-constitute the environment they may seem only to record with their saccatic data vision.</td>
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<td>10:15 a.m. – 10:45 a.m.</td>
<td><strong>COFFEE BREAK</strong></td>
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<td>VCB Studio B</td>
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<tr>
<td>10:45 a.m. – 12:15 p.m.</td>
<td><strong>PANEL 1A – Sound Design in the Feature Documentary</strong></td>
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<td>&quot;Designing Voices in Rock Documentary&quot;</td>
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<td></td>
<td><strong>Maria Pramaggiore</strong></td>
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<td>National University of Ireland Maynooth, Ireland</td>
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<td></td>
<td>&quot;Sonic Spaces of Film-Festival Documentary&quot;</td>
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<td></td>
<td><strong>Chris Cagle</strong></td>
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<td>Temple University, Philadelphia</td>
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</table>
“What Sound Where: Aesthetics of Sound Design in Socrates of Kamchatka, a Hybrid Documentary”  
**Ross Williams**  
Nanyang Technical University, Singapore

“What Phonography and Expanded Possibilities of Documentary Sound Practice”  
**Adam Diller**  
Temple University, Philadelphia

Chair:  
**Maria Pramaggiore**  
National University of Ireland Maynooth, Ireland

**WORKSHOP 1B – From Under the Microscope to Behind the Camera**

**Sweeney Windchief**  
Montana State University, Bozeman, Montana

**Jim Del Duca**  
Montana State University, Bozeman, Montana

**Francine Spang-Willis**  
Montana State University, Bozeman, Montana

**Lucia Ricciardelli**  
Montana State University, Bozeman, Montana

**Christine Stanton**  
Montana State University, Bozeman, Montana

**PANEL 1C – 21st Century Queer [Auto-] Biography**

“PWA Autobiography: A 2013 Art Film Case Study”  
**Thomas Waugh**  
Concordia University, Montreal, Canada

“A Man Who Has a Mother: Tarnation and the Melodramatic Subject”  
**Damon R. Young**  
University of California at Berkeley, California

“Rituparno Ghosh”  
**Shohini Ghosh**
Jamia Millia University, New Delhi, India

“Other People’s Selfies: Windfarms, Camels, Murder and Autobiography in Last Car

John Greyson
York University, Toronto, Canada

Chair:
Thomas Waugh
Concordia University in Montreal, Canada

PANEL 1D – Old and New Frontiers in Documentary: Cinematic Space and Sound in Underground and Experimental Film

“Downtown Documentary and the Destabilizing Uses of Sound”
Joan Hawkins
Indiana University, Bloomington, Indiana

“Teenage Movie Making as Experimental Cinema”
Noelle Griffis
Indiana University, Bloomington, Indiana

“Sonic Cinema of the Self and Other in the Avant-garde: Sound and Auto/biography in Experimental Cinema”
Shira Segal
University at Albany, New York

Chair:
Joan Hawkins
Indiana University, Bloomington, Indiana

PANEL 1E – Filming Women/Women Filming

“Scriptrix narrans’ Digital Documentary Storytelling’s Radical Potential”
Gail Vanstone
York University, Canada

“Creators and Collaborators: Early Women Documentary Filmmakers”
Barbara Evans
York University, Canada

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<th>12:15 – 1:30 p.m.</th>
<th>LUNCH BREAK</th>
<th>VCB Studio B</th>
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<tr>
<td><strong>PANEL 2A – The Upper Snake: Three Photographic Approaches</strong></td>
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<td>“The Henry’s Fork of the Snake River: Large Format”</td>
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<tr>
<td><strong>Darren Clark</strong></td>
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</table>
Brigham Young University, Idaho

“Headwaters of the Snake River: Documenting the Waterways”
Michael Sherwin
West Virginia University, West Virginia

“The Upper Snake: Panoramas”
Jonathan Long
Montana State University, Montana

Chair:
Darren Clark
Brigham Young University, Idaho

PANEL 2B – Critical Distance: New Explorations in Documentary Theory and Practice

“Critical Documentary Theory in Anthropocene”
Dr. Bruno Lessard
Ryerson University, Toronto, Canada

“Critical Topography: Aerial Platforms and Counter-Images”
Dr. Blake Fitzpatrick
Ryerson University, Toronto, Canada

“Critical Times: Microdocs and Sousveillance Videos as Memory of Resistance”
Dr. Gerda Cammaer
Ryerson University, Toronto, Canada

Chair:
Dr. Bruno Lessard
Ryerson University in Toronto, Canada

PANEL 2C – Frontiers of Recovery and Remediation: Discovering, Understanding, and Interpreting Travel Cinema from the Golden Age of Globetrotting

Jessica DePrest
University of California at Los Angeles, California

Heather Linville
Academy Film Archive, California
<table>
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<tr>
<th>Name</th>
<th>Institution</th>
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<tbody>
<tr>
<td>Matthew Perkins</td>
<td>University of California at Los Angeles</td>
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<tr>
<td>Chair: Jessica DePrest</td>
<td>University of California at Los Angeles</td>
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**PANEL 2D – Environmental Erosion and Exploration: Documentary in the Era of Arctic Climate Change**

“IMAX, New Explorer Scientists, and the Arctic Documentary Spectacle”  
**Scott MacKenzie** (Queen’s University, Canada) & **Anna Westerstahl Stenport** (University of Illinois at Urbana-Champaign)

“In the Fourth World: at the Frontier of Climate Change and Colonization”  
**Sharon Daniel**  
University of California, Santa Cruz

“Ice Ages: Chasing Ice, Time-Lapse, and the Scale of Climate Change”  
**Alex H. Bush**  
University of California at Berkeley

**Chair:**  
**Scott MacKenzie**  
Queen’s University, Canada

**PANEL 2E – Holocaust Documentary Revisited**

“Pinchas Gutter: The Figure of Holocaust Testimony as Embodied Archive and Interactive Documentary”  
**Noah Shenker** (Monash University, Australia) & **Dan Leopard** (Saint Mary’s College of California, California)

“Monstrous Daisies: Reenacting Auschwitz in Wanda Jakubowska’s Ostatni Etap”  
**Tina Wasserman**  
The School of the Museum of Fine Arts, Boston

“The Ethics of “Vertical Investigation” in Holocaust-Related Documentaries”  
**Odeya Kohen-Raz**  
The Open University In Israel, Tel Aviv University, Sapir College, Israel

“The Irresistible Charm of Genocide Perpetrators: Claude Lanzmann, Rithy
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<th>Time</th>
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| 3:00 – 3:30 p.m. | COFFEE BREAK  
VCB Studio B                                                            |
| 3:30 – 5:00 p.m. | PANEL 3A – *Chokepoints: Documentary as Environmental Media*  
“Fiction or Infrastructure?: Reassessing the Fictional Turn in Landscape Documentary”  
**Jason Fox**  
City University of New York, New York  
“Documentary & the Space of Flows: Toward an Expanded Notion of |
Documentary Pedagogy
Martin Lucas
City University of New York, New York

“The Skin of the Voice and the Films of Mounira Al Solh”
Pooja Rangan
Amherst College, Massachusetts

Chair:
Jason Fox
City University of New York, New York

PANEL 3B – Experiential Spaces of Documentary: Emotions, Cartographies, Frontiers

“Roadmaps to Emotion: Post-Digital Faciality, Affect, and Cartographies of Experience”
Alanna Thain
McGill University, California

“Geographies of Fear”
Marta Zarzycka
Utrecht University, Netherlands

“¡Vivan las Antípodas!: Microperception and Macrocartographies of Experience”
Domitilla Olivieri
Utrecht University, Netherlands

Chair:
Jason Milddleton
University of Rochester, New York

PANEL 3C – The Materials of War: Documentary Networks During the Vietnam War

“Shots Made 'Round the World: DASPO's Documentation of the Vietnam and Cold Wars”
James Paasche
Indiana University, Indiana

“Saving the Blossom, Losing the Root: USIS Saigon's Mobile Cinema”
Thong Win
University of California at Santa Barbara, California
"The World Teetering on the Stem of a Martini: Documentary Assemblage as Anti-Vietnam Activism in Lionel Rogosin's Good Times, Wonderful Times (1964)"

Tanya Goldman
New York University, New York

"Counter-Publics/Counter- Cinemas: Far From Vietnam"

David Fresko
Eugene Lang College, The New School, New York

Chair:
James Paasche
Indiana University, Indiana

PANEL 3D – Constituting a new, Heimat’ – German Documentary Film History between 1945 and 1960

Inga Selck
Filmuniversität Babelsberg KONRAD WOLF, Germany

Dr. Ursula von Keitz
Filmuniversität Babelsberg KONRAD WOLF, Germany

Laura Nieblin
Filmuniversität Babelsberg KONRAD WOLF, Germany

Chair:
Inga Selck
Filmuniversität Babelsberg KONRAD WOLF, Germany

PANEL 3E

“How to Film a Protest: newsreel in the age of the YouTube"

Marit Kathryn Corneil
Norwegian University of Science and Technology, Trondheim, Norway

“Confronting Police Brutality Through Collaborative Documentary Practice”

Sarah Friedland (Wagner College, New York) & Jay Weichun (College of Staten Island and Wagner College, New York)

“The Hysterical Formalism of Anti-Obama Documentaries”

Scott Krzych
Colorado College, Colorado
“Nostalgia and Utopianism as Rhetorical Tactics in Contemporary Advocacy Documentary”

Chandra A. Maldonado
North Carolina State University, North Carolina

Chair:
Marit Kathryn Corneil
Norwegian University of Science and Technology in Trondheim, Norway

SCREENING 3F – Black Box Theater

Last Stop, Flamingo (Georg Koszulinkski, 2014)
55 minutes
Seattle University, Washington

Presented by:
Georg Koszulinkski

SCREENING 3G – Cheever Hall 215

Carousel (Christian S. Hammons, 2015)
30 minutes
University of Colorado, Colorado

Entretejido (Patricia Alvarez, 2015)
33 minutes
University of California at Santa Cruz, California

Presented by:
Christian S. Hammons
Patricia Alvarez

7:30 – 9:30 p.m.

OPENING RECEPTION
Museum of the Rockies
600 W Kagy Blvd
Day Two
Friday August 12th

<table>
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<tr>
<th>TIME</th>
<th>EVENT</th>
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<tr>
<td>8:15 a.m. – 4:00 p.m.</td>
<td>REGISTRATION</td>
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<td>Lobby of the VCB</td>
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<td>9:00 – 10:15 a.m.</td>
<td>KEYNOTE SPEAKER: Michael Renov</td>
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<td></td>
<td><em>Documenting the Artic Sublime</em></td>
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<td>This presentation examines how the notion of the sublime has come to</td>
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<td>be so strongly associated with human encounters with the far north</td>
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<td>while offering a framework – historical and conceptual – for</td>
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<td>understanding the documentative urge that has arisen from and is</td>
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<td>tied up with those encounters. If the category of the sublime is</td>
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<td>most associated with 19th century European romanticism and the</td>
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<td>writings of Burke, Kant, Wordsworth and Coleridge, how, this essay</td>
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<td>asks, does the mixture of awe, rapture and terror associated with</td>
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<td>that term come to have a particular connection to the experience and</td>
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<td>representation of the far north? The essay maps out this notion of the</td>
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<td>arctic sublime as a quite specific context for and instance of what</td>
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<td>I have elsewhere called “documentary desire,” that unquenchable drive</td>
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<td>to record and meditate on the sounds and images of the world. To</td>
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<td>that end I sketch out the role of artists, photographers, filmmakers</td>
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<td>and videographers as agents of an Arctic-based documentative urge</td>
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<td>culminating in a brief look at one film, Skagafjörður (2002-2004),</td>
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<td>produced by American experimental filmmaker Peter Hutton.</td>
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<td>10:15 – 10:45 a.m.</td>
<td>COFFEE BREAK</td>
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<td>VCB Studio B</td>
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<td>10:45 a.m. – 12:15 p.m.</td>
<td>PANEL 4A – *On Tape: The Use of Pre-recorded Voice in Documentary</td>
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<td>Media</td>
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<td>“REC – PLAY/RE:PLAY”</td>
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<td></td>
<td>Patrik Sjöberg</td>
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<td>Karlstad University, Sweden</td>
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<td>“Your Voice on the Radio: The Intimate and the Operative of the Pre-</td>
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<td>Recorded Voice”</td>
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<td></td>
<td>Dr. Laliv Melamed</td>
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<td>Sapir College, Israel</td>
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Jason Livinston
University of Iowa, Iowa

Chair:
Patrik Sjöberg
Karlstad University, Sweden

PANEL 4B – Fields and Streams: Landscapes of Political Media Ecology Praxis

“Caring, Conflict, and Communication in Recuperating an Urban Commons”
Margaretha Haughwout
California College of the Arts in San Francisco, California

“The Shoreline and New Documentary Narratives around Climate Crisis”
Elizabeth Miller
Independent Filmmaker, Canada

“Distributed Documentary: Praxis in a Freshman Course on Food, Environment, and Sustainability at UCLA”
D. Andy Rice
University of California at Los Angeles, California

“Streaming Enclosure”
Abram Stern
University of California at Santa Cruz, California

“Landscape as Collective Subjectivity”
Samual Topiary
University of California at Santa Cruz, California

Chair
Margaretha Haughwout
California College of the Arts in San Francisco, California

PANEL 4C – Argentine Documentary Film: On National Identity Construction and the Politics of Representation

“Archiving Terror in 2015: Truth, Visuality, and the Use of Film and Video in the exESMA Center of Torture and Detention”
Dr. Kristi Wilson
Soka University of America, California

“Unearthing Cruelty: Repatriation and Burial of an Ache in Fernández Mouján’s Damina Kryygi”
Tomás Crowder-Taraborrelli
Soka University of America, California

“Exploring Thyself In-Between Video Art and Documentary Film: The Case of Javier Olivera’s La Sombra [The Shadow] (2015)”
Clara Garavelli
University of Leicester, United Kingdom

Chair:
Christopher D. Moore
Indiana University in Bloomington, Indiana

PANEL 4D – Towards Reclaiming Participatory Documentary Environments: Co-creation, Collaboration, Community

“Documentary Untethered, Documentary Becoming”
Helen Di Michiel
University of Colorado in Boulder, Colorado

“Towards a Theory of Participatory New Media”
Patricia Zimmermann
Ithaca College, New York

“Another Way of Being: The Archaeology of Collaborative Documentary Practices”
Reece Luke Auguiste
University of Colorado, Boulder, Colorado

“Web 3.0 and Transformative Documentary Practices”
Aggie Ebrahimi Bazaz
Muhlenberg College, Pennsylvania

Chair
Helen Di Michiel
University of Colorado, Boulder, Colorado

WORKSHOP 4E – To the Future, With Regrets: Film as a Record of the Anthropocene

Julia Haslett
Joel Nevill Anderson  
University of Rochester, New York

Bill Brown  
Duke University, North Carolina

Sabine Gruffat  
University of North Carolina at Chapel Hill, North Carolina

Xinmin Liu  
Washington State University, Washington

**PANEL 4F**

“…so we pick up a Captain and make them pay for our good time’: a (her)story by Tracey Moffatt in Nice Coloured Girls.”  
**Catherine Summerhayes**  
Australian National University, Australia

"Monumentalizing Maori Distributions of Visibility and Invisibility in Early New Zealand Documentary Film dealing with Maori People"  
**Lars Weckbecker**  
Zayed University in Abu Dhabi, United Arab Emirates

“#citizenship: Idle No More and digital nationhood"  
**Jason W. Buel** (North Carolina State University, North Carolina) & **Kristi Kouchakji** (Concordia University, Canada)

“flow”  
**Joor Baruah**  
University of California at Santa Cruz, California

**Chair**  
**Catherine Summerhayes**  
Australian National University, Australia

**WORKSHOP 4G – Indigenous Community-Centered Storywork: A model to counter Eurocentric documentary approaches**  

**Lucia Ricciardelli**  
Montana State University, Bozeman, Montana
<table>
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<th>12:15 – 1:30 p.m.</th>
<th><strong>LUNCH BREAK</strong></th>
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<td><strong>VCB Studio B</strong></td>
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<tr>
<th>1:30 – 3:00 p.m.</th>
<th><strong>PANEL 5A – Documentary, Celebrity, and Stardom</strong></th>
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<tbody>
<tr>
<td><strong>“How Documentary Film Made Over Mike Tyson”</strong></td>
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<tr>
<td><strong>Kristen Fuhs</strong></td>
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<td>Woodbury University, California</td>
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| **“I know that Voice! Documentary “Star” Narrators and the Sonoral Qualities of the Voice”** |
| **Bella Honess Roe**  |
| University of Surrey, United Kingdom |

| **“Retrieving the Rock Star: Montage of Heck and the Legacy of Cobain Media”** |
| **Laurel Westrup**  |
| University of California at Los Angeles, California |

**Chair:**
**Kristen Fuhs**  
Woodbury University, California
PANEL 5B – *Indigeneity, Water, and the Flow of Documentary Form*

“Whose story? Navigating stereotype and archetype in documentary practice of Indigenous America”  
**Pratap Rughani**  
University of the Arts, London, United Kingdom

“Cotton Prayers: sacred ecologies, materiality and filmmaking in Kaachch”  
**Cathy Greenhalgh**  
Independent Filmmaker

“The Others of Elsewhere: The Practice of Ethnographic Filmmaking”  
**John Melville Bishop**  
Independent Filmmaker

Chair:  
**Pratap Rughani**  
University of the Arts, London, United Kingdom

PANEL 5C – *Regarding the Pain of Others: Reframing War Footages at the Frontier of Praxis, Technology, and Ethics*

“Postmemory in the Contemporary Holocaust Documentary”  
**Maria Hofmann**  
University of Minnesota, Minnesota

“Prima Facie Deception: The Immediacy of the Face in Two Nazi Propaganda Films”  
**Daniel Gilfillan**  
Arizona State University, Arizona

“Assembling Nanking: A Practitioner’s Case Study”  
**Dylan Nelson**  
Colorado College, Colorado

“Re-materializing War Footages: Ethics, Aesthetics, and Heuristics of Digital Colorization in Recent Television Documentaries”  
**Shota Ogawa**  
University of North Carolina, Charlotte, North Carolina

Chair:  
**Maria Hofmann**
PANEL 5D – Intersections Between Genres and Formats of Interactivity: A “Punk” Approach

“Cut the Crap’ – how (not) to make a collaborative ‘punk’ documentary”
**Graham Roberts**
Leeds Trinity University, United Kingdom

“For an Imperfect i-Documentary”
**Allister Gall**
Plymouth University, United Kingdom

“Exploring Interactive Documentary Aesthetics: ‘Punk’ as Case Study”
**Stefano Odorico**
Leeds Trinity University/University of Bremen, United Kingdom/Germany

**Chair:**
**Graham Roberts**
Leeds Trinity University, United Kingdom

PANEL 5E

“Beyond the Frame: Capturing Change in Post-Soviet Eastern Europe”
**Ilona Hongisto**
The University of Turku, Finland

“Emerging Observational Cinema in Russia: Andrei Loshak’s A Journey from St. Petersburg to Moscow, Beata Bubenets’ God’s Will, and Valery Balayan’s Who is Mister Putin?”
**Alexandar Mihailovic**
Bennington College, Vermont

“Solidarity Songs: Politicized Art and Aestheticized Politics.”
**Daniel Rudin**
University of California at Santa Cruz, California

“What’s Wrong with Being ‘New’ Anyway?”
**Ilona Jurkonytė**
Concordia University, Montreal, Canada

**Chair:**
**Ilona Hongisto**
**PANEL 5F – Documentary Politics: Surveillance, Activism, Pedagogy**


**Neepa Majumdar**  
University of Pittsburgh, Pennsylvania

“A Painful Education: Three Exhibition Scenes for 1980s Chilean Activist Video Documentary.”

**David Gray**  
Western Washington University, Washington

“Teaching Documentary Production in India: the V(o)ice and Virtual of it.”

**Kiranmayi Indraganti**  
Srishti Institute of Art, Design and Technology, India

**Chair:**

**Neepa Majumdar**  
University of Pittsburgh, Pennsylvania

**SCREENING 5G – Black Box Theater**

*Memories of a Penitent Heart* (Cecilia Aldarondo, 2016)  
72 minutes  
Skidmore College, New York

Presented by:

**Cecilia Aldarondo**

**SCREENING 5H – Cheever Hall 215**

*So’s Nephew by Remes* (thanx to Michael Snow) by Jorrie Penn Croft (Jennifer Proctor, 2015)  
29:32 minutes  
University of Michigan, Dearborn, Michigan

*What Happened to Her* (Kristy Guevara-Flanagan, 2015)  
16 minutes  
University of California at Los Angeles, California

Presented by:

**Jennifer Proctor**
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<td>3:00 – 3:30 p.m.</td>
<td>Coffee Break</td>
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<tr>
<td>3:30 – 5:00 p.m.</td>
<td><strong>PANEL 6A – City Limits: New Modes of Site-Seeing</strong></td>
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<td>“View Master: Buenos Aires En Relieve (1954) and the 3-D City Film</td>
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<td><strong>Nilo Couret</strong></td>
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<td>University of Michigan, Michigan</td>
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<td>“Song for New York City: Post-War City Symphonies and Changes in Urban Policy”</td>
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<td><strong>Erica Stein</strong></td>
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<td>Marymount Manhattan College, New York</td>
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<td>“Maps, Data Visualization, and the Indexical Link in Web Documentaries”</td>
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<td><strong>Diego Zavala Scherer</strong></td>
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<td>Tecnológico de Monterrey, Mexico</td>
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<td><strong>Chair</strong></td>
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<td><strong>Nilo Couret</strong></td>
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<td>University of Michigan, Michigan</td>
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<td><strong>PANEL 6B</strong></td>
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<td>“Acting One’s True Self: a documentary impossibility?”</td>
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<td><strong>Brian Winston</strong></td>
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<td>University of Lincoln, United Kingdom</td>
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<td>“Grizzly Man: Performative Selves Among the Species”</td>
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<td><strong>Daniel Marcus</strong></td>
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<td>Goucher College, Baltimore, Maryland</td>
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<td>“A Shattering Detour: the Poetics and Ethics of Evocation in Chantal Akerman’s Documentaries No Home Movie (2015) and La Bas (2006).”</td>
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<td><strong>Brenda Longfellow</strong></td>
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<td>York University in Toronto, Canada</td>
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<td><strong>Chair:</strong></td>
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<td></td>
<td><strong>Brian Winston</strong></td>
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<td>University of Lincoln, United Kingdom</td>
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PANEL 6C – *The Place of the Personal Political: Feminist Documentary Practice Now*

“What Happened to Her: A Forensic Exploration of Dead Women on Screen”
**Kristy Guevara-Flanagan**
University of California at Los Angeles, California

“For Yours in Sisterhood: Utopian Conversation, Public Feminisms, and Talking to the 70s”
**Iren Lusztig**
University of California at Santa Cruz, California

“The Lion, the Feminist, and the Kosher Documentary Subject”
**Sasha Waters Freyer**
Virginia Commonwealth University, Virginia

“The Bones of Flesh of My Flesh”
**Julie Wyman**
University of California at Davis, California

**Chair**
**Pooja Rangan**
Amherst College, Massachusetts

WORKSHOP 6D – *From Mountains to the World: Practice and Impact*

“Unbranded (2015)”
**Dennis Aig**
Montana State University, Montana

“Trapped (2016)”
**Cindy Meehl**
Cedar Creek Productions

“Loose Horses (2016)”
**Kathryn Kasic**
Montana State University, Montana

“iTrust Films “
**Christi Cooper**
WITNESS
WORKSHOP 6E – Screening the End of Life: Illness and Aging in Collaborative and Multimedia Documentaries

Jason Middleton
University of Rochester, New York

Kirsten Ostherr
Rice University, Texas

Broderick Fox
Occidental College, California

Christine Douglass
Independent Filmmaker

Aaron Goodman
Concordia University, Canada

PANEL 6F

“The Bionic Kino-Eye: Medical Visualization Technologies as Documentary Media”
Nicole Keating (Woodbury University, California) & Phuc Van Le (University of California at Los Angeles, California)

“From Walt Disney to Ari Folman, and Beyond: The Evolutional Stages of the Animated Documentary”
Cristina Formenti
Università degli Studi di Milano, Italy

“Spectacle and Process: The Document, the Documentary, and the Sports GIF”
Alexander Johnston
University of California at Santa Cruz, California

Chair
Nicole Keating
Woodbury University, California

SCREENING 6G – Cheever Hall 215

House Arrest (Domietta Torlasco, 2015)
8 minutes
Northwestern University in Evanston, Illinois
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<th>Time</th>
<th>Event</th>
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<tr>
<td>9:40 minutes</td>
<td><strong>28 Outfalls (Adam Diller, 2014)</strong>&lt;br&gt;Temple University in Philadelphia, Pennsylvania</td>
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<td>15 minutes</td>
<td><strong>Tomo/veillance: Transductive Underwater Surveillance (Isabelle Carbonell, 2015)</strong>&lt;br&gt;University of California at Santa Cruz, California</td>
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<tr>
<td>Presented by:</td>
<td>Domietta Torlasco&lt;br&gt;Adam Diller&lt;br&gt;Isabelle Carbonell</td>
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<tr>
<td>5:30 – 7:30 p.m.</td>
<td><strong>SPECIAL SCREENING</strong>&lt;br&gt;<strong>Trapped</strong>&lt;br&gt;(Prod. Cindy Meehl, Dir. Dawn Porter, 2016)&lt;br&gt;Black Box Theater</td>
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### Day Three
Saturday August 13th

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<tr>
<th>TIME</th>
<th>EVENT</th>
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| 8:15 a.m. – 12:00 p.m. | REGISTRATION  
Lobby of the VCB |
| 9:00 a.m. – 10:15 a.m. | **KEYNOTE SPEAKERS:** Bill Nichols and Brian Winston  
*Documentary Ethics in the Digital Age*  
What is our role when it comes to questions of ethics before, during and after production? How should ideas identified as misguided or unethical before production begins be addressed? What filmmaking decisions cross boundaries that ought not be crossed? How should some films—be they fraudulent, deceptive, prejudicial, inflammatory, hate mongering, or otherwise objectionable—be addressed, debated, shown?  
Nichols, who was involved in the creation of the Honest Truths pamphlet from the Center for Social Media on documentary ethics, and Winston, networked into the professionals in a more traditional critical mode, will discuss these and other issues. |
| 10:15 a.m. – 10:45 a.m. | COFFEE BREAK  
VCB Studio B |
| 10:45 a.m. – 12:15 p.m. | **PANEL 7A**  
“Capturing the Traces of a Sound Unfound”  
**Greg Siegel**  
University of California at Santa Barbara, CA  
“Positioning the Voice in Documentary Film”  
**James Nicholson**  
Auckland University of Technology, New Zealand  
“Voz Alta: Sound as an Archive for Public Place”  
**Meg Alvarado-Saggese**  
University of California at Berkeley, CA  
**Chair:**  
**Greg Siegel** |
<table>
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<tr>
<th>Chair: Oliver Gaycken, University of Maryland, College Park, Maryland</th>
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<tr>
<td><strong>PANEL 7B – Borderlands: On the Frontiers of Nature and Documentary</strong></td>
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</table>
| “A Cinema of Living Facts: The Encyclopaedia Cinematographica’s Biology Films”  
*Oliver Gaycken*  
University of Maryland, College Park, Maryland |
| “Plasmatic Anthropomorphism: Documentary, Animation, and Animal Life”  
*James Leo Cahill*  
University of Toronto, Canada |
| “The Space of Nature in Mid-Century Nudist Films”  
*Jennifer Lynn Peterson*  
University of Colorado, Boulder, Colorado |
| “The Synthesis of Nature: Special Effects in Disney’s True-Life Adventures”  
*Hannah Frank*  
University of Chicago, Illinois |
| **PANEL 7C – Documentary and the War on Terror** |
| “Shooting Conditions: Precarity and the Production of War on Terror Documentaries”  
*Daniel Grinberg*  
University of California at Santa Barbara, California |
| “I Lost My Eyes: Vision and the Illusion of Transparency in You Don’t Like the Truth: 4 Days Inside Guantánamo Bay”  
*Christopher Barnes*  
Syracuse University, New York |
| “Excessively Crude or Objectionable’: Metadata+ and the (In)Visibility of US Drone Warfare”  
*Andrea Miller*  
University of California at Davis, California |

**Chair:**
Daniel Grinberg  
University of California at Santa Barbara, California

Respondent:  
Kristopher Fallon  
University of California at Davis, California

**WORKSHOP 7D – New Media and the Influence on Documentary Storytelling**

Sarah Lanier  
Montana State University, Bozeman, Montana

Anna Sagatov  
Montana State University, Bozeman, Montana

Andrew Nakas  
Montana State University, Bozeman, Montana

Chair:  
Sarah Lanier  
Montana State University, Bozeman, Montana

**WORKSHOP 7E – Teaching Documentary Studies: Discipline, Canon, History**

“Primary”  
Jonathan Kahana  
University of California at Santa Cruz, California

“Shoot the Canon”  
Alisa Lebow  
University of Sussex, United Kingdom

“The ‘History’ in History of Documentary”  
Joshua Malitsky  
Indiana University, Indiana

“The Documentary Syllabus and the Politics of Now”  
Leshu Torchin  
University of St. Andrews, United Kingdom

“Historiographies Across Platforms”
**Patricia Zimmermann**  
Ithaca College, New York

**PANEL 7F**

“Ethnography and Drama Merge in the Observational Cinema of Leonard Retel Helmrich”  
**Aurora Scheelings**  
Charles Darwin University, Australia

“From Reel Pasts to Digital Futures: An auto-ethnography of a participatory online documentary”  
**Dorit Naaman**  
Queen’s University, Ontario, Canada

“Expanding Boundaries in Experimental Documentary Filmmaking”  
**Jill Daniels**  
University of East London, United Kingdom

“In Search of Experiential Truth: The Construction and Manipulation of Reality in Sweetgrass”  
**Shane Daniel Scott**  
Temple University, Philadelphia, Pennsylvania

**Chair:**  
**Aurora Scheelings**  
Charles Darwin University, Australia

**SCREENING 7G – Black Box Theater**

“Lunch Love Community” Transmedia and Beyond (Helen De Michiel, 2014)  
60 minutes  
University of Colorado in Boulder, Colorado

**Presented by:**  
Helen De Michiel

| 12:15 – 1:30 p.m. | **LUNCH BREAK**  
VCB Studio B |

| 1:30 – 3:00 p.m. | **PANEL 8A – The Ideology of Documentaries** |

“The Object of Documentary Ideology”  
**Joshua Malitsky**  
Indiana University, Bloomington, Indiana
“Documentary as a Socially Symbolic Act”  
**Christopher Pavsek**  
Simon Fraser University, Vancouver, Canada

“Ideology and the Great Outdoors of Documentary”  
**Silke Panse**  
University of the Creative Arts, United Kingdom

**Chair:**  
**Joshua Malitsky**  
Indiana University, Bloomington, Indiana

**PANEL 8B – Embarrassing Documents**

**Dr. Allana Thain**  
McGill University, Canada

**Dr. Cecilia Aldarondo**  
Skidmore College, New York

**Dr. Elinor Cleghorn**  
Writer, Researcher, and Curator

**Chair:**  
**Dr. Allana Thain**  
McGill University, Canada

**PANEL 8C – Lens on the Liberal Arts**

“Sharing Stories that Matter: From the Classroom to the Community”  
**Jordana Dym**  
Skidmore College, New York

“Documentary Storymaking in the Lehigh Valley: Greater than the Sum of Our Parts”  
**Lora Taub-Pervizpour**  
Muhlenberg College, Pennsylvania

**Chair:**  
**Kate Ranieri**  
Muhlenberg College, Pennsylvania
PANEL 8D – Art, Archive, and the Documentary Impulse: an alternate view

Don Gill  
University of Lethbridge, Canada

Mary Kavanagh  
University of Lethbridge, Canada

Jackson 2bears  
University of Lethbridge, Canada

Chair:  
Don Gill  
University of Lethbridge, Canada

PANEL 8E

“The Forfeiting of Voice: The Politics of Improvisation in Documentary”  
Gabrielle McNally  
Northern Michigan University in Marquette, Michigan

“First-person as Molecular Subjectivities; Turkey and Turkishness”  
Didem Pekun  
Koc University, Turkey

“‘I aint got 70 days’: Labor and Failed Stardom in Amy”  
Tess McClernon  
Concordia University in Montreal, Canada

“Tourist Film, ‘Deep Reflexivity’ and the Uncomfortable Gaze: From David MacDougal to Wandering Stars”  
Rebecca Ora  
University of California in Santa Cruz, California

Chair:  
Gabrielle McNally  
Northern Michigan University in Marquette, Michigan

SCREENING 8F – Black Box Theater

60 minutes  
University of Alabama in Birmingham, Alabama
Presented by: Alan E Franks

SCREENING 8G – Cheever Hall 215

*This is History (after all)* (Roz Mortimer, 2014)
31 minutes
University of Westminster, United Kingdom

*Little Fiel* (Irina Patkanian, 2016)
17 minutes
Brooklyn College, New York

Presented by: Roz Mortimer
Irina Patkanian

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<th>Time</th>
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<td>3:00 – 3:30 p.m.</td>
<td><strong>COFFEE BREAK</strong></td>
<td>VCB Studio B</td>
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<td>3:30 – 5:00 p.m.</td>
<td><strong>PANEL 9A</strong></td>
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<td></td>
<td>“Newsreels at the Trans-Lux”</td>
<td>Ariel Rogers</td>
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<td><em>Ariel Rogers</em></td>
<td>Northwestern University, Illinois</td>
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<td>“Interactive Animated Documentaries from One Hundred Years Ago: New Discoveries and Questions”</td>
<td>Amber Rae Bowyer</td>
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<td><em>Amber Rae Bowyer</em></td>
<td>University of Southern California, California</td>
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<td>“A Distant Local View: The Small Town Film and U.S. Cultural Diplomacy, 1942-1960”</td>
<td>Martin Johnson</td>
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<td><em>Martin Johnson</em></td>
<td>The Catholic University of America, Washington, D.C.</td>
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<td>5:00 – 5:30 p.m.</td>
<td><strong>PANEL 9B</strong></td>
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<td>“The Smallest of Us”: Ecology and Scale in Indigenous Media”</td>
<td>Joanna Hearne</td>
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<td><em>Joanna Hearne</em></td>
<td>University of Missouri, Missouri</td>
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<td>“Off-screen Space and Cosmopolitics in Amerindian Films in Brazil”</td>
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</table>
André Brasil  
Federal University of Minas Gerais (UFMG), Brazil  
“Cap Bocage: Considering Documentary Methodologies and Audience Engagement in Indigenous Environmental Conflicts”  
Jim Marbrook,  
Auckland University of Technology, New Zealand  
“Flows from the Frontier: Mediating Waterscapes as Historical Storytellers”  
Myriam Tremblay-Sher  
Concordia University, Montréal, Canada  

Chair:  
Joanna Hearne  
University of Missouri, Missouri

PANEL 9C

“T. Chase, Psychokinesis, and Documentary”  
Jim Supanick  
City College of New York, New York; The European Graduate School, Switzerland  
“Deterioration as Visible Evidence”  
Chelsey Crawford  
North Central College, Illinois  
“Crude Illumination”  
Elia Vargas  
University of California in Santa Cruz, California  
“Hito Steyerl and Harun Farocki: Toward a Demilitarized Montage”  
Ryan Conrath  
Oberlin College, Ohio  

Chair:  
Jim Supanick  
City College of New York, New York

PANEL 9D – Documents and Intelligence

“The Evaluative Gaze: IQ Testing, Primatology, & the Films of Robert Yerkes”  
Benjamin Schultz-Figueroa  
University of California in Santa Cruz, California
“Intersecting Narrative Intelligence and the Interactive Documentary”
Fabiola Hanna
University of California in Santa Cruz, California

“Aestheticising Intelligence”
Abram Stern
University of California in Santa Cruz, California

Chair:
Benjamin Schultz-Figueroa
University of California in Santa Cruz, California

PANEL 9E – HIV/AIDS and Breast Cancer Representations to Transformations

Hend F. Alawadhi
University of Rochester, New York

“Now What?: The Truvada Documentary in HIV/AIDS Media”
Joseph S. Valle
Southern Illinois University in Carbondale, Illinois

“Visual representations of illness: an ethical proposal”
Christine Douglass
Independent Scholar & Filmmaker

Chair:
Stewart Auyash
Ithaca College, New York

SCREENING 9F – Black Box Theater

Shock Room (Kathryn Millard, 2015)
52 minutes
Macquarie University, Australia

Presented by:
Kathryn Millard

SCREENING 9G – Cheever Hall 215

Voices of Women Media (Vivian Wenli Lin, 2015)
20 minutes
City University of Hong Kong, China

Attribution: Foot and Mailer (Dyfrig Jones, 2016)
20 minutes
Bangor University, United Kingdom

Presented by:
Vivian Wenli Lin
Dyfrig Jones

6:30 – 9:30 p.m.

SPECIAL EVENT (TBA)
Crawford Theater
Emerson Center for the Arts and Culture
111 South Grand Ave.
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<td>9:00 a.m. – 10:30 a.m.</td>
<td><strong>PANEL 10A</strong></td>
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<td>“The Ethics of Sonic Appropriation in Shut Up, Little Man!”</td>
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<td><strong>Jaimie Baron</strong></td>
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<td>University of Alberta, Canada</td>
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<td>“Sounding Scenes of Recollection: Duration, Voice, and the Forging of</td>
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<td>Silence”</td>
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<td><strong>Malin Wahlberg</strong></td>
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<td>Stockholm University, Sweden</td>
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<td>“The Material Voice, the Ethics of Listening, and the Erotic Tape</td>
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<td>Recorder in “Suitcase of Love and Shame” (2013)”</td>
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<td><strong>Laurel Ahnert</strong></td>
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<td>Georgia State University, Atlanta, Georgia</td>
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<td>&quot;Inside Voice: Sonifying Interiority in <em>That Which Is Possible</em>&quot;</td>
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<td><strong>Michael Gitlin</strong></td>
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<td>Hunter College, City University of New York, New York</td>
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<td><strong>Chair:</strong></td>
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<td><strong>Jaimie Baron</strong></td>
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<td>University of Alberta, Canada</td>
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<td><strong>PANEL 10B – The Labor of Representation</strong></td>
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<td>“The Speculative Index: Documentary and Quantitative Indexicality”</td>
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<td><strong>Ben Stork</strong></td>
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<td>Seattle University, Washington</td>
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<td>“Critical Wearable Computing”</td>
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<td><strong>Kriss Fallon</strong></td>
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<td>University of California in Davis, California</td>
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<td>“Stories of Solidarity”</td>
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<td><strong>Glenda and Jesse Drew</strong></td>
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<td>University of California in Davis, California</td>
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<td>“Cybernetic Culture and the Documentary Image: Guerrilla Television and the New Economy”</td>
<td>Morgan Adamson</td>
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<td><strong>Chair:</strong></td>
<td>Ben Stork</td>
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<td><strong>PANEL 10C</strong></td>
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<td>“Battle of the Somme: Documentary Form and Audience Response During the First World War”</td>
<td>Seth Feldman</td>
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<td>“A Fight over Souls: Documentaries on the Rwandan Genocide with a Christian Theme”</td>
<td>Tommy Gustafsson</td>
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<td>“Landscape of Loss: Jean-Marie Straub's Itinerary of Jean Bricard”</td>
<td>Claudia Pummer</td>
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<td><strong>Chair:</strong></td>
<td>Seth Feldman</td>
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<td><strong>PANEL 10D – Before and After: Reconceptualizing Historicity through the Landscapes of Sonic Creation and Experiential, Audience-driven Documentary</strong></td>
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<tr>
<td>“Playing with History: Virtual Reality DocuGames as Experiential Sites”</td>
<td>Marina Hassapopoulou</td>
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<td>“Live Documentary and Communal Authorship in Analog Space”</td>
<td>Kim Nelson</td>
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<td>10:30 – 11:00 a.m.</td>
<td><strong>COFFEE BREAK</strong></td>
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<td>11:00 a.m. – 12:30 p.m.</td>
<td><strong>PANEL 11A</strong></td>
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<tr>
<td>“Nonhuman Life, Antarctica and the Documentary Imagination: Science and the Anthropocene”</td>
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<tr>
<td>Belinda Smaill</td>
<td>Monash University, Australia</td>
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<td>“From Elegy to Agro-Ecological Kitsch: Rethinking Documentary Publics in the Anthropocene”</td>
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<td>Sabiha Khan</td>
<td>The University of Texas, El Paso, Texas</td>
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**PANEL 10E**

“Vicarious Autobiographers: The “Hustler Photography” and the Queer Self-Documentation Practices in the Mid-Twentieth-Century America”

Yuriy Zikratyy
Concordia University in Montreal, Canada

“Unreproducible: Liveness and Aura in the Expanded Cinema Documentaries of Roger Jacoby”

Benjamin Ogrodnik
University of Pittsburgh, Pennsylvania

“Public Performance of Private Interviews: Reinserting the Self into the Family Narrative”

Alina Predescu
University of California in Berkeley, California

**Chair:**
Yuriy Zikratyy
Concordia University in Montreal, Canada

**University of Windsor, Canada**

“Audio Filters: Sonic Historiography in Film Soundtrack Composition”

Brent Lee
University of Windsor, Canada

**Chair:**
Marina Hassapopoulou
New York University, New York

**Panel 11A**

“Nonhuman Life, Antarctica and the Documentary Imagination: Science and the Anthropocene”

Belinda Smaill
Monash University, Australia

“From Elegy to Agro-Ecological Kitsch: Rethinking Documentary Publics in the Anthropocene”

Sabiha Khan
The University of Texas, El Paso, Texas
“Imaging the Deep: Shipwrecks, Submersibles, and the Seafloor Gold Rush”
Lisa Han
University of California in Santa Barbara, California

“Resonant Surfaces: Water and the Anthropocene”
Joseph DeLeon
University of Michigan, Ann Arbor, Michigan

Chair:
Belinda Smaill
Monash University, Australia

PANEL 11B

“‘There Is No way Things Are Supposed to Have Been:’ Ellipsis / Still / Life”
Tyler Morgenstern
University of California in Santa Barbara, California

“Mapping Violent Memory”
Maria Moseng
University of Oslo, Norway

“Space/Place as Social Critique in Experimental Documentary Practice: From Patrick Keiller to Masao Adachi”
Patrick Brian Smith
Concordia University, Canada

Chair:
Tyler Morgenstern
University of California in Santa Barbara, California

PANEL 11C

“Invisible Evidence: Visualizing Documentary Memory”
Francesca Soans
University of Northern Iowa, Iowa

“Time, Movement, and Memory: a case study of Finding Traction”
Jaime L. Jacobsen
Notre Dame University in Louaize Zouk Mosbeh, Lebanon

“Bringing a ghost into being: experience, truth and invention in socially engaged documentary.”
Roz Mortimer
University of Westminster, United Kingdom

“Selfies from Auschwitz: Rethinking the Relationship Between Spaces of Memory and Places of Commemoration in The Digital Age”

Maria Zalewska
University of Southern California, California

Chair:
Francesca Soans
University of Northern Iowa, Iowa

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PANEL 11D

“Epistephilia in the classroom – after 25 years, a second look at mainstream documentary and “realist style” in academic documentary film courses”

Bjorn Sorensen
The Norwegian University of Science and Technology (NTNU), Norway

“Postcards from the Edge: Reality and Fantasy in Pier Paolo Pasolini’s Scouting for Locations in Palestine”

Ohad Landesman
Tel Aviv University, Israel

“Experimental Realism in Cong Feng’s Stratum 1: Visitors“

Yun Peng
University of Hawaii at Manoa, Hawaii

“Realism, Why Bother? 10,000 Waves as Reanimated Essay”

Kass Banning
University of Toronto, Canada

Chair:
Bjorn Sorensen
The Norwegian University of Science and Technology (NTNU), Norway

WORKSHOP 11E – Teaching Documentary Studies: Pedagogy, Politics, Practice

“Testing Our Moral Reflexes”

Michael Renov
University of Southern California, California

“The Ethical Compulsion”
Christopher Pavsek,
Simon Fraser University, British Columbia, Canada

“On the Axis of Praxis”
Alexandra Juhasz
Pitzer College, Claremont, California

“Teaching History, Theory and Analysis through Digital Media Practice”
Marit Kathryn Corneil
University of Trondheim, Norway

“Political Mimesis and Precarious Pedagogy”
Ben Stork
Seattle University, Seattle, Washington

SCREENING 11F – Cheever Hall 215

Motorola Jockeys (Saif Alsaegh, 2015)
5 minutes
University of Montana, Missoula, MT

Prospector (Talena Sanders, 2015)
13:30 minutes
University of Montana, Missoula, MT

My Private Life II (Jill Daniels, 2015)
25 minutes
University of East London, United Kingdom

Presented by:
Saif Alsaegh
Talena Sanders
Jill Daniels

LUNCH BREAK
VCB Studio B

PANEL 12A

“Visible Protest: Film and Photography in the Campaign for Hetch Hetchy, 1909-2015”
Dimitrios Latsis
University of California in Santa Cruz, California

“Between Visualization and Activism: Arthur C. Pillsbury, Time-Lapse Photography, and the Conservationist Ethic”
Stephan Boman
University of California in Santa Barbara, California


**Thomas Patrick Pringle**
Brown University, Providence, Rhode Island


**Casey Long**
The University of Wisconsin–Madison, Wisconsin

**Chair:**
**Dimitrios Latsis**
University of California in Santa Cruz, California

**PANEL 12B**

“Tap, Swipe, Pinch: Experience Design of i-Docs on the iPad”

**Heather McIntosh**
Minnesota State University in Mankato, Minnesota

“‘Linearity Is Over(rated).’ Interactivity and Documentary Knowledge: A Case Study of Korsakov”

**Franziska Weidle**
Georg-August-University Göttingen, Germany

“Negotiating Mess: Towards a Multilinear Engagement with Complexity in Interactive Documentary”

**Hannah Brasier**
Royal Melbourne Institute of Technology, Australia

“This Is As It Gets Right Here’: Periscope as Interactive, Live, Ephemeral Documentary”

**Jeremy Mathers**
York University in Toronto, Canada

**Chair:**
**Heather McIntosh**
Minnesota State University in Mankato, Minnesota

**PANEL 12C**

“RUSH TO JUDGMENT on the Market: A Case Study in 1960s Independent Film Distribution”
Nora Stone  
University of Wisconsin-Madison, Wisconsin  
“From Silence to Sound: Reframing WATTSTAX (1973) within the Black Film Boom of the 1970s”  
Maureen Rogers  
University of Wisconsin-Madison, Wisconsin  

Chair:  
Nora Stone  
University of Wisconsin-Madison, Wisconsin  

PANEL 12D  

“Seriousness and Humor in Four Plotted Autobiographical Documentaries”  
Dennis Rothermel  
California State University in Chico, California  

“Voicing the Alone”  
Kim Munro  
RMIT University in Melbourne, Australia  

“Documenting Interiority in Sea in the Blood”  
Allison R. G. Ross  
University of Southern California, California  

Chair:  
Dennis Rothermel  
California State University in Chico, California  

WORKSHOP 12E – Teaching Documentary Filmmaking: Analysis vs. Production  
Lucia Ricciardelli  
Montana State University, Montana  

Dennis Aig  
Montana State University, Montana  

Andrew Nelson  
Montana State University, Montana  

Cindy Stillwell  
Montana State University, Montana
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