

# Day One

Thursday August 11<sup>th</sup>

TIME	EVENT
8:15 a.m. – 4:00 p.m.	<p style="text-align: center;"><b>REGISTRATION</b> Lobby of the Visual Communication Building (VCB)</p>
9:00 a.m. – 10:15 a.m.	<p style="text-align: center;"><b>KEYNOTE SPEAKER: Janet Walker</b> <i>Mapping Documentary: Among Other Media Ecologies of the Gulf Coast</i></p> <p>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 <i>Can't Stop the Water</i>, "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 saccadic data vision.</p>
10:15 a.m. – 10:45 a.m.	<p style="text-align: center;"><b>COFFEE BREAK</b> VCB Studio B</p>
10:45 a.m. – 12:15 p.m.	<p style="text-align: center;"><b>PANEL 1A – Sound Design in the Feature Documentary</b></p> <p>"Designing Voices in Rock Documentary" <b>Maria Pramaggiore</b> National University of Ireland Maynooth, Ireland</p> <p>"Sonic Spaces of Film-Festival Documentary" <b>Chris Cagle</b> Temple University, Philadelphia</p>

“What Sound Where: Aesthetics of Sound Design in Socrates of Kamchatka, a Hybrid Documentary”

**Ross Williams**

Nanyang Technical University, Singapore

“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 – *21<sup>st</sup> 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

“Policing Racialized Intimacy in Two French Documentaries: François Ducat’s *Nord-Sud.com* (2007) and Nicolas Ferran’s *Les Amoureux au Ban Public* (2011)”

**Helga Druxes**  
Williams College, Massachusetts

"Indonesia's Informal Women Workers: Using participatory arts-based methods to create feminist leadership"

**Vivian Wenli Lin**  
City University of Hong Kong, China

**Chair:**  
**Gail Vanstone**  
York University, Canada

**PANEL 1F – Rethinking Popular Documentary**

"Make 'em Laugh?: Humour, Irony and the Politics of Entertainment in Popular Ecodocumentaries"

**Christie Milliken**  
Brock University, Canada

"Why is this a film? Considerations of Form in Popular Documentary, or, Taking Stock of Documentary's "Accountants""

**Christopher Moore**  
Indiana University, Bloomington, Indiana

**Chair:**  
**Christopher Moore**  
Indiana University in Bloomington, Indiana

**SCREENING 1G – Black Box Theater**

*Bard in the Backcountry* (**Cindy Stillwell & Tom Watson**, 2015)  
56 minutes  
Montana State University, Montana

Presented by:  
**Cindy Stillwell**

12:15 – 1:30 p.m.

**LUNCH BREAK**  
VCB Studio B

1:30 – 3:00 p.m.

**PANEL 2A – The Upper Snake: Three Photographic Approaches**

"The Henry's Fork of the Snake River: Large Format"  
**Darren Clark**

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

**Matthew Perkins**

University of California at Los Angeles, California

**Chair:**

**Jessica DePrest**

University of California at Los Angeles, California

***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, California

“Ice Ages: Chasing Ice, Time-Lapse, and the Scale of Climate Change”

**Alex H. Bush**

University of California at Berkeley, California

**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

Panh, and Joshua Oppenheimer”  
**Nathalie Rachlin**  
Scripps College, Claremont, California

**Chair:**  
**Noah Shenker**  
Monash University, Australia

**SCREENING 2F – Black Box Theater**

*Cap Bocage* (**Jim Marbrook**, 2014)  
74 minutes  
Auckland University of Technology, New Zealand

Presented by:  
**Jim Marbrook**

**SCREENING 2G – Cheever Hall 215**

*A Decay of Control* (**Madison McClintock**, 2015)  
22 minutes  
Montana State University, Montana

*The Hell of Persistent Pretending* (**Colleen Harvey**, 2016)  
13:30 minutes  
Montana State University, Montana

Presented by:  
**Madison McClintock**  
**Colleen Harvey**

**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 Middleton**

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 Koszulinski**, 2014)

55 minutes

Seattle University, Washington

Presented by:

**Georg Koszulinski**

**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 12<sup>th</sup>

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

“The Lyrics of Resistance Under Audio/Visual Regimes: Inner Voice and the Matrix of Portapaks, Human Mics, and Downloadable Streams in Activist Media”

**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”

**Samuel 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**

University of North Carolina at Chapel Hill, North Carolina

**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

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

**Brad Hall**  
Blackfeet Community College, Browning, Montana

**Caroline Old Coyote**  
Buffalo Tongue, Cheyenne Children Services

**Michael Running Wolf**  
Buffalo Tongue, Cheyenne Children Services

**SCREENING 4H – *Black Box Theater***

*The Royal Road* (**Jenni Olson**, 2015)  
65 minutes  
San Francisco, California

Presented by:  
**Jenni Olson**

**12:15 – 1:30 p.m.**

**LUNCH BREAK**

VCB Studio B

**1:30 – 3:00 p.m.**

**PANEL 5A – *Documentary, Celebrity, and Stardom***

“How Documentary Film Made Over Mike Tyson”

**Kristen Fuhs**  
Woodbury University, California

“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**



University of Minnesota, Minnesota

**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 Jurkonytè**

Concordia University, Montreal, Canada

**Chair:**

**Ilona Hongisto**

The University of Turku, Finland

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

Documentary Biopolitics: The Surveillance Aesthetic and the Idea of Europe in Nikolaus Geyrhalter’s ABENDLAND (2011)”

**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**

**Kristy Guevara-Flanagan**

**3:00 – 3:30 p.m.**

**COFFEE BREAK**

VCB Studio B

**3:30 – 5:00 p.m.**

**PANEL 6A – *City Limits: New Modes of Site-Seeing***

“View Master: Buenos Aires En Relieve (1954) and the 3-D City Film

**Nilo Couret**

University of Michigan, Michigan

“Song for New York City: Post-War City Symphonies and Changes in Urban Policy”

**Erica Stein**

Marymount Manhattan College, New York

“Maps, Data Visualization, and the Indexical Link in Web Documentaries”

**Diego Zavala Scherer**

Tecnológico de Monterrey, Mexico

**Chair**

**Nilo Couret**

University of Michigan, Michigan

**PANEL 6B**

“Acting One’s True Self: a documentary impossibility?”

**Brian Winston**

University of Lincoln, United Kingdom

“Grizzly Man: Performative Selves Among the Species”

**Daniel Marcus**

Goucher College, Baltimore, Maryland

“A Shattering Detour: the Poetics and Ethics of Evocation in Chantal Akerman’s Documentaries No Home Movie (2015) and La Bas (2006).”

**Brenda Longfellow**

York University in Toronto, Canada

**Chair:**

**Brian Winston**

University of Lincoln, United Kingdom

**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

“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

**28 Outfalls (Adam Diller, 2014)**

9:40 minutes

Temple University in Philadelphia, Pennsylvania

***Tomo/veillance: Transductive Underwater Surveillance (Isabelle Carbonell, 2015)***

15 minutes

University of California at Santa Cruz, California

Presented by:

**Domietta Torlasco**

**Adam Diller**

**Isabelle Carbonell**

**5:30 – 7:30 p.m.**

**SPECIAL SCREENING**

***Trapped***

**(Prod. Cindy Meehl, Dir. Dawn Porter, 2016)**

**Black Box Theater**

## Day Three

Saturday August 13<sup>th</sup>

TIME	EVENT
8:15 a.m. – 12:00 p.m.	<b>REGISTRATION</b> Lobby of the VCB
9:00 a.m. – 10:15 a.m.	<p style="text-align: center;"><b>KEYNOTE SPEAKERS: Bill Nichols and Brian Winston</b> <i>Documentary Ethics in the Digital Age</i></p> <p>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?</p> <p>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.</p>
10:15 a.m. – 10:45 a.m.	<b>COFFEE BREAK</b> VCB Studio B
10:45 a.m. – 12:15 p.m.	<p style="text-align: center;"><b>PANEL 7A</b></p> <p>“Capturing the Traces of a Sound Unfound” <b>Greg Siegel</b> University of California at Santa Barbara, CA</p> <p>“Positioning the Voice in Documentary Film” <b>James Nicholson</b> Auckland University of Technology, New Zealand</p> <p>“Voz Alta: Sound as an Archive for Public Place” <b>Meg Alvarado-Saggese</b> University of California at Berkeley, CA</p> <p><b>Chair:</b> <b>Greg Siegel</b></p>

University of California at Santa Barbara, CA

**PANEL 7B – *Borderlands: On the Frontiers of Nature and Documentary***

“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

**Chair:**

**Oliver Gaycken**

University of Maryland, College Park, Maryland

**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**

*The Pursuit of Hippo-ness* (Alan E Franks, 2015)

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**

**3:00 – 3:30 p.m.**

**COFFEE BREAK**

VCB Studio B

**3:30 – 5:00 p.m.**

**PANEL 9A**

“Newsreels at the Trans-Lux”

**Ariel Rogers**

Northwestern University, Illinois

“Interactive Animated Documentaries from One Hundred Years Ago: New Discoveries and Questions”

**Amber Rae Bowyer**

University of Southern California, California

“A Distant Local View: The Small Town Film and U.S. Cultural Diplomacy, 1942-1960”

**Martin Johnson**

The Catholic University of America, Washington, D.C.

**PANEL 9B**

“The Smallest of Us”: Ecology and Scale in Indigenous Media”

**Joanna Hearne**

University of Missouri, Missouri

“Off-screen Space and Cosmopolitics in Amerindian Films in Brazil”

**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**

“Asma’a (2011): Representing HIV/AIDS in Arab Cinema”

**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)

	<p>20 minutes City University of Hong Kong, China</p> <p><i>Attribution: Foot and Mailer (Dyfrig Jones, 2016)</i></p> <p>20 minutes Bangor University, United Kingdom</p> <p><u>Presented by:</u> <b>Vivian Wenli Lin</b> <b>Dyfrig Jones</b></p>
<p><b>6:30 – 9:30 p.m.</b></p>	<p><b>SPECIAL EVENT (TBA)</b> <b>Crawford Theater</b> <b>Emerson Center for the Arts and Culture</b> 111 South Grand Ave.</p>



## Day Four

Sunday August 14<sup>th</sup>

TIME	EVENT
9:00 a.m. – 10:30 a.m.	<p data-bbox="915 432 1089 464" style="text-align: center;"><b>PANEL 10A</b></p> <p data-bbox="431 512 1247 546">“The Ethics of Sonic Appropriation in Shut Up, Little Man!”</p> <p data-bbox="431 552 846 619"><b>Jaimie Baron</b> University of Alberta, Canada</p> <p data-bbox="431 659 1544 693">“Sounding Scenes of Recollection: Duration, Voice, and the Forging of Silence”</p> <p data-bbox="431 699 862 772"><b>Malin Wahlberg</b> Stockholm University, Sweden</p> <p data-bbox="431 821 1507 888">“The Material Voice, the Ethics of Listening, and the Erotic Tape Recorder in “Suitcase of Love and Shame” (2013)”</p> <p data-bbox="431 894 1024 968"><b>Laurel Ahnert</b> Georgia State University, Atlanta, Georgia</p> <p data-bbox="431 1003 1284 1037">“Inside Voice: Sonifying Interiority in <i>That Which Is Possible</i>”</p> <p data-bbox="431 1043 1203 1117"><b>Michael Gitlin</b> Hunter College, City University of New York, New York</p> <p data-bbox="431 1157 846 1268"><b>Chair:</b> <b>Jaimie Baron</b> University of Alberta, Canada</p> <p data-bbox="680 1314 1325 1346" style="text-align: center;"><b>PANEL 10B – <i>The Labor of Representation</i></b></p> <p data-bbox="431 1398 1382 1432">“The Speculative Index: Documentary and Quantitative Indexicality”</p> <p data-bbox="431 1438 862 1512"><b>Ben Stork</b> Seattle University, Washington</p> <p data-bbox="431 1568 1024 1680">“Critical Wearable Computing” <b>Kriss Fallon</b> University of California in Davis, California</p> <p data-bbox="431 1736 1024 1848">“Stories of Solidarity” <b>Glenda and Jesse Drew</b> University of California in Davis, California</p>

“Cybernetic Culture and the Documentary Image: Guerrilla Television and the New Economy”

**Morgan Adamson**

Macalester College, Minnesota

**Chair:**

**Ben Stork**

Seattle University, Washington

**PANEL 10C**

“Battle of the Somme: Documentary Form and Audience Response During the First World War”

**Seth Feldman**

York University in Toronto, Canada

“A Fight over Souls: Documentaries on the Rwandan Genocide with a Christian Theme”

**Tommy Gustafsson**

Linnaeus University, Sweden

“Double V for Visibility: Memory and Forgetting in the Signal Corps Archive”

**Joseph Clark**

Franklin & Marshall College, Pennsylvania

“Landscape of Loss: Jean-Marie Straub's Itinerary of Jean Bricard”

**Claudia Pummer**

University of Hawaii at Manoa, Hawaii

**Chair:**

**Seth Feldman**

York University in Toronto, Canada

***PANEL 10D – Before and After: Reconceptualizing Historicity through the Landscapes of Sonic Creation and Experiential, Audience-driven Documentary***

“Playing with History: Virtual Reality DocuGames as Experiential Sites”

**Marina Hassapopoulou**

New York University, New York

“Live Documentary and Communal Authorship in Analog Space”

**Kim Nelson**

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 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

10:30 – 11:00 a.m.

**COFFEE BREAK**

VCB Studio B

11:00 a.m. – 12:30 p.m.

**PANEL 11A**

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

**Belinda Smail**

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 Smail**

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

### **PANEL 11D**

“Epistophilia 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**

**12:30 – 2:00 p.m.**

**LUNCH BREAK**

VCB Studio B

**2:00 – 3:30 p.m.**

**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

“The Barometry of Violence: Humanitarian Crisis and Political Ecology in Virunga (2014) and The Enclave (2013)”

**Thomas Patrick Pringle**

Brown University, Providence, Rhode Island

“Seeing Nonfiction in the Fictional Film: Itinerant shorts from the Wisconsin Historical Society Archives”

**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 Korsakow”

**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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**Catherine Dunlop**  
Montana State University, Montana

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