



The Schedule at a Glance Wednesday, September 6

8.30-18.45
Registration open

9.15 – 11.00
SESSION A

Break

11.15-13.00
SESSION B

Lunch

14.45 – 15.15
Institutional Greetings

15.15 – 16.45
KEYNOTE 1 / SCREENING

Break

17.00 – 18.45
SESSION C

19.15 -20.15
WELCOME RECEPTION
&
LIMINA AWARDS

20.30 – 22.30
SCREENINGS

Wednesday, September 6

Session A/9.15-11.00

A1 – Room 2

Ethnographies

Chair: Joshua Malitsky,
Indiana University

Yu Chang-Min, National
Taiwan University, “Double
Demonstration: Liu Pi-Chia,
TV Ethnographies, and
US-sponsored Educational
Documentaries”

Jennifer Wild, University
of Southern California,
“The Visual Ecology of
Avant-Garde Inquiry: The
Cinematographic Enquête”

Marcy Goldberg, University
of Zurich, “*Searching
for Winnetou*: Humour,
Counter-Ethnography and
Narrative Sovereignty”

A2 – Room 3

An Opaque Transparency: Debunking the Rethorics of Virtual Reality Documentary

Chair: Pietro Conte,
University of Milan

Federica Cavaletti,
University of Milan, “No
Need to Fool Me’: *Wish You
Were Here* Beyond Place
Illusion and Transparency”

Rosa Cinelli, University of
Milan, “Telling the ‘Truth’ in
Virtual Reality: The Case of
Diagnosia”

Pietro Conte, University of
Milan, “Faking the Truth,
Staging the Real: *The Great
Hoax* Between Cinema and
VR”

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A3 – Room 4

Being Water: Transcorporeality, ‘Effortless’ Sustainable Filmmaking, Liquid

Geography, and Documentary Ecosystems in East Asia*

Chair: Kiki Tianqi Yu, Queen
Mary University of London

Kiki Tianqi Yu, Queen
Mary University of London,
“‘Effortless’ Film Practice:
Daoist Approach to
Sustainable Filmmaking
through Wuwei”

Shan Tong, Communication
University of China,
“Practice-based
Documentary Education in
PRC: Alternative Training
Venues Outside of The
State-run Schools”

Zimu Zhang, The Education
University of Hong
Kong, “Liquid Geography
and Island-Thinking:
Documentaries Made
from and with Hong Kong
Archipelago” (online)

Discussant: Luke Robinson,
University of Sussex

A4 – Room 5

Film and Media Heritage I: Documenting Film Preservation, Reframing Documentary Film History (Workshop)

Chair: Simone Venturini,
University of Udine

Presenters:

Elena Beltrami, Cineteca
del Friuli

Patrizia Cacciani,
Archivio storico
Istituto Luce - Cinecittà

Serena Bellotti, University
of Udine

A5 – Room 7

Editing: From Technique to Research Methodology*

Chair: Max Schleser,
Swinburne University of
Technology

Shira Mazuz, The
Hebrew University of
Jerusalem, “Montage
and the Materiality
of Documentation in
Cameraperson”

Armand Yervant Tufenkian,
UC San Diego, “Editing as
Ecotone Formation”

**David Borish, Torngat
Secretariat, “Moving
Images, Moving Methods:
Advancing Documentary
Film for Qualitative
Research” (online)**

A6 – Room 8

Documentary Funding and Production Cultures

Chair: Bella Honess Roe,
University of Surrey

Inge Sørensen, University of
Glasgow, and Nick Higgins,
University of West Scotland,
“Documentary Funding and
Fundors in the UK and North
America”

Amir Bashti Monfared,
Norwegian University of
Science and Technology and
Volda University College,
“Norway’s Film Funds and
the Reinforcement of Social
Impact Documentaries”

**Shilpi Gulati, Tata Institute
of Social Sciences, “Indian
Documentary in Neoliberal
Systems of Social Change”**

**Deenaz Raisinghani,
Savitribai Phule Pune
University, “Digitalisation
and Documentary in India:
Contemporary Insights from
the Field”**

A7 – Room 15
Female Voices of
Resistance: Docusoap,
Essay Film, Videographic
Confession

Chair: Yael Levy, The
Tisch School of Film
and Television Tel-Aviv
University

Anat Zanger, The
Tisch School of Film
and Television Tel-Aviv
University, “Measures of
Distance in *Wall*”

Miri Talmon, The Tisch
School of Film and
Television Tel-Aviv
University, “Private Homes,
Collective Histories: Female
Autoethnography as
Alternative Discourse”

Yael Levy, The Tisch School
of Film and Television Tel-
Aviv University, “Textual
Feminist Resistance in *The
Real Housewives*’ Multiply-
Connected Form”

Anat Tzom Ayalon, The
Tisch School of Film
and Television Tel-Aviv
University, “Faceless
Voices of Women-Trauma
and Ethics in Recent
Documentaries”

A8 – Room Limen
Documentaries and Radical
Media Ecologies in the XXI
Century (Seminar)*
Seminar leader: Diego
Cavallotti, University of
Cagliari

Diego Cavallotti, University
of Cagliari, “A Television of
One’s Own: Documenting
the City and the Italian
Telestreet Phenomenon”

Rania Gaafar, University of
Arts, Bremen, “Speculative
Materialities and Transversal
Configurations of the
Documentary in the Post-
Oriental Middle East”
(online)

Session B/ 11.15-13.00

B1 – Room 2
Animated Documentary
Chair: Ohad Landesman,
Tel Aviv University

Renée Pastel, Boston
College, “Mismatched Voices:
Documentary Ventriloquism in
My Old School (2022)”

Anastasiia Guschina, University
of Calgary, “Animating Real
Space: Material-Based
Animated Documentary and
the Environment of History”

Marco Bellano, University
of Padua, “Animating the
Uncertainty: The Cooperation
between Science and Art in
the Representation of Atoms
and Subatomic Particles”

B2 – Room 3
Interactive Film and Media: A
Complex Ecosystem

Chair: Stefano Odorico,
Technological University of the
Shannon

Sana Akram, York
University, “Situating the
Performative Arts of Qissah
and Dastan as Immersive
Docufiction within the
Emergent Documentary
Ecologies in the 21st
Century”

Hudson Moura, Toronto
Metropolitan University,
“The Real and Unreal
Worlds of Interactivity:
Social and Environmental
Engagements”

Stefano Odorico,
Technological University of
the Shannon, “Interactive
Documentary: A Networked
Polyphonic Approach”

Lynnessa Parks, The
University of the West
Indies, “The Exclusionary
Reality of Virtual Reality
Technologies”

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B3 – Room 4
Disability and the Mind
Chair: Anu Koivunen,
University of Turku

Katherine Erskine,
Northwestern University,
“Hysteria Nostalgia”

Silvia Casini, University of
Aberdeen, “The Moving
Image as Farmakon:
Interrogating the
Neuromolecular Gaze
through Documentary”

Yu-Lun Sung, London
South Bank University,
“Embodiment of
Neurodivergent-divergent
Screen Aesthetics through
Desktop Documentary”

Tory Jeffay, Dartmouth
College, “The Dumb
Witness: Disability and the
Ecology of Evidence”

B4 – Room 5
Information, Design, and
Special in Asian State
Media

Chair: Simran Bhalla,
University of Southern
California

Hongwei Thorn Chen,
Tulane University, “In
the Shadow of Visual
Education: Eastman
Kodak Classroom Films in
Nationalist China”

Seungyeon Gabrielle Jung,
UC Irvine, “The Good, the
Poor, and the Democratic:
The Politics of ‘Good
Design’ in South Korean
Culture Films”

Simran Bhalla, University
of Southern California,
“The Planning Aesthetic:
Animating Design in Indian
State-Sponsored Films”

Cassandra Guan,
Massachusetts Institute
of Technology, “Beijing
Olympiad: First Time as
Mass Spectacle, Second
Time as Digital Ornament”

B5 – Room 7
Documentary Ecologies of
Assembly: Entanglements
of the Analogue and Digital
in Methods of Making and
Receiving

Chair: Nelson Kim,
University of Windsor

Nick Hector, University of
Windsor, “The Way Back,
an Analogue Approach
to Editing the Digital
Documentary”

Allister Gall, University of
Plymouth, “Film(in)g the
City: Pride in Place”

Nelson Kim, University of
Windsor, “Live Documentary
as Negotiating Ground for
Audience Engagement and
Documentary Truth”

B6 – Room 8
Landscapes and
Technology’s
Traces (Screening)

Chair: Simona Schneider,
University of Udine

Slow Return by Philip
Cartelli, Wagner College

B7 – Room 15
Ethics and Politics of the
Essay Film in the 21st
Century*

Chair: Laura Rascaroli,
University College Cork

Paolo Saporito, University
College Cork, “*Lost
and Beautiful* or the
(Environmental) Ethics
of the Lyric Essay Film”
(online)

Deane Williams, Monash
University, “Ghost Tropic:
Ross Gibson’s Head_
Phone_Film_Poems as
Essayistic Cultural Form”

Lourdes Monterrubio
Ibáñez, Université Paris 1,
“The Mediated Encounter
as Audiovisual Reflection
on the Ethics and Politics of
Globalization”

Institutional Greetings/ 14.45 – 15.15

Roberto Pinton, Rector of University of Udine
Linda Borean, Head of Department of Humanities and Cultural Heritage
Welcome address from Friuli-Venezia Giulia Region
Simone Venturini, FilmForum Coordinator
Michael Renov, Visible Evidence Governing Council
Cristina Formenti, Visible Evidence XXIX
Simone Dotto, FilmForum XXX

Keynote 1/Screening/ 15.15 – 16.45

Keynote 1*
Chair: Cristina Formenti,
University of Udine

Jaimie Baron, UC Berkeley,
“Documentary Evocations of
Wonder”

Room 8
Human Rights Violations
and the Possibility of
Justice (Screening)*

Chair: Ernesto Livon-
Grosman, Boston College

Not Just Your Picture by
Dror Dayan, Liverpool John
Moore’s University (online)

Session C/ 17.00 – 18.45

C1 – Room 2 Contemporary Nonfictions of Repair

Chair: Anne Eakin Moss, University of Chicago

Anne Eakin Moss, University of Chicago, “Who Will Be There to Rebuild it?: Ukrainian Women Documentary Filmmakers and the Cinema of Repair”

Paola Iovene, University of Chicago, “Ecologies of Rural Documentary in China and the Labor of Repair”

Chun Chun Ting, Nanyang Technological University, “Personal Documentaries and the Repairing of a Public World”

Laura Lee, Florida State University, “Images of Repair: Documenting Fukushima’s Abandoned Animals”

C2 – Room 3 Ecologies of the Ersatz Screen*

Chair: Wanda Strauven, Columbia University

Christa Blümlinger, University of Paris VIII, “Alexander Kluge’s Offscreen Memories”

Wanda Strauven, Columbia University, “Recycled (Ship) Images, Recycled (Ship) Screens” (online)

Miriam De Rosa, University Ca’ Foscari of Venice, “Configuring the Ersatz Screen Across Documentary Practices”

Marco Bertozzi, IUAV University of Venice, “The Fall of Heroes. Staged Screens of Italian Colonialism”

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C3 – Room 4 Spectral Evidence

Chair: Kris Fallon, UC Davis

Nikolaj Lübecker, University of Oxford, “Phantom Images: Weber’s *There Will Be No More Night* (2020)”

Daniele Rugo, Brunel University, “Landscape Forensic: Sensing the Absence of Violence”

Kriss Ravetto-Biagioli, UCLA, “Ghostly Maps”

C4 – Room 5 Constructing the Real: Politics, Bolsonarism, and Audiovisual Performance in Contemporary Brazil

Chair: Esther Hamburger, University of São Paulo

Consuelo Lins, Federal University of Rio de Janeiro, “From the 2016 Coup to the 2023 Coup: The Jornal Nacional as an Archive of the Present”

Esther Hamburger, University of São Paulo, “Brasilia, January 8th 2023 and the War of Images”

Fernão Pessoa Ramos, University of Campinas, “The Mise-en-scene of Bolsonarism: Difference and Repetition”

C5 – Room 7 From Circulation and Exhibition Practices to Impact Strategies*

Chair: Kristen Fuhs, Woodbury University

Bjørn Sørenssen, Norwegian University of Science and Technology, “From ‘Kulturfilm’ to ‘Dokumentarfilm’: German Documentary Festivals During the Cold War - Three Venues, Three Approaches” (online)

Pedro Noel Doreste, Michigan State University, “An Accented Seminar: Puerto Rico’s Division of Community Education at the Flaherty, 1955-1963”

Jens Eder, Film University Babelsberg Konrad Wolf, “Varieties of ‘Tactical Impact’: Options and Obstacles in Current Cultures of Documentary Production and Circulation”

Patrik Sjöberg, The University in Gävle, “AMBULANTE, A Mexican Mobile Documentary Agit-Network: Observations on Itinerary Documentary Exhibition Practices”

C6 – Room 8 Ecologies of Co-Creation/ Ecologies in Co-Creation (Workshop)

Chair: Dale Hudson, New York University Abu Dhabi

Presenters:

Helen De Michiel, California College of the Arts

Judith Aston, University of the West of England

Dale Hudson, New York University Abu Dhabi

Mandy Rose, University of the West of England

C7 – Room 15
Documentary Ethics
(Seminar)
Seminar leader: Bella
Honesty Roe, University of
Surrey

Patricia Aufderheide,
American University, “Is
Another Documentary
World Possible? A Values
Statement for Documentary
Filmmaking and Its Enemies”

Ilona Hongisto, Norwegian
University of Science and
Technology, “The Ethics of
Documentary Fabulation”

Michael Renov, University
of Southern California,
“Beyond the Human:
Testing the Limits of
Documentary Ethics”

C8 – Room Limen
An Augmented
Documentary App
Experience (Screening)
Chair: Luca Caminati,
Concordia University

AR Cité by Reisa Levine,
Dawson College

C9 – Screening Room
Future Reconstruction of
Digital Found Footage
(Screening)
Chair: Serena Bellotti,
University of Udine

*Artifact (circa 2006): The
Archeology of Identity* by
Kirk Tougas, Independent
filmmaker

19.15 – 20.15 Cinema Visionario/ Welcome Reception & Limina Awards Ceremony

Livio Felluga



20.30 – 22.30 Cinema Visionario/Screenings

Room Astra
Italian Docs: Treasures from
Italian Film Archives (1929-1961)
Niente va perduto by Francesco
Maselli (1951, 10', eng. subs.,
Archivio storico Istituto Luce)

Introduced by: Cecilia Spano,
Archivio storico Istituto Luce -
Cinecittà

Focus on Italian
Contemporary Documentary I
Bella e perduta by Pietro
Marcello (2015, 87', eng. subs.)

Introduced by: Pietro Marcello
and Simone Dotto, University
of Udine

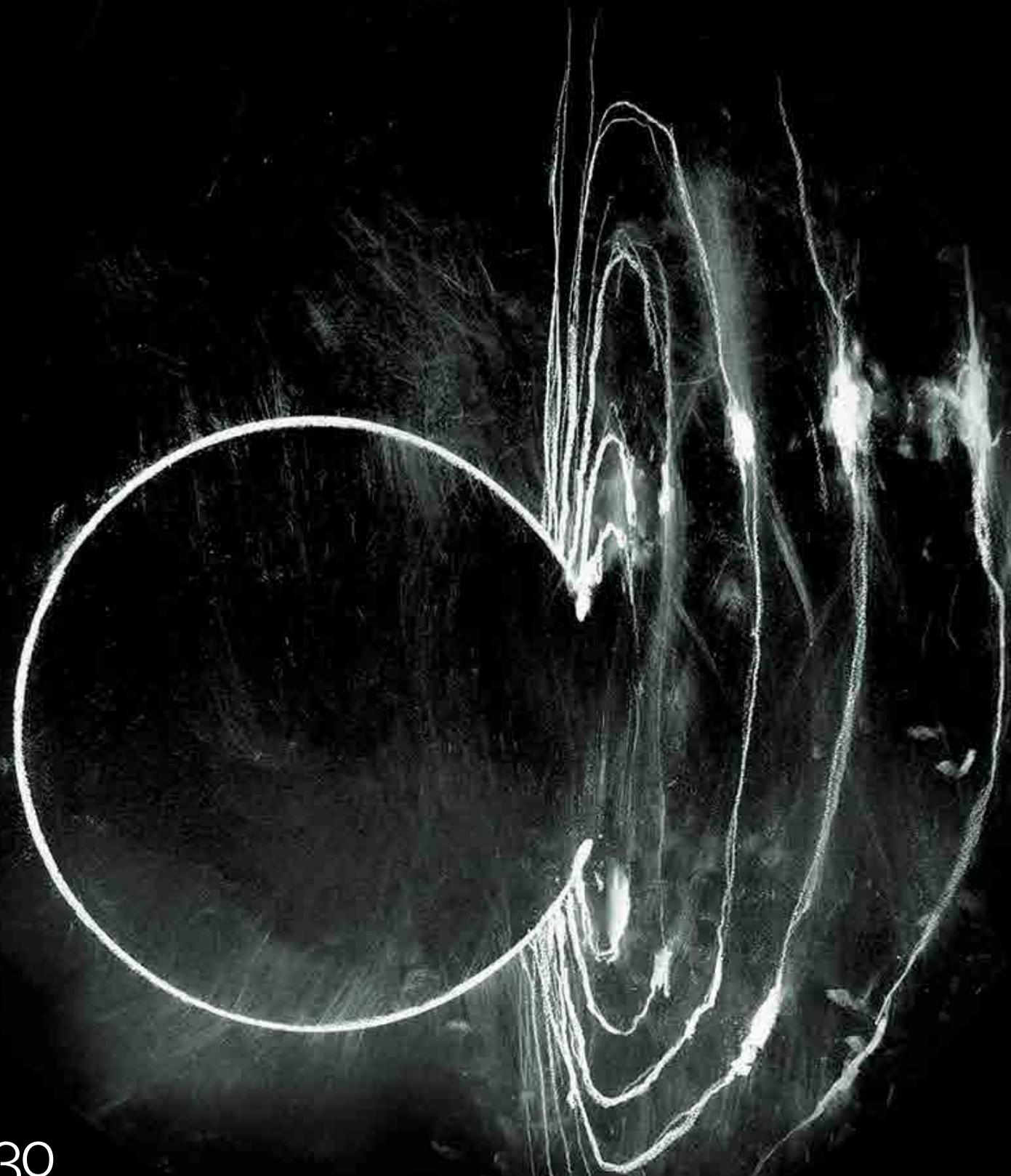
Room Eden
Italian Docs: Treasures from
Italian Film Archives (1929-1961)
Colpi d'ariete by Liberio
Pensuti (1940, 10', eng. subs.,
Fondazione Cineteca Italiana)

Animating Documentary
The Mechanics of Fluids
by Gala Hernández López,
Université Paris 8 (2022, 38')

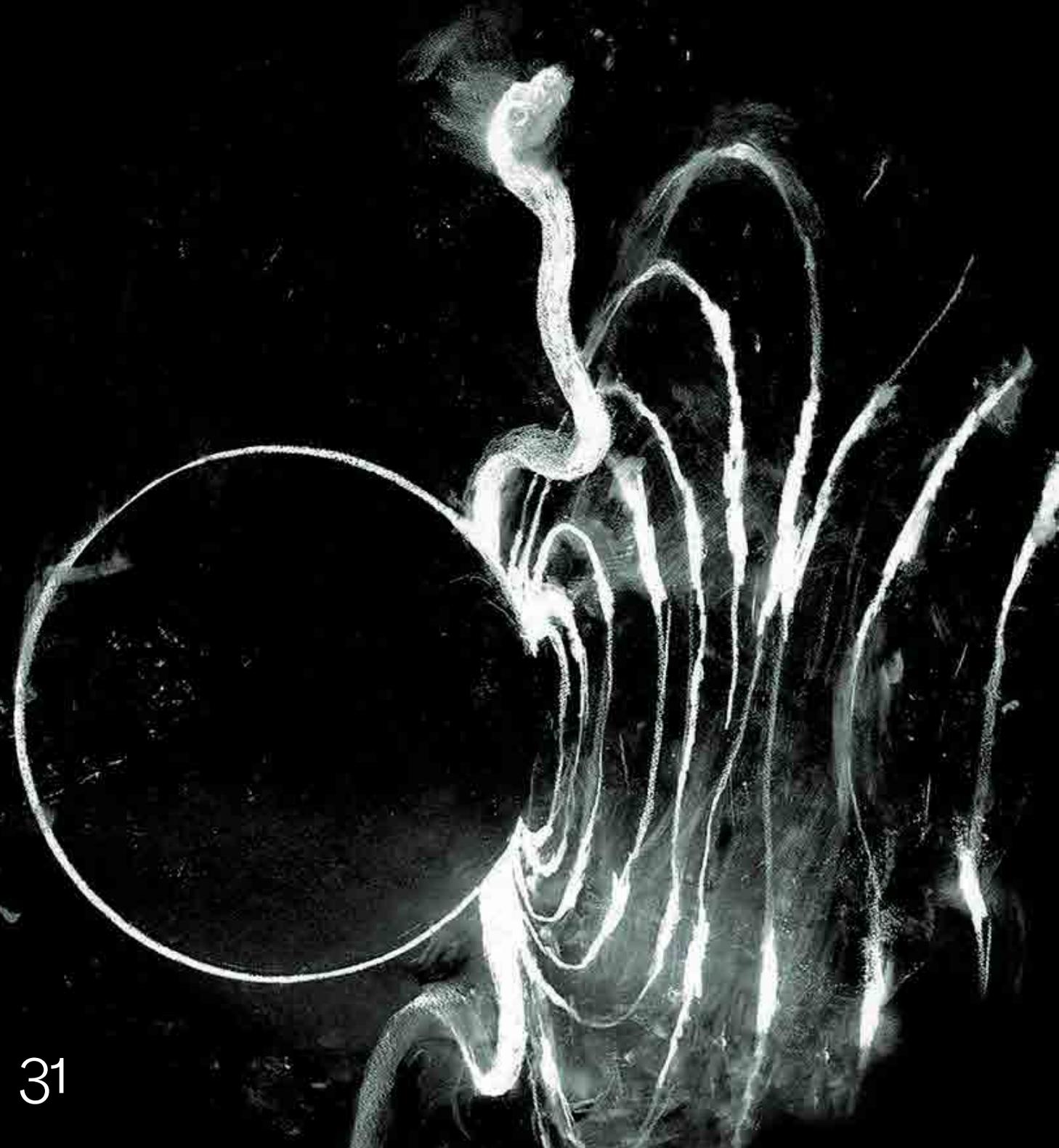
On the Blue Table by Aleem
Hossain, Occidental College
(2022, 10')

Searching for Beauty in
Student Loan Debt or at Least
the Envelopes in Which It
Comes by Nicky Tavares,
Grinnell College (2020, 5')

Moderated by: Cristina
Formenti, University of Udine



30



31



The Schedule at a Glance /Thursday, September 7

8.30-18.30
Registration open

9.30 – 11.15
SESSION D

Break

11.30-13.15
SESSION E

Lunch

15.00 – 16.30
KEYNOTE 2 / SCREENING

Break

16.45 – 18.30
SESSION F

20.30 -22.30
SCREENINGS

Thursday, September 7

Session D/9.30-11.15

D1 – Room 3

Forensic and Weaponized Gazes*

Chair: Laliv Melamed, University of Groningen

Kari Andén-Papadopoulos, Institute for Future Studies, “The Camera as Weapon in the Syrian Conflict: Resituating the Liberatory Potential of Eyewitness Image Making in Local Context”

Stephen Woo, Brown University, “What Is the Forensic Gaze?”

Anat Dan, University of Pennsylvania, “Forensic Ecologies of War” (online)

D2 – Room 4

The Materiality of Sound*

Chair: Simone Dotto, University of Udine

Carolyn Birdsall, University of Amsterdam, and Simone Dotto, University of Udine, “Infrastructures of the Radio Documentary: Sound, Intermedial Aesthetics and Transnational Exchange Between ‘Axis’ Powers (1930-39)”

Allyson Rogers, McGill University, “Sounds of Change: Jazz and Experimental Music at the National Film Board of Canada During Québec’s Quiet Revolution”

Robert Hardcastle, University of Canberra, “Proposing a Model for Identifying and Mitigating Misinformation and Disinformation in the Television Documentary Film Soundtrack” (online)

D3 – Room 5

Artificial Intelligence and the Posthumanus

Chair: Cristina Formenti, University of Udine

Max Schleser, and Susan Kerrigan, Swinburne University of Technology, “The Creative Treatment of Actuality in Co-created Ecologies”

Michal Šimůnek, Film and TV School of Academy of Performing Arts in Prague, “Non-human Documentary Vision: Photography, Autonomous Apparatuses, and Everyday Life”

Anthony McKenna, Liverpool John Moores University, “Posthumous Stardom and the Paratextual Ecologies of Elvis Presley’s Comeback Years”

D4 – Room 7

Documentary Theory

Chair: Michael Renov, University of Southern California

Silke Panse, University for the Creative Arts, “Does Ecology Come After Documentary, or Is all Documentary Ecological?”

Sonny Walbrou, Université de Lille, “New Media/Old Matters: Documentaries, Capitalism and Virtual Spaces”

Carolina Urrutia Neno, Universidad Católica de Chile, “Realism of the Senses in the Hybrid Work of Two Chilean Filmmakers: Ignacio Agüero and José Luis Torres Leiva”

Arianna Vergari, Link Campus University, “Waste and Rescues: Auratic Obsolescence in the Material Vision”

D5 – Room 8

Documenting Genocide

Chair: Maria Zalewska, Independent scholar

Azra Rashid, University of Sydney, “Translation and Transnational Film”

Melis Behlil, Kadir Has University, “Anarchival Documentaries: Armenian Genocide in Turkish Non-fiction Film”

Raya Morag, The Hebrew University, “New Forms of Genocidal Documentaries: The Duel and the Quiet Interview”

Mariana Cunha, University of Westminster, “Counter-fabulation and Co-creation: Enchantment as Resistance in Contemporary Latin American Ethnofictions”

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D6 – Room 13

The Representation of Landscape and the Ecological Question in Contemporary Documentary Cinema

Chair: Benjamin Léon, Université de Lille

Benjamin Léon, Université de Lille, “The Landscape in Movement, the Immobility in Presence: Questioning the Wilderness as a Myth in the American West”

Raquel Schefer, LIRA, Université Sorbonne Nouvelle, “Landscape Figuration and Co-representation in Contemporary Experimental Latin American Cinema”

Beatriz Rodovalho, Université Sorbonne Nouvelle, “Conjuring Land Spirits: Spectral Territories in Indigenous Films from Brazil”

Paula Albuquerque, Gerrit Rietveld Academie University of Applied Sciences, “Anarchiving Proto-Surveillance at Colonial Non-Fiction Collections: An Artistic Research of Interspecies Stereotypes in collaboration with Eye Film Museum”

D7 – Room 15
Public and Private Spaces
Chair: Efrén Cuevas,
University of Navarra

Efrén Cuevas, and Lourdes Esqueda, University of Navarra, “Space and Place in Home Movies Reused in Spanish Documentaries”

Vladimir Rosas-Salazar, University of Warwick, “De(con)struction of Community Life: Subverting Amateur-made Moving Images in *A Sinister Sect: Colonia Dignidad*”

Patricia Ciccone, University of Southern California, “To Maintain or to Destroy? Mediating the Unfinished City in *Victoria (2020)*”

Alireza Rabiei Kenari, University of Amsterdam, “Spatiality in Iranian Recent Docufictions: Spatial Criticism in *The Wind Will Carry Us (1999)*, *Taxi Tehran (2015)* and *Radiograph of a Family (2020)*”

D8 – Room Limen
Documentaries and Radical Media Ecologies in the XXI Century (Seminar)*

Seminar leader:
Diego Cavallotti, University of Cagliari

Juan Carlos Rodríguez, Georgia Institute of Technology, “Women, Archive, Constitution: The 2019 Chilean Revolt in Patricio Guzmán’s *Mi país imaginario*”

Nicole Braida, Johannes Gutenberg Universität Mainz, “Data for Co-liberation: Visualizing Feminicides”

D9 – Screening Room
Life During and After the Anthropocene (Screening)
Chair: Maria Ida Bernabei, University of Turin

From the River by Paul Mulraney, Falmouth University

Iconoplast by Sara Bonaventura, Independent filmmaker

Session E/11.30 – 13.15

E1 – Room 3
A Is for Authorship: A Forensic Approach to Authorship Questions in the Documentary Space*
Chair: Helen Littleboy, Royal Holloway University

Helen Littleboy, Royal Holloway University, “Death of the Author? Industrial Production and Collaborative Agency in the BBC Series *Hospital*”

Stephen Connolly, University for the Creative Arts - ICI, “Authorship in Contest: A Report from the Boundaries of Creative Documentary” (online)

Jessica Boyall, Royal Holloway University, “Feminist Networks for Collaborative Witnessing: Examining Ceddo’s Enduring Models of Radical Authorship”

E2 – Room 4
Expedition Content (2020)— Contexts and the Politics of Listening (Workshop)*
Chair: Eszter Polonyi, University of Nova Gorica

Presenters:
Eszter Polonyi, University of Nova Gorica

Leimbacher Irina, California Institute of the Arts

Henning Engelke, Philipps University Marburg

Ilisa Barbash, Peabody Museum of Archaeology and Ethnology, Harvard University

Veronika Kusumaryati, University Wisconsin-Madison (online)

E3 – Room 5
Midcentury Ecologies of Nonfiction Film in Europe*
Chair: Alice Lovejoy, University of Minnesota

Enrique Fibla, Centre de Cultura Contemporània, “When Hunger Strikes! Scarcity and Amateur Filmmaking in the Spanish Civil War”

Simona Schneider, University of Udine, “Note Fotografiche and Agfa’s Italian Amateur Documentary Campaign”

Andrea Mariani, University of Udine, “The Latent Sound: The Limits of Amateur Film Technology and the Material Heritage of Fascism”

Alice Lovejoy, University of Minnesota, “Shortage and Abundance: Exile-Government Documentary and Francophone Colonial Africa” (online)

E4 – Room 7

Labor’s Process: Theory and Documentary in Changing Media Ecologies
Chair: Barbara Mennel, University of Florida

Salomé Aguilera Skvirsky, University of Chicago, “Burying the Device”

Loren Pilcher, University at Buffalo, “Enduring Visions of Labor in Jim Crow Era Government Films”

Alison Walsh, University of Florida, “The Spectacle of Labor in Social Media Tutorial Videos”

Barbara Mennel, University of Florida, “Making Miniatures, Documenting Scale”

E5 – Room 8

Ecocriticism, Elemental Media
Chair: S Topiary Landberg, UC Santa Cruz

Maria Ida Bernabei, University of Turin, and Lucilla Calogero, Università luav di Venezia, “Floating Between Digital and Biological Ecosystems: *Metagoon*”

Brenda Longfellow, York University, “New Canadian Eco-Cinemas: Placemaking, Immersiveness and Alternate Ecologies of Relationality in *Lichen* (2019, Lisa Jackson), *Vulture* (2019, Phil Hoffman) and *Geographies of Solitude* (2022, Jacquelyn Mills)”

B. Dalia Hatalova, University of Southern California, “Hot Jungle Sex: Anthropomorphism, Sexuality, and Reproduction in BBC Earth’s *The Mating Game* (2021)”

E6 – Room 13

Uses of Archival Materials*
Chair: Jaimie Baron, UC Berkeley

Jiří Anger, National Film Archive, Czech Republic, “Quarantine the Past: Anti-Nostalgic Use of Archival Footage in Woodstock ‘99 Documentaries on Streaming Platforms”

Melinda Blos-Jáni, Sapientia Hungarian University of Transylvania, “Lengthening and Freezing the Image: The Sensual Archaeologies of the Archive”

Senjuti Mukherjee, University of Pittsburgh, “Anthologizing Viral Media: Creative Agents of Documentary in the Age of Democratic Erosion and the Internet”

Angela English, Birmingham City University, “Soundscapes in Fragmented Archive and Documentary Film” (online)

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E7 – Room 15

Migrant Documentary*
Chair: Ilona Hongisto, Norwegian University of Science and Technology

Boris Ruzic, University of Rijeka, “Documentaries of Absence: Images that Move”

Jeroen Boom, Radboud University Nijmegen, “Hiding Faces, Blurring Bodies: Disruptive Images of Displacement” (online)

Rooms 3 and 4
Keynote 2*

Crossing the Line: Pietro Marcello’s Hybrid Cinema

Pietro Marcello, Independent filmmaker

In dialogue with: Laura Rascaroli, University College Cork

Matteo Dutto, Monash University, “Decolonising Migrant Cinema: Transcultural Encounters and Indigenous Activism in the Documentaries of Fabio Cavadini”

Martin Potter, Deakin University, “Memories That Make Us: Remembering as a Documentary Methodology”

E8 – Screening Room
Queer Masculinities and the Intimate Documentary (Screening)

Chair: Roger Hallas, Syracuse University

Manscaping by Broderick Fox, Occidental College

Keynote 2/Screening /15.00–16.30

Room 8

Belarusian Landscapes (Screening)

Chair: Lucía Salas, Universidad Pompeu Fabra

Belarusian Atlantis by Victor Asliuk, Independent filmmaker

Session F/16.45 – 18.30

F1 – Room 3

Forms of Authorship in Collaborative Documentary*
Chair: Deane Williams, Monash University

Silvia Angeli, University of Manchester, “From *Quattro strade* (2020) to *Futura* (2021): Alice Rohrwacher’s Collaborative Documentaries”

Mikhail Zakharov, University of Warwick, “From Invisibility to Hypervisibility: Autofiction, Diffuse Authorship, and Digitality in Russian LGBTQ+ Documentaries of the 2010s”

Astrid Korporaal, Kingston University, “Distributed Co-Authorship in Decolonial Filmmaking Ecologies”

Alma Mileto, Sapienza University of Rome, “More Intensively Alive than Humans’: *Quercus 13.06* by Formafantasma” (online)

F2 – Room 4

Documentary’s Biopolitical Forms*
Chair: Benjamin Schultz-Figueroa, University of Seattle

Laliv Melamed, University of Groningen, “‘It Looks like a Snake’: Sovereignty in Subterranean Terrains”

Jennifer Horne, UC Santa Cruz, “Civic Mediation, the Birth Certificate, and a Documentary History”

Benjamin Schultz-Figueroa, University of Seattle, “Animal Test Images: Documentary and the Limits of Biopolitical Governance” (online)

F3 - Room 5

Film and Media Heritage II: Documenting the Documentary (Workshop)
Chair: Jan Distelmeyer, Potsdam University of Applied Sciences and the University of Potsdam

Presenters:

Jan Distelmeyer, Potsdam University of Applied Sciences and the University of Potsdam

Hans-Michael Bock, CineGraph - Hamburgisches Centrum für Filmforschung

Gisela Tuchtenhagen, Independent filmmaker

F4 – Room 7

Documentary and Muslim Identity*
Chair: Narmeen Ijaz, Indiana University

Narmeen Ijaz, Indiana University, “Beyond the Veil: Muslim Women Filmmakers Using Documentary to Make Visible the Invisible”

Cüneyt Çakırlar, Nottingham Trent University, “Ameliorative Homecomings: Intersectional Queerness in Parvez Sharma’s *A Sinner in Mecca* (2015)”

Syeda Momina Masood, University of Pittsburgh, “Of Showgirls and Hijras: The Queer Feminist Documentary in Pakistan” (online)

Khurram Sheikh, Indiana University, “Documentary Ethics and Film Festivals: The Controversy of *Jihad Rehab* (2021)”

F5 – Room 8

Non-Fiction Ecologies and the Indian State*
Chairs: Ankita Deb, Stanford University, and Ritika Kaushik, Goethe University

Rishika Mehrishi, UC San Diego, “Of Monkeys and Migrants: The Multispecies Metropolis of Eeb Allay Ooo!” (online)

Ankita Deb, Stanford University, “Medical Realism: Censorship, State, and the Sex Education Films in 1970s India”

Ritika Kaushik, Goethe University - Frankfurt, “Travails of the Filmwallahs: State Sponsored Documentary and the Ecologies of Rural Distribution in India”

F6 – Room 13

Contemporary Ecologies of Compilation Film*
Chairs: Sonia García López, Universidad Carlos III de Madrid, and David Wood, Universidad Nacional Autónoma de México

Sonia García López, Universidad Carlos III de Madrid, and David Wood, Universidad Nacional Autónoma de México, “The Compilation Machine: Past and Present Forms of Film-historical Meditation”

Oksana Sarkisova, Central European University, “Life of an Agent, Revisited: Socialist Secret Police and Regimes of (In)Visibility in Eastern European Compilation Films”

Jesse Lerner, Intercollegiate Media Studies at the Claremont Colleges, “Compilation Documentary and the Mexican Revolution” (online)

F7 – Room 15
Documentary Ethics
(Seminar)
Seminar leader: Bella
Honesty Roe, University of
Surrey

Bella Honesty Roe,
University of Surrey,
“*Flee and the Problem*
of Misplaced Empathy in
Animated Documentaries”

Helen Hughes, University
of Surrey, “The Ethics
of Animation Re-use:
Historical Animation and the
Nuclear Debate”

Slava Greenberg, University
of Amsterdam, “Listening
for Disembodied Crip and
Trans Voices in Animated
Documentary”

Alex Widdowson, Queen
Mary University of London,
“The Collaborative Reflexive
Cycle: An Animated
Documentary Ethical
Practice Methodology”

F8 – Room Limen
Immersivity and Gaming*
Chair: Kass Banning,
University of Toronto

Jihoon Kim, Chung-ang
University, “VR’s Synthetic
Vision, New Materialism,
and the Nature Without
Humans: Rethinking
Ecological Virtual Reality
Documentaries”

Farah Atoui,
Concordia University,
“Oceanic Mediation:
Countervisualizing Syrian
Refugees’ Sea Crossings”
(online)

Juliet Brown, University
College London, “Lessons
Learnt During the Co-
creation of a Docugame”

Sponsored by XX MAGIS

F9 – Screening Room
Documentary and the Real
(Workshop)
Chair: Stefanie Baumann,
IFILNOVA/ New University
of Lisbon

Presenters:

Stefanie Baumann,
IFILNOVA/ New University
of Lisbon

Joshua Malitsky, Indiana
University

Marie Voignier, École des
Arts Décoratifs Paris

Giovanbattista Tusa,
IFILNOVA/ New University
of Lisbon

20.30 – 22.30 Cinema Visionario / Screenings

Room Astra
Italian Docs: Treasures from
Italian Film Archives (1929-
1961)

Sette canne, un vestito by
Michelangelo Antonioni
(1948, 10’, eng. subs.,
Cineteca del Friuli)

Introduced by: Elena
Beltrami, Cineteca del Friuli

A First-person Perspective
on Disability

Eat Your Catfish by Adam
Isenberg, Independent
filmmaker (2021, 74’)

Moderated by: Helen
Hughes, University of
Surrey

Room Eden
Preserving Italian Film
Heritage

Roberto Taroni – Luisa
Cividin: Experimental and
Expanded Cinema Film
Collection by Roberto
Taroni, Luisa Cividin (1977-
1982, 58’, eng. subs)

Introduced by: Roberto
Taroni, Luisa Cividin and
Giulia Govi Cavani, Jennifer
Malvezzi, University of
Parma

La battaglia dall’Astico al
Piave (1918, 58’, eng. subs,
University of Udine)

Introduced by: Serena
Bellotti and Simone
Venturini, University of
Udine

The Schedule at a Glance /Friday, September 8

8.30-18.30
Registration open

9.30 – 11.15
SESSION G

Break

11.30-13.15
SESSION H

Lunch

15.00 – 16.30
VISIBLE EVIDENCE BUSINESS MEETING
/ SCREENINGS

Break

16.45 – 18.30
SESSION I

20.30 -22.00
SCREENINGS



Friday, September 8 Session G/9.30 – 11.15

G1 – Room 3

The Environmental Documentary and Its Possible Shapes*

Chair: Janet Walker, UC
Santa Barbara

Muriel Tinel-Temple,
University of Roehampton,
“Jacques Perconte as
Documentarist: Aesthetic
and Ethical Explorations of
a Territory”

Simon Troon, Monash
University, “Mediating
an Australian Athlete’s
Environmentalism Through
Documentary” (online)

Daniel Mann, Queen Mary
University of London,
“Desert Screens: Cinema,
War and Hyper Arid Land”

G2 – Room 4

Decentering Human Agency in Contemporary Eco Cinema

Chair: Bori Máté, University
of Applied Arts Vienna

Markus Maicher, University
of Applied Arts Vienna,
“Lo-Fi, High-Contrast.
Hand-made Film Ecologies
and the Material Body of
Analog Film”

Bori Máté, University of
Applied Arts Vienna, “A
Mapping of Interference
and the Possibilities of
Capturing Ecological
Trauma in Malena Szlam’s
Altiplano (2018)”

Gabriele Jutz, University
of Applied Arts Vienna,
“Bodily Sounds in
Ecopoetic Cinema”

G3 – Room 5

Useful Cinema and Energy Infrastructures*

Chair: Ritika Kaushik,
Goethe University -
Frankfurt

Mats Björkin, University of
Gothenburg, “The Lure of
Unmade Non-fiction Films”

Paolo Villa, University
of Pavia-Cremona, “The
‘Rhetoric of the Dam’.
Modernising Mountain
Landscapes in Italian Post-
war Documentaries”

Belinda Smaill, Monash
University, “The
Documentary Image and
Australia’s 20th Century
Energy Imaginary” (online)

G4 – Room 8
Forms of Fabrication in the Post-Truth Age*
Chair: Kristen Fuhs, Woodbury University

Dominic Lees, University of Reading, “Deepfakes and Documentaries: Images of Deception in the Representation of the Real”

Marcus Gale, Independent scholar and filmmaker, “An Ecosystem of Fabrications: Reframing the Mockumentary”

Kris Fallon, UC Davis, “Faith in Fakes: BeReal and the Post-Truth Backlash”

Paola Voci, University of Otago, “A Postdigital Approach to Documentary Filmmaking: The Ethical Frame in Chinese Documentary” (online)

G5 – Room 13
Issues in Collaborative Documentary
Chair: Vinicius Navarro, Emerson College

Cole Nelson, Indiana University, “Resisting Postcolonial Melancholia: Anticolonial Historicism in the Films of the Victor Jara Collective”

Thomas Weber, Universität Hamburg, “Transformative Documentary Research in Teaching”

Vinicius Navarro, Emerson College, “In the Company of Strangers: Globality, Co-existence, and Documentary Ecologies”

G6 – Room 15
Documentary and Visual Arts
Chair: Elena Caoduro, Queen’s University Belfast

Jayson Lantz, University of Southern California, “Late Modern Eye-Lines, or the Documentary Book-Objects of Paul Strand and Chris Marker”

Sergio De Lucidibus, Yale University, “Modern Wanderers: The Scale of Francesco Pasinetti’s Iconography”

Dorothy Barenscott, Kwantlen Polytechnic University, “Breaking the Fourth Wall: Exposing the Business of Contemporary Art in Documentary Film”

Elena Caoduro, Queen’s University Belfast, “The Ecology of Fashion Documentaries: Celebratory, Critical and Iconic”

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G7 – Room Limen
Documentary and the Amateur Media Swarming (Seminar)*
Seminar leader: Andrea Mariani, University of Udine

Annamaria Motrescu-Mayes, University of Cambridge, “Synthetic Selfies: The Re-circulation of Amateur media as Certified Documentaries”

H1 – Room 3
Documentary and Feminist Activism*
Chair: Boel Ulfsdotter, University of Gothenburg

Boel Ulfsdotter, University of Gothenburg, “The Hybrid Activism of Nahid Persson’s Feminist Documentaries”

Charles Tepperman, University of Calgary, “Amateur Movie Club as Swarm” (online)

Tze-lan Deborah Sang, Michigan State University, “Chinese Vloggers’ Documentaries on Global Social Media”

Dagmara Rode, University of Lodz, “We Share Stories. These Stories Are Ours and Common’. Non-fiction Videos in Digital Feminist Activism”

Marta Fiolić, NOVA University of Lisbon, “We Were ... and Now We ARE”:

G8 – Screening Room
Female Co-creation and Beyond (Screening)*
Chair: Michael Renov, University of Southern California

Rua Dos Anjos (Rising Sun Blues) by Renata Ferraz, Universidade da Beira Interior and Universidade de Lisboa (online)

A Participatory Artist Approach to Women’s Homelessness”

Tania Ahmadi, Columbia University, “A Quiet Revolution: Iranian Women Through a Docu-Cinematic Lens” (online)

<p><u>H2 – Room 4</u> <u>Non-human and Post-human Ecologies*</u> Chair: Alisa Lebow, University of Sussex</p>	<p><u>H3 – Room 5</u> <u>Ecological Perspectives and the Communal*</u> Chair: Paola Iovene, University of Chicago</p>	<p><u>H4 – Room 8</u> <u>Risible Evidence (Workshop)</u> Chair: Leshu Torchin, University of St. Andrews</p>	<p><u>H5 – Room 13</u> <u>On the Politics and Ethics of North-South Archival Cooperation: Three Case Studies</u> Chair: Erica Carter, King's College London</p>	<p>Vinzenz Hediger, Goethe University, "Passive Injustice, Mistrust and Documentary"</p>	<p>Chris Cagle, Temple University, "Where Are They Now? The Afterlives of Documentary Characters"</p>
<p>Christopher Pavsek, Simon Fraser University, "What We Come to See and Hear in Joshua Bonnetta's <i>The Two Sights/An Dà Shealladh</i> (2020)" (online)</p>	<p>Abby Corbett, University of Southern California, "We Were Born in the Middle of the 'Ecology': Hybrid Modes of Representation and Cosmocentrism in <i>The Last Forest</i> (2021)"</p>	<p>Presenters: Leshu Torchin, University of St. Andrews Ohad Landesman, Tel Aviv University</p>	<p>Nikolaus Perneczky, Queen Mary University of London, "Moving Image Restitution: Some Lessons from Australia"</p>	<p>Ranjani Mazumdar, Jawaharlal Nehru University, "The Emergency and Its Media Afterlife"</p>	<p>Christie Milliken, Brock University, "Affect and Abstraction: Harnessing the Politics of Viewing and Caring in Ai Weiwei's Migration Trilogy"</p>
<p>Toby Ashworth, University of Cambridge, "Volcanic Intimacy and Archival Matter(s) in Werner Herzog's <i>The Fire Within</i> and Sara Dosa's <i>Fire of Love</i>"</p>	<p>Philippa Lovatt, University of St Andrews, "Of 'Spaces In-between': Experimental Film Practices, Community Organising, and Hanoi DocLab" (online)</p>	<p>Cristina Formenti, University of Udine Patrick Smith, University of Warwick</p>	<p>Erica Carter, King's College London, "Hussein Shariffe: Unfinished Films, Circulating Archives"</p>	<p>Pallavi Paul, Martin Gropius Bau and the Wissenschaftskolleg, "Mediatized Contagion: Some Propositions on Pandemic Media"</p>	<p>Nora Alter, Temple University, "Into the Gallery: Documentary's New Space"</p>
<p>Eric Coombs Esmail, and Emilie Upczak, University of Colorado Boulder, "<i>Leo Sacer (Working Title): Documentary Approaches to Ecological Violence</i>"</p>	<p>Michael Holly, University of Sussex, "Documentary as Existential Process: On the Regenerative Aesthetic of Kiri Dalena's <i>Pila</i> (2022)"</p>	<p>Marc Francis, Loyola Marymount Philip Cartelli, Wagner College</p>	<p>Jessica Gordon-Burroughs, University of Edinburgh, "Nicolás Guillén Landrián's <i>Inside Downtown</i> (2001): Recovering Diasporic Video Archives"</p>	<p>Veena Hariharan, Jawaharlal Nehru University/Goethe University, "Documenting Hate: Mobile Witnessing and Vigilante Publics"</p>	<p><u>H8 – Screening Room</u> <u>Memory and Value of Life (Screening)</u> Chair: Silvia Zoppis, University of Udine</p>
<p>Gert Jan Harkema, University of Amsterdam, "Neighborhood Films and Localized Ecologies of Precarity in Dutch Documentary"</p>			<p><u>H6 – Room 14</u> <u>Ecologies of the Real: Witnessing, Memory, Knowledge and Publics</u> Chair: Veena Hariharan, Jawaharlal Nehru University/Goethe University</p>	<p><u>H7 – Room 15</u> <u>Documentary Reception: Audiences and Institutions from the Popular Doc to the Art World</u> Chair: Chris Cagle, Temple University</p>	<p><u>From the Frontline by Shreepali Patel, University of the Arts, London, and Marques Hardin, Anglia Ruskin University</u></p>
				<p>Kristen Fuhs, Woodbury University, "Popular Documentary and the Labor of Stardom"</p>	<p><u>Sponsored by XX MAGIS</u></p>

Visible Evidence Business Meeting

Screenings/

15.00–16.30

Room 3

Visible Evidence Business Meeting

Room 4

In the Archive (Screening)
Chair: Ohad Landesman, Tel Aviv University

The Shadow Line by Claudy Op den Kamp, Bournemouth University

Room 8

Poetics of Relation and Ecology (Screening)
Chair: Maria Ida Bernabei, University of Turin

Accession by Armand Yervant Tufenkian (and Tamer Hany Hassan), UC San Diego

Session I/16.45 – 18.30

l1 – Room 3

Female Documentary Filmmakers

Chair: Barbara Evans, York University

Barbara Evans, York University, “Innovating and Experimenting: The Work of Early Women Documentary Filmmakers”

Lizzie Thynne, University of Sussex, “Reimagining British Documentary History: Structures of Feeling in Women’s Non-fiction Film, 1930–1950”

Corina Copp, University of Southern California, “Vertical Comradeship Across the Feminist Collective Documentary”

Marco Meneghin, Concordia University, “Marta Rodríguez in Paris: Politicizing Collaborative Approaches to Visual Ethnography”

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l2 – Room 4

The Poetics of Incommensurability: Environmental Documentary and More-than-human Entanglements*

Chair: S Topiary Landberg, UC Santa Cruz

James Leo Cahill, University of Toronto, “Stray Exposures (Without Measure)”

Isabelle Carbonell, The American University of Paris, “Expanded Close-ups: Monsters and Endoscopes”

S Topiary Landberg, UC Santa Cruz, “Shifting the ‘I’/Eye: All that Breathes, Geographies of Solitude and Nuisance Bear”

Elizabeth Miller, Concordia University, “En Vollant (In Flight)” (online)

l3 – Room 5

Chinese Documentary: The Ecological as Subject and Method

Chair: Ying Qian, Columbia University, and Yiman Wang, UC Santa Cruz

Ying Qian, Columbia University, “Instructional Organisms: Early Socialist Science Education Film and Environmental Media in China”

Yiman Wang, UC Santa Cruz, “River Stories: The Ecology of Television Documentary in the Post-Mao Decade”

Jia Tan, The Chinese University of Hong Kong, “The Submerged Seeing and Hearing: Eco-documentary and Underwater Filmmaking in Hong Kong”

Margaret Hillenbrand, University of Oxford, “Digital Documentaries, Making Memory, and Solitary Spectatorship”

l4 – Room 8

Filming the Enemy? Political Antagonism in Documentary Film*

Chair: Christine Moderbacher, Max Planck Institute for Social Anthropology Halle, and Michael Karrer, Martin-Luther-Universität Halle-Wittenberg

Eva van Roekel, Vrije Universiteit Amsterdam, “*Falling*: An Essay Film about Collaborative Filmmaking with Perpetrators in Argentina”

Michael Karrer, Martin-Luther-Universität Halle-Wittenberg, “Mocking the Dictator: Images of Pinochet in Left-Wing Documentary Films”

Marcelo Pedroso Holanda de Jesus, Independent scholar, “Filming the Police: Possibilities of Agonistic Relations in Documentary Filmmaking” (online)

Simon Brückner,
Independent scholar,
“Observational
Documentary Film in the
Field of Tension Between
Cognition, Experience and
Moral Valuation”

16 – Room 14
Shifts of the Eye.
Confronting the Taroni-
Cividin Archive 1977-1984
(Workshop)
Chair: Flora Pitrolo,
Birbeck University

Presenters:

Roberto Taroni,
Independent filmmaker

Jennifer Malvezzi,
University of Parma

Luca Caminati, Concordia
University, “Rossellini’s
Dams Films”

Giulia Govi Cavani,
University of Parma

Simone Venturini,
University of Udine

Margherita Moro, University
of Udine, “Describing
Science: A New Chapter
in the Unfinished Project
made by Roberto Rossellini
in Houston”

Michael Cramer, Sarah
Lawrence College,
“Rossellini at the Centre
Pompidou”

17 – Room 15
Documentary Ethics
(Seminar)
Seminar leader: Bella
Honesty Roe, University of
Surrey

Johanna Laub, Goethe
University, “An Animated
Archive: Ana Vaz’s
Apiyemiyekî (2019) and the
(Non-)Representation of
Colonial Violence”

Sanghita Sen,
Northumbria University,
“Working with Counter-
archives: Challenges for
Documentary Ethics”

Ludovica Fales, University
College London, “The
Collaborative Process
of Making *Lala* between
Participatory Writing and
Documentary Performative
Workshops”

18 – Room Limen
Drilling, Mining, Shooting...
and Conquering: Locating
Useful Documentary Cinema
within Global Economies and
Ecologies of Extraction*
Chair: Simone Dotto, University
of Udine

Harifa Siregar, Georgia
State University, “*Goodyear’s*
Conquering the Jungle (1920):
Indonesia, Rubber, and Modern
Techniques” (online)

Room Astra
Italian Docs: Treasures from
Italian Film Archives (1929-
1961)
I dimenticati by Vittorio De
Seta (1959, 18’, eng. subs.,
Fondazione Cineteca di
Bologna)

Focus on Italian
Contemporary Documentary II
Il buco by Michelangelo
Frammartino (2021, 93’, eng.
subs.)

Emma Sandon, Birbeck
University, “Mining the Film
Archive. South Africa’s
Mining Industry and Film
Production”

Nariman Massoumi,
University of Bristol, “Out
of the Ashes: Oil Well Fires
and the Emergence of
Poetic Documentary in Iran”

20.30 – 22.30 Cinema Visionario / Screenings

Introduced by: Michelangelo
Frammartino and Maria Ida
Bernabei, University of Turin

Room Eden
Italian Docs: Treasures from
Italian Film Archives (1929-
1961)

La canta delle marane by
Cecilia Mangini (1961, 15’,
eng. subs., Fondazione
Cineteca di Bologna)

19 – Screening Room
Boarders (Screening)*
Chair: Matteo Citrini,
University of Udine

*A Field Guide to Coastal
Fortifications* by Tijana
Petrovic, Independent
filmmaker

I Dream of Vietnam by Jiayu
Yang, Temple University
(online)

Documenting Sexuality in
Rural Portugal
A Pleasure, Comrades! by
José Filipe Costa, IADE -
Universidade Europeia

Moderated by: Efrén
Cuevas, University of
Navarra



The Schedule at a Glance /Saturday, September 9

8.30-18.30
Registration open

9.30 – 11.15
SESSION J

Break

11.30-13.15
SESSION K

Lunch

15.00 – 16.30
KEYNOTE 3 / SCREENING

Break

16.45 – 18.30
SESSION L

18:30-19:15
Champagne Reception

20.30 -22.00
SCREENINGS



Saturday, September 9 Session J/9.30 – 11.15

J1 – Room 3
Radical Documentary
Chair: Ryan Watson,
Misericordia University

Ryan Watson, Misericordia University, “Radical Civic Media: Equipe Media, Western Sahara and Global Documentary Ecologies”

Eli Boonin-Vail, University of Pittsburgh, “That’s What America Means’: Prison” – *Teach Our Children* (1972) as Proto-Abolitionist Geography”

Christian Rossipal, New York University, “Transatlantic Crossings: Madubuko Diakité and Black Radical Documentary”

J2 – Room 4
Docudrama and Semi-documentary
Chair: Linnea Hussein, New York University

Nilo Couret, University of Michigan, “Towards a Mannerist Documentary: Description and Incommensurability in Laura Huertas Millán’s Ethnographic Fictions”

Linnea Hussein, New York University, “The Documentary Intermezzo: Drama, Reenactments, and Scenes of Nonfiction in Between”

Ella Klik, Bar-Ilan University, “Watching Cosmic Futures: NASA, Documentation, and Space Exploration”

J3 – Room 5
Documenting Trauma
Chair: Teisi Ligi, Tallinn University

Kamilla Simor, Sapientia Hungarian University of Transylvania and University of Pecs, “To Forget and (Re)remember: Representing War Trauma in Performative Documentaries”

Beja Margitházi, Eötvös Loránd University, “Traumatomic’ Ecomaterialities. Performing Radioactivity in Experimental Documents of Chernobyl”

Allison Ross, Loyola Marymount University, “Sarah Polley: Truth and/as Imagination”

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<p><u>J4 – Room 6</u> <u>Overlapping Generations, Technologies, and Struggles*</u> Chair: Jason Fox, New York University</p>	<p><u>J5 – Room 8</u> <u>Reassessing Iconic Documentaries</u> Chair: Ivelise Perniola, Roma Tre University</p>	<p><u>J6 – Room 10</u> <u>Documenting the Night</u> Chair: Alanna Thain, McGill University</p>	<p><u>J7 – Room 13</u> <u>Displacement*</u> Chair: Agnieszka Piotrowska, Manchester School of Art</p>	<p><u>J8 – Room Limen</u> <u>Documentary and the Amateur Media Swarming (Seminar)*</u> Seminar leader: Andrea Mariani, University of Udine</p>	<p><u>J9 – Screening Room</u> <u>Bodies and Gender (Screening)</u> Chair: Margherita Moro, University of Udine</p>
<p>Stefan Tarnowski, University of Cambridge, “Bidayat: Reconstructing the Problem”</p>	<p>Chris Wahl, Film University Babelsberg KONRAD WOLF, “Eco-Systems of a Nazi Documentary: The Dynamics in, of, and Around Riefenstahl’s <i>Triumph of the Will</i>”</p>	<p>Selmin Kara, OCAD University, “Contemporary Documentary’s Nocturnal Ecologies”</p>	<p>Agnieszka Piotrowska, Manchester School of Art, “The Ethics of Collaboration: The Case Study of <i>Wash</i> (2022)”</p>	<p>Alyssa Grossman, University of Liverpool, “Home Movies Forgotten, Recollected and Transformed”</p>	<p><i>My Body Is a Place, Just Like Any Other</i> by Petra Totten, University of Toronto</p>
<p>Kareem Estefan, University of Cambridge, “Virtual Returns to Palestine: Overlapping Generations and Palimpsestic Media”</p>	<p>Carmelo Marabello, IUAV, “Comment vis tu? <i>Cronique d’une été</i> as Autoethnography Trough Film”</p>	<p>Eleonora Diamanti, John Cabot University, “Documenting the Night in Cuba: Between Sensory Audiovisual Ethnography and Non-fiction Cinema”</p>	<p>Patrícia Nogueira, University of Beira Interior, “Transgressive Images in Autobiographical Documentary: Tila Chitunda’s Films on the Black Atlantic Route”</p>	<p>Tim van der Heijden, Open University in the Netherlands, “Understanding through Experimentation: Re-enacting a 16mm Home Movie” (online)</p>	<p><i>Fragile and You Can See the Sun in Late December</i> by Sasha Waters, Virginia Commonwealth University</p>
<p>Nadine Fattaleh, New York University, “Omar Amiralay, From One Generation to Another” (online)</p>	<p>Roger Hallas, Syracuse University, “The Afterlives of <i>Paris Is Burning</i>”</p>	<p>William Straw, McGill University, “The ‘Cinematic Nocturne’ as Scene of Struggle”</p>	<p>Shahrazad Ghobadlou, Arizona State University, “Exile and Underground Documentaries: The Art of Documenting Systemic Gender Suppression” (online)</p>	<p>Ciara Chambers, University College Cork, “Conflict and Creative Reuse: The Return of Northern Ireland’s Amateur Chroniclers” (online)</p>	
	<p>Alina Predescu, UC Berkeley, “The Ethics of the Senses: Gleaning as Undoing Waste in Agnès Varda’s <i>The Gleaners and I</i>”</p>	<p>Alanna Thain, McGill University, “Loop, Echo, Return: Documenting the Cinesonic Night of Outdoor Cinema”</p>		<p>Ming Yu-Lee, Shih Hsin University, “Mr. Bean versus Carson Clay: The Use of Amateur Film Footage in Feature Film”</p>	

Session K/11.30 – 13.15

K1 – Room 3

Emile De Antonio - Radical Thinking: Activism, Archive and the Voice*

Chair: Nikolaj Lubecker, University of Oxford

Stella Bruzzi, University College London, “The Power of Actuality: De Antonio’s Political Use of Archive Footage”

Randolph Lewis, University of Texas, “Unofficial Versions: From Rush to Judgment to ‘Truther Docs’” (online)

Abi Weaver, University of Surrey, “The Voice and Politics in De Antonio’s Interview Films”

K2 – Room 4

Japanese Transnational Ecologies and Docufiction*

Chair: Julia Alekseyeva, University of Pennsylvania

Jennifer Coates, University of Sheffield, “From Docufiction to Ethnofiction: Screening Lived Experiences in Contemporary Japanese Cinema”

Paride Stortini, University of Tokyo, “Across Borders, Media, and Genres: The 1980s Japanese Documentary *The Silk Road*”

Takuya Tsunoda, Columbia University, “Hani Susumu and Genealogies of Global Vérité” (online)

Julia Alekseyeva, University of Pennsylvania, “Matsumoto Toshio and the Global Anti-fascist Avant-garde”

K3 – Room 5

Decolonizing Documentary*

Chair: Mats Björkin, University of Gothenburg

Lee Douglas, Goldsmiths University of London, “Memory, Ecology, and Amateur Film: (Counter) Archives and the Everyday in Portuguese Film Archives”

Lara Bulger, Queen’s University, “One Step Forward, Two Steps Sideways: The Veneer of Progress at the National Film Board of Canada” (online)

Maggie Roberts, University of Southern California, “Decolonizing the Image Through Slowness: Contemporary Sketches of the Nonfictional Avant-Garde”

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K4 – Room 6

Documentary and Collective Memory

Chair: Agnieszka Piotrowska, Manchester School of Art

Anu Koivunen, University of Turku, “Persistent Ecologies: Historical Documentaries in Public Service Media”

Xinran Liu, City University of Hong Kong, “Representing Hong Kong Women’s Oral History in an Intimate Public Sphere Through Interactive Docufiction”

Ron Ma, University of Amsterdam, “The Making of the People: Hong Kong Documentaries and the Articulation of Political Collectivity”

Pratāp Rughani, University of the Arts London, “Creating Impossible Conversations: Towards ‘Restorative Narrative’”

K5 – Room 8

Disability Ecologies Between Documentary and Fantasy*

Chair: Helen Hughes, University of Surrey

Phoebe Hart, Queensland University of Technology, “Docu-mania: The Impact of Contemporary Disability Docu-Practices”

Robert Stock, Humboldt University Berlin, “Documentary Fictions and Blind Lived Experiences”

Fareed Ben-Youssef, Texas Tech University, “Seeing the Disabled Cowboy: Fraught Fusions of Genre and Documentary in Chloé Zhao’s *The Rider*”

Veronica Wain, University of the Sunshine Coast and Griffith University Film School, “Bus Stop Films: Intellectual Disability and the Acquisition of Filmmaking Skills in the Twenty-first Century” (online)

K6 – Room 10

Documentary Festival Ecosystems: Perspectives from Ibero-america*

Chair: Aida Vallejo, University of the Basque Country

Juliana Muylaert, Federal Fluminense University, “Exploring Ethnographic and Documentary Film Festival Circuits in Brazil” (online)

María Paz Peirano, Universidad de Chile, “Documentary Film Audiences and Audience Formation at Film Festivals: The Case of FIDOCs”

Sebastián González Itier, Universidad de Los Andes, “Rethinking Documentary Borders from the Film Festival Program Perspective: Hybridity and Docufiction at FICValdivia”

Aida Vallejo, University of the Basque Country, “Documentary Festivals in Iberoamerica: A Digital Humanities Approach”

K7 – Room 13
Migrant Documentary
(Screening)*
Chair: Joshua Malitsky,
Indiana University

The Seed of Love es Paz
by David Villalvazo, Temple
University (online)

If Not Now by Jill Daniels,
University of East London
(online)

K8 – Room Limen
The Preoccupations of
Documentary Mediation
Chair: Bhaskar Sarkar, UC
Santa Barbara

Jeff Scheible, King's
College London, "The
Unlikely Politics and
Elemental Aesthetics of
Table Tennis Today (1929)"

Bishnupriya Ghosh, UC
Santa Barbara, "Wonder
Drug Wars in Epidemic
Documentary"

Joshua Neves, Concordia
University, "Memory Care:
Documenting the Opioid
Crisis"

Bhaskar Sarkar,
UC Santa Barbara,
"Documentary Reparation,
or the Persistence of the
Cinematic"

K9 – Screening Room
Forms of Conservation
in an (Un)natural World
(Screening)*
Chair: Lucía Salas,
Universidad Pompeu Fabra

A Common Sequence by
Mike Gibisser, University
of Wisconsin-Milwaukee
(and Mary Helena Clark,
Independent filmmaker)
(online)

Keynote 3 /Screening/15.00–16.30

Rooms 3 and 4
Keynote 3*
Dwelling on the Edge of
Visible Knowledge

Michelangelo Frammartino,
Independent filmmaker,
and Giovanna Giuliani,
Screenwriter

In dialogue with: Barbara
Grespi, University of Milan

Room 8
Participatory Democracy,
Participatory Media
(Screening)
Chair: Ohad Landesman, Tel
Aviv University

Between the Sun and the
Sidewalk by Helen De Michiel,
California College of the Arts

Session L/16.45–18.30

L1 – Room 3
World Documentary
Distribution/Exhibition/
Production as Communist
International Ecosystem*
Chair: Jane Gaines, Columbia
University

Jane Gaines, Columbia
University, "The Ecology
of Communist Agit-Prop
International Distribution"

Monica Dall'Asta, University
of Bologna, "When Kinokism

met Mezhrabpomfil'm: Mikhail
Kaufman's *In Spring* (1929)"
Ainamar Clariana-Rodagut,
Universitat Oberta de
Catalunya, "Women Mediators
in the Iberoamerican
Circulation of Battleship
Potemkin"

Thomas Tode, Independent
scholar, "The Film Distribution
of The Battleship Potemkin in
Germany – An Epic" (online)

L2 – Room 4
The Undoing and
Remaking of the World: NZ
Documentary and a Feminist
Ethics of Care
Chair: Annie Goldson,
University of Auckland

Bernadette Luciano,
University of Auckland,
"Queering the New Zealand
Screen: The Cases of *The*
Topp Twins: Untouchable Girls
(Pooley, 2009) and *Georgie*
Girl (Goldson, 2002) and an
Ethics of Care"

Annie Goldson, University of Auckland, "Duty to Care: The Making of Refuge"

L4 – Room 6
Documenting Environmental Violence*

Chair: Lakshmi Padmanabhan, Northwestern University

Gwen Isaac, Massey University, "Women in the Wild"

Lakshmi Padmanabhan, Northwestern University, "Atmospheric Violence: Slow Cinema and Ecological catastrophe in *All That Breathes*"

Thomas Pringle, University of Southern California,

"Streaming Capital: Use, Misuse, and Value-Form in YouTube's Trophic Cascade"

Sasha Crawford-Holland, University of Chicago, "Harm and Repair in Environmental Forensics" (online)

Michael Metzger, Northwestern University, "Giving Voice to Matter: Inscriptions of Violence in New Materialist Cinema"

L3 – Room 5

Image Infrastructures: Technical Objects and Networks as Documentary Ecologies

Chair: Trond Lundemo, Stockholm University

Trond Lundemo, Stockholm University, "Updating Our Panoramas? Mapping Spaces through Multiple Agent Media Networks"

Leo Hansson Nilson, Stockholm University, "Documenting Logistics: The Socio-Technical Milieux of Algorithmic Images"

Sebastian Rozenberg, Linköping University, "Visual and Invisual Images of the City: Aesthetic and Operational Relations in Google Maps"

L5 – Room 8
Operational Images and Poisoned Landscapes (Screening)

Chair: Francesco Pitassio, University of Udine

Materia Oscura by Massimo D'Anolfi and Martina Parenti

Introduction by: Francesco Pitassio, University of Udine, and Sophia Gräfe, Humboldt-Universität zu Berlin

L6 – Room 10
The Documentary and Its Archives*

Chair: Efrén Cuevas, Universidad de Navarra

Dagmar Brunow, Linnaeus University, "Towards Archival Sustainability: Mapping Urgent Threats to Audiovisual Heritage"

Miguel Errazu, Universidad Autónoma de Madrid, "Mining Sites and Contact Cinemas: the 1983 Ateliers Varan in the Mines of Telamayú, Bolivia" (online)

Lucy Szemetova, University of St Andrews, "(Re)mediated Realities Through the Béla Balázs Studio"

Sponsored by XX MAGIS

L7 – Room 13
Documenting the Philosophy and Politics of a Music Composer (Screening)

Chair: Paolo Villa, University of Pavia-Cremona

Wolff On Composition by Ernesto Livon-Grosman, Boston College

Palazzo Antonini 18.30 - 19.15 Champagne Reception

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Cinema Visionario/Screenings 20.00 – 22.00

Room Astra
Italian Docs: Treasures from Italian Film Archives (1929-1961)
Bolle di sapone by Roberto Omegna (1932-37, 9', eng. subs., Archivio storico Istituto Luce)

Champagne Mythmaking and Marketing
Sparkling: The Story of Champagne by Frank Mannion, Birmingham City University

Moderated by: Paolo Villa, University of Pavia-Cremona

Room Eden
9.5 mm Film - Pathé Baby Centenary 1922-1923/2022-2023

9 1/2 mm (2022, 50')

Introduced by: Mirco Santi, INEDITS President, Home Movies - Archivio Nazionale del Film di Famiglia

Italian Docs: Treasures from Italian Film Archives (1929-1961)

Stramilano by Corrado D'Errico (1929, 10', eng. subs., Archivio storico Istituto Luce)

Giornate di sole by Guido Galanti, Renato Spinotti (1934, 10', eng. subs., Cineteca del Friuli)

L'occhio by Roberto Omegna (s.d. [1942?], 9', eng. subs., Fondo ENAM)

Una lezione di geometria by Vittorio Sabel, Leonardo Sinisgalli (1948, 12', eng. subs., Fondo ENAM)

Ombrellai by Francesco Maselli (1952, 10', eng. subs., Archivio storico Istituto Luce)

Venezia città moderna by Ermanno Olmi (1958, 15', eng. subs., CSC – Archivio Nazionale Cinema Impresa)

La memoria del futuro by Nelo Risi (1960, 13', eng. subs., CSC – Archivio Nazionale Cinema Impresa)

Introduced by: Clément Lafite and Silvia Zoppis, University of Udine

9.30-18.30

Room 15

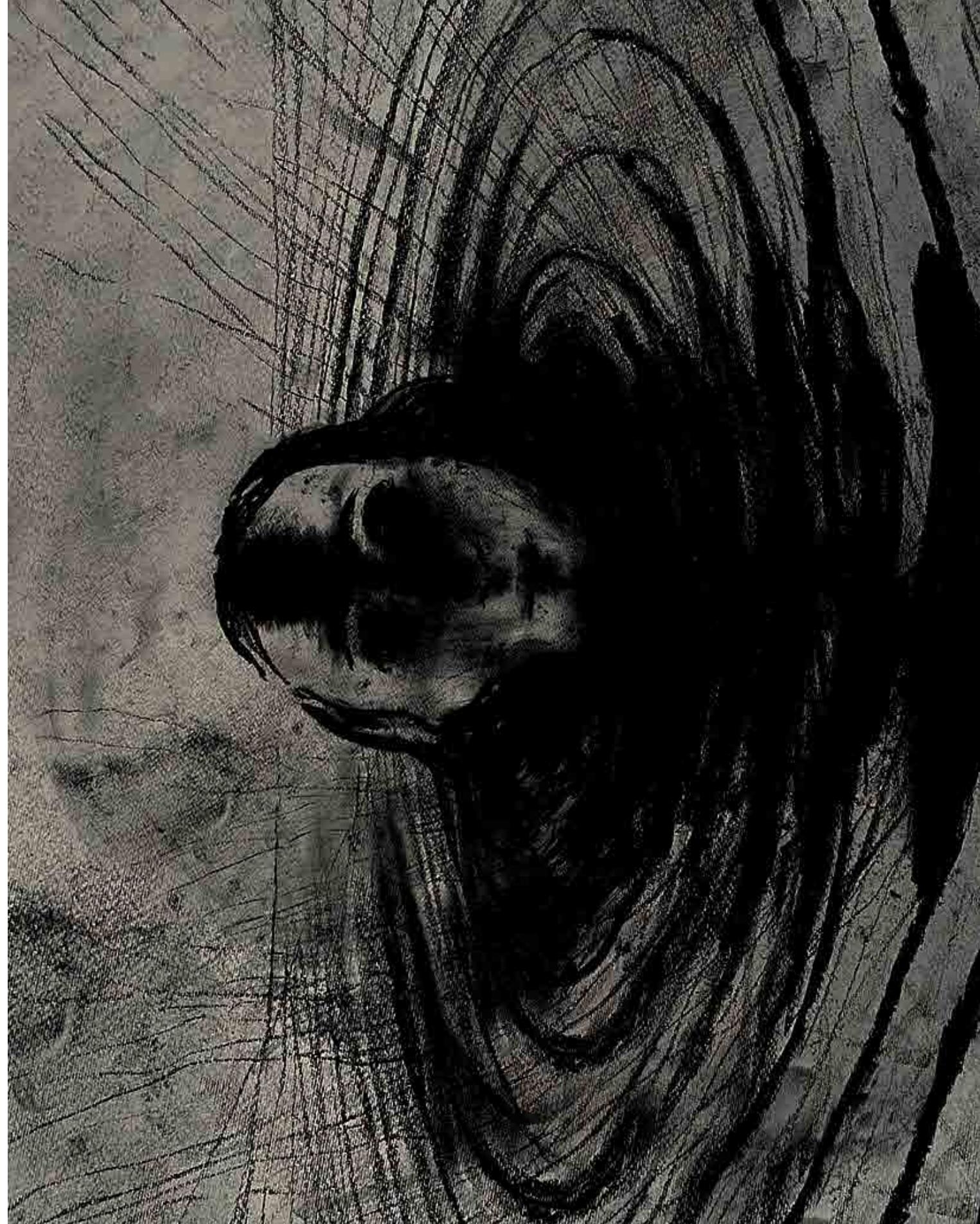
Recording Sessions

Animal, Vegetable, Mineral: A Podcast About All Things Documentary

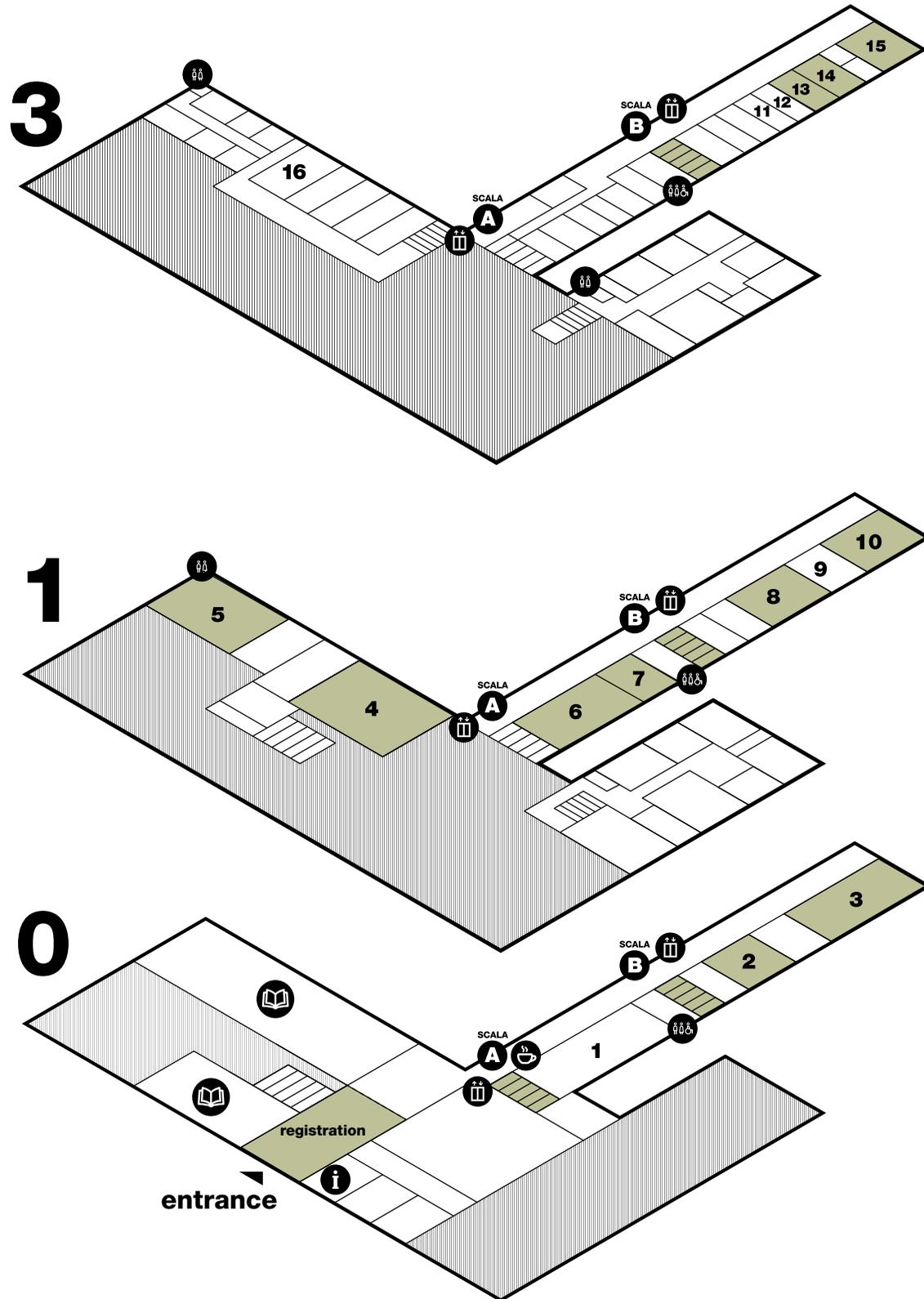
Co-Producers: Ritika Kaushik (Goethe University–Frankfurt), S. Topiary Landberg (UC Santa Cruz) and Alisa Lebow (University of Sussex)

Animal, Vegetable, Mineral is a new documentary studies podcast series focusing on current themes and debates in the docusphere. It aims to be a tool for research at all levels—performing a living,

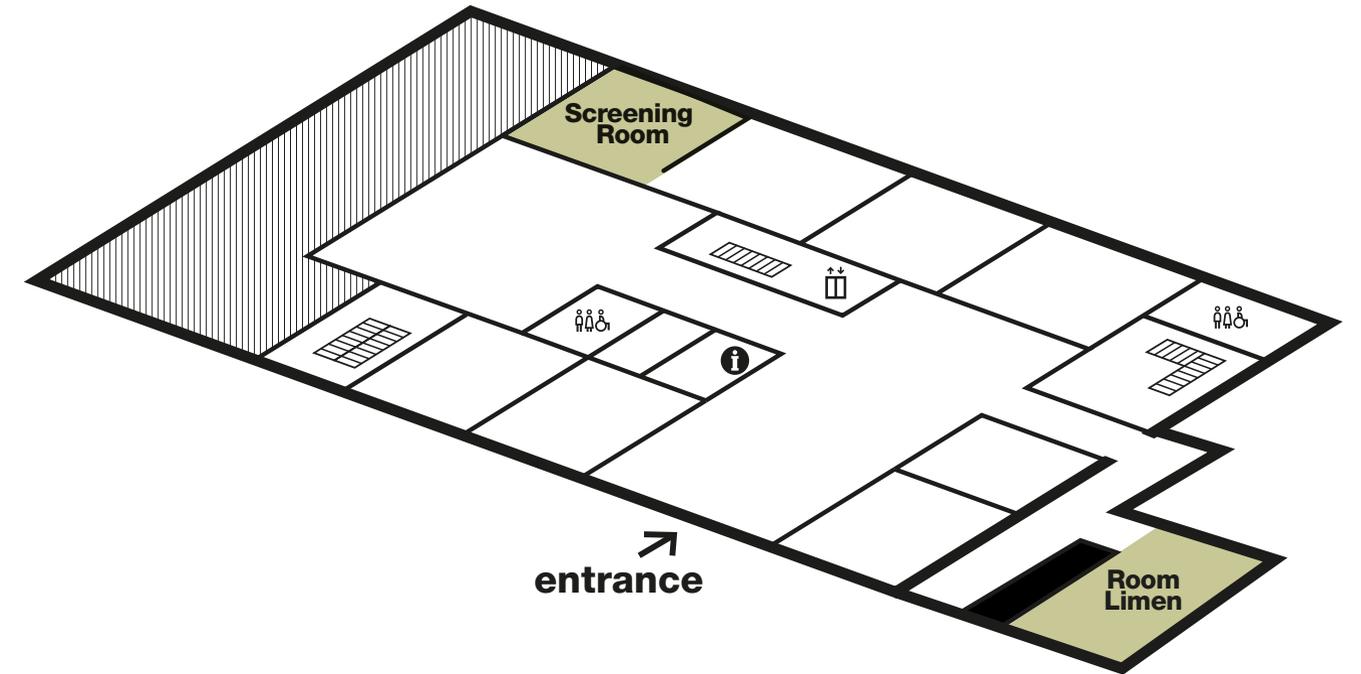
breathing scholarship that enlivens current debates in our field. Throughout the conference the producers will be recording selected presentations and interviewing VE participants.



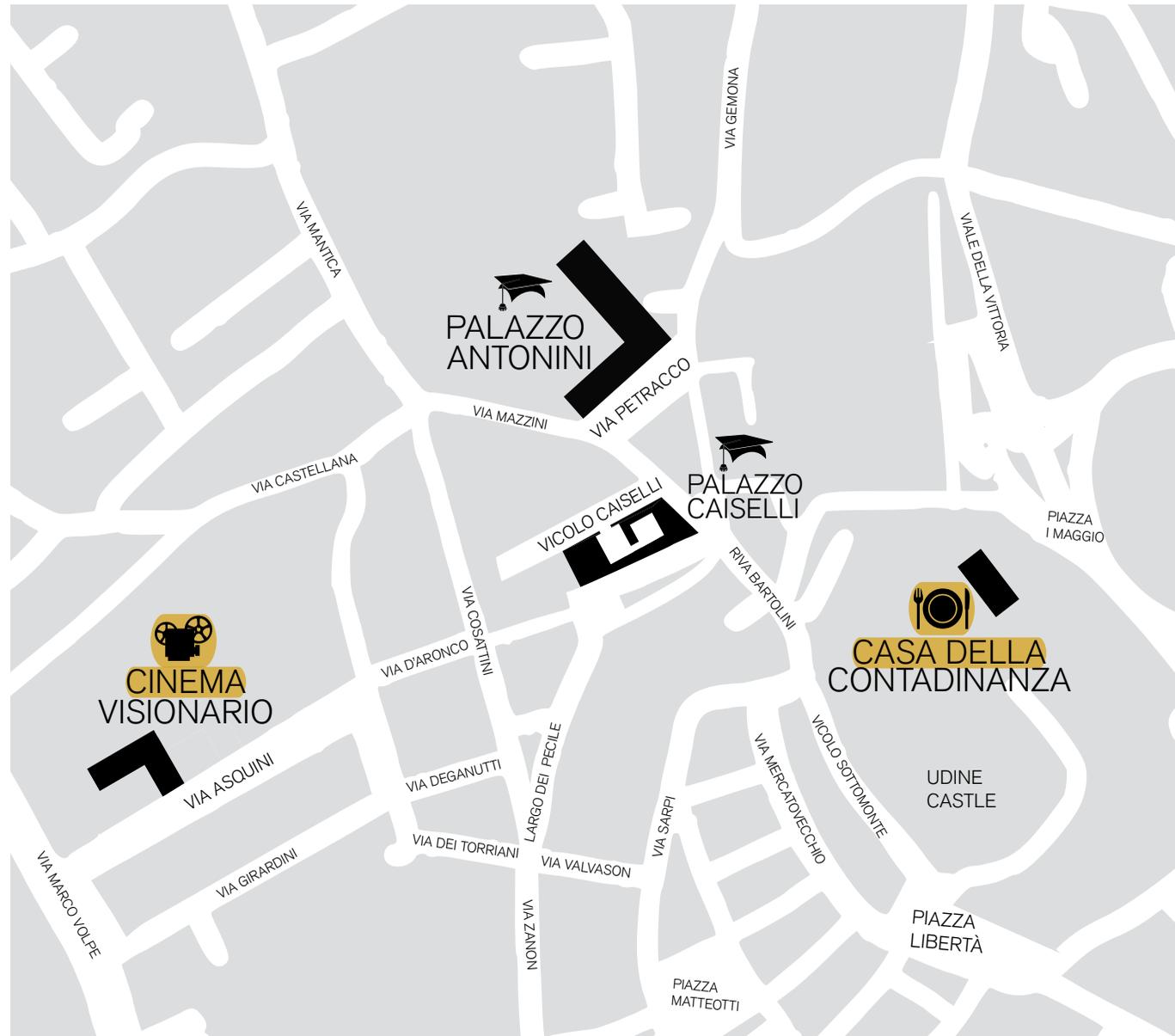
Location: Palazzo Antonini



Location: Palazzo Caiselli



Map



Panels, seminars,
workshops, screenings



Lunches



Evening screenings
and special events

