

Visible Evidence/FilmForum/2023



Visible Evidence XXXIX  
FilmForumXXX



Visible Evidence XXIX  
/FilmForumXXX

# Visible Evidence XXIX / Film Forum XXX

Udine, September 6–9,  
2023

Visible Evidence XXIX

XXX Udine International  
Film and Media Studies  
Conference

XX MAGIS International  
Film and Media Studies  
School

*Documentary Ecologies*

Dipartimento di Studi  
umanistici  
e del patrimonio culturale  
Palazzo Caiselli,  
vicolo Florio 2/b, Udine

Palazzo Antonini,  
via Petracco 8, Udine

Cinema Visionario,  
via Fabio Asquini 8, Udine

Visible Evidence XXIX

XXX FilmForum

International Film and Media Studies Conference

*Documentary Ecologies*

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*Graphics*

Stefano Ricci

*The Italian Docs: Treasures from Italian Film Archives (1929 - 1961)* is co-organized with Archivio Storico Istituto Luce - Cinecittà

*For the Special Events we wish to thank*

Carmen Accaputo, Elena Beltrami, Enrico Bufalini, Patrizia Cacciani, Luisa Cividin, Mary Comin, Roberto Della Torre, Livio Jacob, Davide Maggi, Andrea Meneghelli, Fabrizio Micarelli, Tina Peressuti, Roberto Taroni, Cosetta Saba, Gianandrea Sasso, Mirco Santi, Paolo Simoni, Cecilia Spano, Elena Testa.

[www.visibleevidence.org](http://www.visibleevidence.org)  
[ff2023.filmforumfestival.it](http://ff2023.filmforumfestival.it)  
[www.filmforumfestival.it](http://www.filmforumfestival.it)

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# Visible Evidence XXIX /FilmForum XXX

## *Documentary Ecologies*

The 29th edition of Visible Evidence, which is organized in partnership with the 30<sup>th</sup> edition of FilmForum, International Film and Media Studies Conference, and the 20th of the MAGIS International Film and Media Studies Spring School, address the history, theory, practice and pedagogy of documentary and non-fiction cinema, television, video, audio recording, digital media, photography, VR, games and performance in a wide range of panels, seminars, workshops, plenary sessions, and screenings. This year's conference however encourages

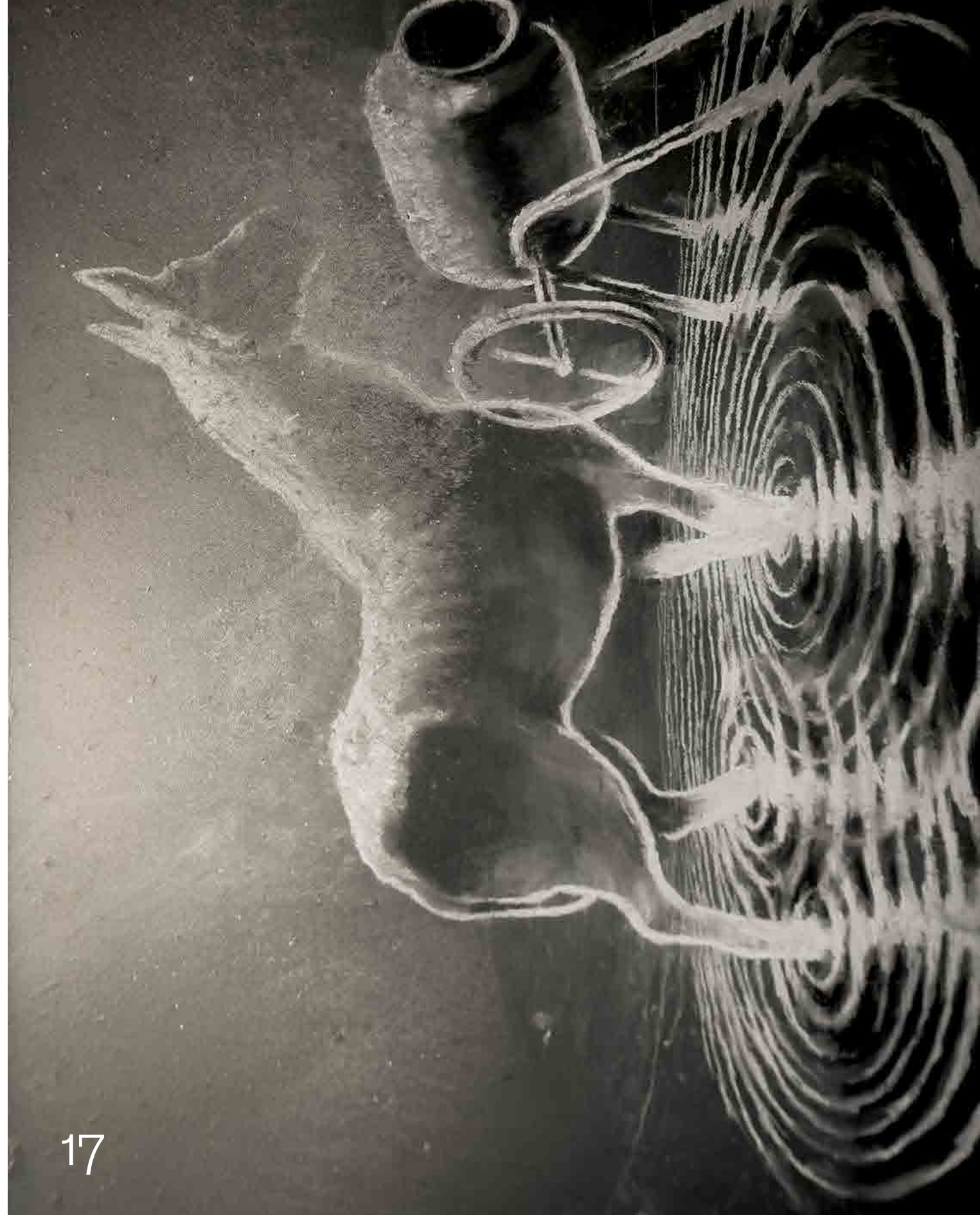
in particular to think about the documentary in ecological terms. In other words, we have stimulated the delegates to look at documentaries as dynamic systems that result from an assemblage of multiply-connected and interdependent agents. As Helen De Michiel and Patricia Zimmermann (2013) have noted, the twenty-first-century documentary characterizes itself as a "fluid, collaborative, shape-shifting, responsive environment for encounters". Consequently, in order to fully understand some of

its manifestations, such as for instance the online ones, it has become key to look at documentaries as ecosystems situated in complex media environments (e.g., see Nash, Hight & Summerhayes 2014). In fact, on closer inspection, the documentary in its many forms has always been a living environment responsive to technological, social, and political shifts, eager to embrace ever-new ways of capturing the real. But, how have documentary ecologies changed over time? Which agents and what terms have contributed to this



continuous reshaping of the documentary and the establishment of its various faces? How do the various agents of documentary ecosystems interact with and shape each other? Does the cohabitation of the “old” and the new complicate this interplay? Indeed, even if new technologies, infrastructures, platforms, and modes of representation have kept and continue to arise, older ones often do not disappear. They simply mutate, hybridize and evolve, a fact that renders the documentary landscape increasingly composite and thus makes looking at bigger pictures, as considering the documentary in ecological

terms implicates, become all the more important. These are only some of the questions that the conference wishes to explore in the hope to identify what more can thinking ecologically help us uncover about past and present documentary discourses and practices as well as which new research pathways the adoption of this perspective can open.





# 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 21<sup>st</sup>  
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 Honess 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

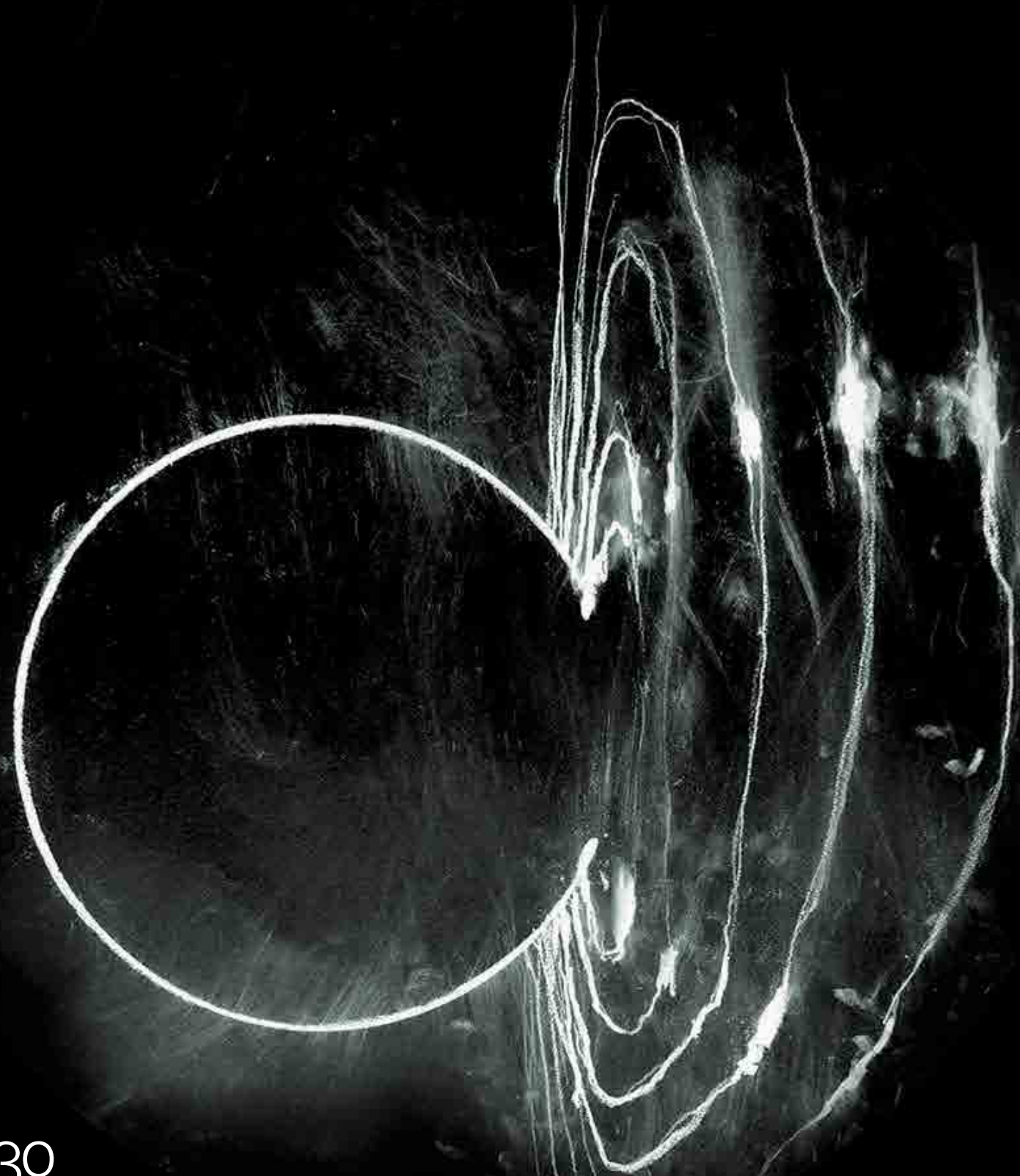
Italian Docs: Treasures from Italian Film Archives (1929-1961)  
*Colpi d'ariete* by Liberio Pensuti (1940, 10', eng. subs., Fondazione Cineteca Italiana)

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

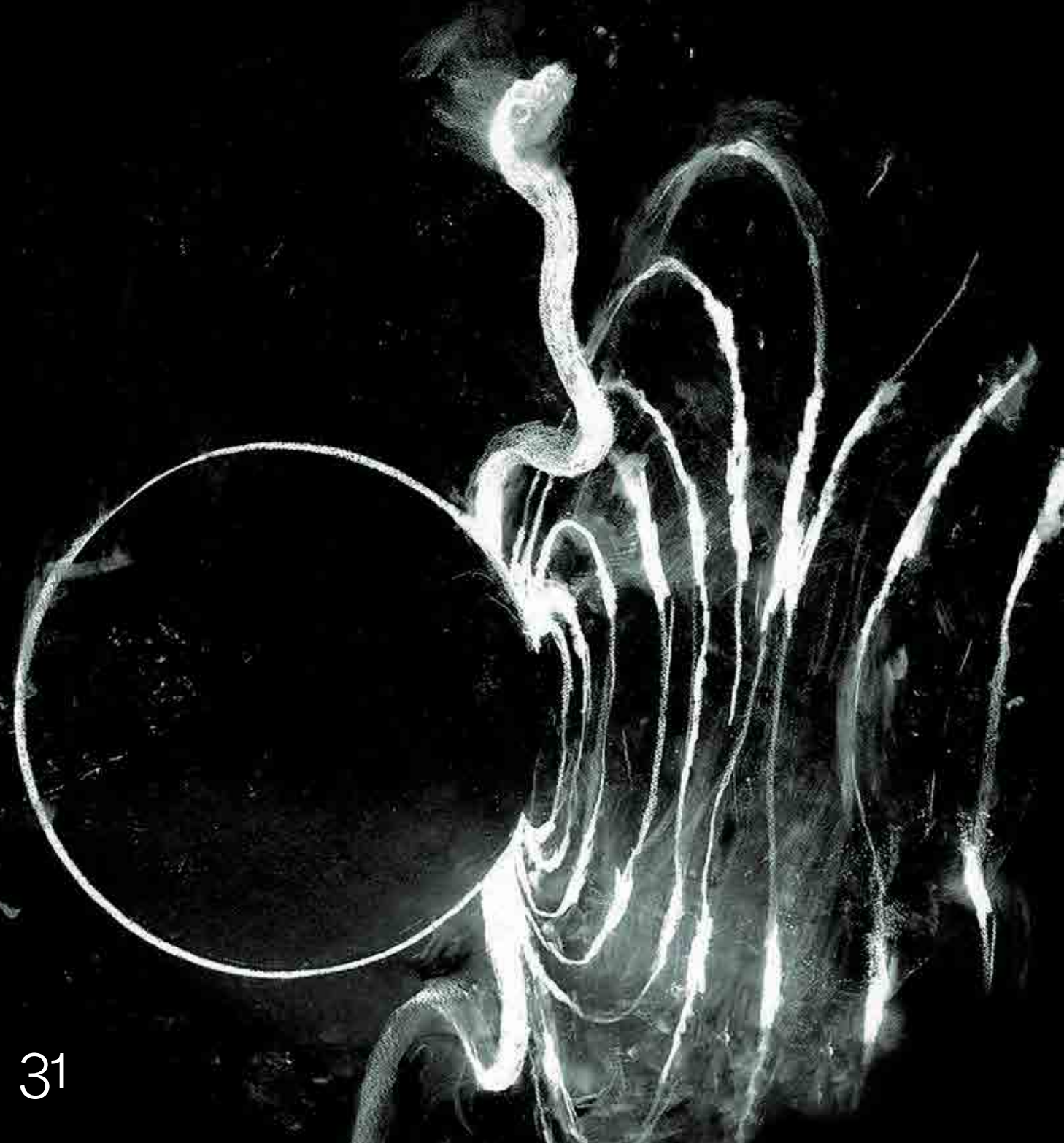
*On the Blue Table* by Aleem Hossain, Occidental College (2022, 10')

*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



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# 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 Braidă, 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)

<p><u>E4 – Room 7</u>  <u>Labor’s Process: Theory and Documentary in Changing Media Ecologies</u>  Chair: Barbara Mennel, University of Florida</p>	<p><u>E5 – Room 8</u>  <u>Ecocriticism, Elemental Media</u>  Chair: S Topiary Landberg, UC Santa Cruz</p>	<p><u>E6 – Room 13</u>  <u>Uses of Archival Materials*</u>  Chair: Jaimie Baron, UC Berkeley</p>	<p><u>E7 – Room 15</u>  <u>Migrant Documentary*</u>  Chair: Ilona Hongisto, Norwegian University of Science and Technology</p>	<p>Matteo Dutto, Monash University, “Decolonising Migrant Cinema: Transcultural Encounters and Indigenous Activism in the Documentaries of Fabio Cavadini”</p>	<p><u>E8 – Screening Room</u>  <u>Queer Masculinities and the Intimate Documentary (Screening)</u>  Chair: Roger Hallas, Syracuse University</p>
<p>Salomé Aguilera Skvirsky, University of Chicago, “Burying the Device”</p>	<p>Maria Ida Bernabei, University of Turin, and Lucilla Calogero, Università luav di Venezia, “Floating Between Digital and Biological Ecosystems: <i>Metagoon</i>”</p>	<p>Jiří Anger, National Film Archive, Czech Republic, “Quarantine the Past: Anti-Nostalgic Use of Archival Footage in Woodstock ‘99 Documentaries on Streaming Platforms”</p>	<p>Boris Ruzic, University of Rijeka, “Documentaries of Absence: Images that Move”</p>	<p>Martin Potter, Deakin University, “Memories That Make Us: Remembering as a Documentary Methodology”</p>	<p><i>Manscaping</i> by Broderick Fox, Occidental College</p>
<p>Loren Pilcher, University at Buffalo, “Enduring Visions of Labor in Jim Crow Era Government Films”</p>	<p>Brenda Longfellow, York University, “New Canadian Eco-Cinemas: Placemaking, Immersiveness and Alternate Ecologies of Relationality in <i>Lichen</i> (2019, Lisa Jackson), <i>Vulture</i> (2019, Phil Hoffman) and <i>Geographies of Solitude</i> (2022, Jacquelyn Mills)”</p>	<p>Melinda Blos-Jáni, Sapientia Hungarian University of Transylvania, “Lengthening and Freezing the Image: The Sensual Archaeologies of the Archive”</p>	<p>Jeroen Boom, Radboud University Nijmegen, “Hiding Faces, Blurring Bodies: Disruptive Images of Displacement” (online)</p>		
<p>Alison Walsh, University of Florida, “The Spectacle of Labor in Social Media Tutorial Videos”</p>		<p>Senjuti Mukherjee, University of Pittsburgh, “Anthologizing Viral Media: Creative Agents of Documentary in the Age of Democratic Erosion and the Internet”</p>			
<p>Barbara Mennel, University of Florida, “Making Miniatures, Documenting Scale”</p>	<p>B. Dalia Hatalova, University of Southern California, “Hot Jungle Sex: Anthropomorphism, Sexuality, and Reproduction in BBC Earth’s <i>The Mating Game</i> (2021)”</p>	<p>Angela English, Birmingham City University, “Soundscapes in Fragmented Archive and Documentary Film” (online)</p>	<p><u>Rooms 3 and 4</u>  <u>Keynote 2*</u></p>	<p><u>Room 8</u>  <u>Belarusian Landscapes (Screening)</u>  Chair: Lucía Salas, Universidad Pompeu Fabra</p>	
			<p><u>Crossing the Line: Pietro Marcello’s Hybrid Cinema</u></p> <p>Pietro Marcello, Independent filmmaker</p> <p>In dialogue with: Laura Rascaroli, University College Cork</p>	<p><i>Belarusian Atlantis</i> by Victor Asliuk, Independent filmmaker</p>	

## Keynote 2/Screening /15.00–16.30

*Sponsored by XX MAGIS*

# 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 Honess Roe, University of Surrey

Bella Honess 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 20<sup>th</sup> 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”

*Sponsored by XX MAGIS*

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><i>From the Frontline</i> by Shreepali Patel, University of the Arts, London, and Marques Hardin, Anglia Ruskin University</p>
				<p>Kristen Fuhs, Woodbury University, "Popular Documentary and the Labor of Stardom"</p>	<p><i>Sponsored by XX MAGIS</i></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”

*Sponsored by XX MAGIS*

<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”

*Sponsored by XX MAGIS*

## 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"

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

Sponsored by



and



## 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.



# XX MAGIS FilmForum International Film and Media Studies School

Since its first edition in 2003, the MAGIS International Film and Media Studies School has become one of the fixed appointments in the agenda of young film and media scholars inside and outside Europe as well as an occasion to engage in a fruitful exchange of views and ideas. Born from an idea of FilmForum founder Leonardo Quaresima, who had tirelessly built it over the years with other international film scholars and his close collaborators in Udine, the MAGIS had been a learning experience and an effective training ground for many, and especially for MA, PhD students and early career researchers. Its vibrant

intellectual context is due to the long-standing partnership with some of the most representative research groups based in Italy, Europe and North America. During this edition the MAGIS School will offer a sort of guide through the rich offer of the conference. The panels, seminars, workshops and screenings reported in this program as “sponsored by MAGIS School” cut a possible path of attendance through a wide range of choices, re-assessing some of the areas of interest that the school itself had been repeatedly touching upon over the years with the ongoing work of its thematic sections. Some

of the suggested sessions contribute to rethinking our assumption on the contemporary media scenario, by taking a closer look to the myths and ideologies underlying VR, Immersivity and Post-Cinematic Technologies. Others resume a years-long discussion around film heritage and preservation, focusing particularly on the intertwining between archival memory and materiality. Other still may take instead a “radical” turn, addressing the relationships between the archaeologies and the ecologies of media production and activism. The rest of the sponsored sessions tackle the ever-evolving bond between the moving image and

contemporary visualities. In its 20th anniversary, the formerly “Spring” School is about to approach a sort of “seasonal change”, taking stock of the new forms it took in the latter editions due to the outburst of the Covid-19 pandemic. In the meantime, this suggested path will serve as an occasion to meet again with its historic partners and attendees and to introduce new ones to its foundational spirit.

# Keynote Speakers

## Documentary Evocations of Wonder

The concept of wonder – as object, as practice, and as experience – offers documentary studies new possibilities for thinking through, on the one hand, the potential relationships between documentary filmmakers, film subjects, and film viewers and, on the other, the experiences that viewers may have or seek in their encounter with a documentary image. Drawing on philosophies and historical discussions of the concept, I explore wonder as a useful framework for articulating how we may best establish intersubjective connections across undeniable differences. Through a discussion of wonder as documentary content, as a type of documentary gaze,

and as a form or experience of spectatorship, I argue for a documentary ethics of wonder.

Jaimie Baron is a writer, editor, curator, and theorist. She is the author of two books, *The Archive Effect: Found Footage and the Audiovisual Experience of History* (Routledge, 2014) and *Reuse, Misuse, Abuse: The Ethics of Audiovisual Appropriation in the Digital Era* (Rutgers, 2020) as well as numerous journal articles and book chapters. She is the director of the Festival of (In)appropriation and co-editor of the Docalogue website and book series. She was a 2022 – 2023 recipient of a Harvard Radcliffe Fellowship. She currently lectures in Film and Media at UC Berkeley.

## Crossing the Line: Pietro Marcello's Hybrid Cinema

Since 2003, Pietro Marcello has authored several non-fiction films, including *Crossing the Line (Il passaggio della linea, 2007)*, *The Mouth of the Wolf (La bocca del lupo 2009)*, *The Silence of Pelešjan (Il silenzio di Pelešjan, 2011)*, *Lost and Beautiful (Bella e perduta, 2015)*, *For Lucio (Per Lucio, 2021)*, and the collective *Futura* (2021, with Alice Rohrwacher and Francesco Munzi). Yet, Marcello's work, frequently described as neither wholly documentary nor wholly fictional, with its distinctive mix of *vérité*, performativity, and lyricism, its diverse materials, multi-layered temporality, and hybrid registers, raises questions on the nature of non-fiction and its relationship to the

historical world. In this dialogue, Laura Rascaroli and Pietro Marcello will touch on several topics, including crossing the line between documentary and fiction, the reuse of archival footage, the portrait film, the lyrical voice, film's materiality, and the incorporation of marginal and non-human points of view in non-fiction cinema.

Pietro Marcello debuted as a radio documentarian in 2002 with *Il tempo dei magliari* (Radiotre) and soon after as a filmmaker with the shorts *Carta* and *Scampia*. He has since directed several non-fiction films that have been appreciated both nationally and internationally, including *Crossing the Line* (*Il passaggio della linea*, 2007), *The Mouth of the Wolf* (*La bocca del lupo* 2009), *The Silence of Pelešjan* (*Il silenzio di Pelešjan*, 2011), *Lost and Beautiful* (*Bella*

*e perduta*, 2015), *For Lucio* (*Per Lucio*, 2021), and the collective *Futura* (2021, with Alice Rohrwacher).

Laura Rascaroli is Professor in Film and Screen Media at University College Cork, Ireland. Her research interests encompass the essay film, experimental nonfiction, and artist film. She is the author of five monographs, including *How the Essay Film Thinks* (OUP, 2017), *The Personal Camera: Subjective Cinema and the Essay Film* (Wallflower, 2009), and the editor of four collections including *Theorizing Film Through Contemporary Art: Expanding Cinema* (AUP, 2020) and *Antonioni: Centenary Essays* (BFI, 2011). Her work has been translated into several languages. She is Editor-in-Chief of *Alphaville: Journal of Film and Screen Media*.

### Dwelling On the Edge of Visible Knowledge

During this talk, the research, preparation and making of the film *Il buco* (The Hole, Special Jury Prize at the 78th Venice Film Festival 2021) will be presented and discussed. *Il buco* tells the story of a speleological expedition that took place in Calabria in 1961, at the height of the economic boom. It required the transformation of the two co-authors and the crew into speleologists, capable of entering places that the human eye had not yet tamed and transformed into something recognizable. The film attempts to pause on this line, to surprise the cave before the subject of the gaze colonizes it and reduces it to reality as we know it. The visible and its evidence are precisely what this film sought to avoid, even at the cost of failure.

Michelangelo Frammartino made his debut with the no-budget feature *Il dono* (Locarno Film Festival, 2003). He went on to direct *Le quattro volte*, which won Europa Cinemas' "Best European Film" award at the 2010 Cannes Film Festival, and in 2013 presented *Alberi*, a 26-minute loop installation at MoMA PS1, then at the Centre Pompidou and several other museums. His third feature film, *Il buco* (2021), competed for the Golden Lion at the 78th Venice Film Festival in 2021 and won the Special Jury Prize.

Giovanna Giuliani, born in Bari, began her artistic career as an assistant or interpreter in theatrical performances for directors A. Arias, A. Milenin, W. Waas, S. Neshat, Straub-Huillet. She was dramaturge and director of the plays *Cappuccetto Vuoto*, *I Minimi di Elmina*, *The Mountain Shoots*, *Dongiovanna*

and *Bianciardi at the Bar*. She is the author of two documentary studies, *Body without Quality* and *Words You Eat*, and co-author, with Michelangelo Frammartino, of the film *Il buco*.

Barbara Grespi is Associate Professor at the University of Milan, where she teaches Media Archaeology and Theories of the Image in Motion. Her research has investigated on different levels the non-ocularcentric dimensions of optical media, such as photography, cinema and recently the extended realities. She is editor of the journal *Cinema & Cie* and affiliated member of the ERC project *AN-ICON. An-iconology: History, Theory, and Practices of Environmental Images*.

# Limina Awards

Now in its 21<sup>st</sup> edition, the Limina Award is an international recognition assigned to the most notable monographs and publications in the field of film and media studies. The prize is annually awarded by the Italian Society for Film Studies, CUC-Consulta Universitaria di Cinema, and the Editorial Board of *Cinema&Cie International Film and Media Studies Journal*. Since 2002, the Limina Award ceremony has traditionally taken place during the FilmForum International Film and Media Studies Conference. In its history, the award has given recognition to the works of both experienced and emerging scholars and has contributed to ordaining the names of François Albera, Nicholas Baer, David Bordwell, Noël Carroll, Francesco Casetti, Michel Chion, Michael Cowan, Thomas Elsaesser, Lee Grieveson, Malte Hagener,

Miriam Hansen, Anton Kaes, Barbara La Maitre, Sylvie Lindeperg, Ramon Lobato, Laura Mulvey, Maria Tortajada, Kristin Thompson and Wanda Strauven among many others.

The award consists of three sections:

*Best Italian Film Studies Book*: only monographs published by an Italian publisher between January 1<sup>st</sup> and December 31<sup>st</sup> of the previous year are eligible. The winner is determined by a vote of the Consulta Universitaria di Cinema's members.

*Best Italian Translation of a Major Contribution in Film Studies*: only monographs and edited collections whose Italian edition was published between January 1<sup>st</sup> and December 31<sup>st</sup> of the previous year are eligible. The winner is determined by a vote of

the Consulta Universitaria di Cinema' members.

*Best International Film Studies Book*: only monographs released internationally and published by an international publishing house between January 1<sup>st</sup> and December 31<sup>st</sup> of the previous year are eligible. The winner is determined by a vote of the members of *Cinema&Cie International Film and Media Studies Journal's* editorial board.

This year's Limina Award ceremony will be hosted in the delightful spaces of the Visionario movie theatre on the opening day of the conference (Wednesday, September 6 at 7.15 pm), after a welcome reception sponsored by Livio Felluga – one of the finest Italian traditional wineries and a long-standing partner of the FilmForum conference.

# Special Events

For the 29th edition of Visible Evidence and the 30th anniversary of FilmForum, the usual evening screening programming will double. A four-evenings-long film program will feature screenings both in Eden and Astra, the two major rooms in Cinema Visionario, Udine's historical movie theatre which still plays a crucial function for local cultural and creative enterprises and for the FVG Region's film and audiovisual culture. In addition to the 27 titles screened during the day, the evening events will be open to the public and present 34 works, introduced by authors, curators, restorers, and archivists.

The first section, "Visible Evidence Selection", consists of international contemporary documentary films especially selected for

the conference. As a *trait d'union* with the morning and afternoon sessions, these screenings will represent a further chance to endure or resume the discussion with filmmakers, scholars and other conference participants.

The second section, entitled "Focus on Italian Contemporary Documentary" showcases two powerful examples of the Italian contemporary documentary production: *Bella e perduta (Lost and Beautiful, 2015)* and *Il buco (The Hole, 2021)*, directed respectively by Pietro Marcello and Michelangelo Frammartino. Both directors will be the guests of honor of the whole event, offering also a keynote address.

The third section of the screening program, "Preserving Italian Screen Heritage" features

some of the results of the long-standing film curation, preservation and restoration activities led by the research group at the Udine University. A selection of experimental/expanded cinema works by Roberto Taroni and Luisa Cividin (1977-1982) will be introduced by the author and curators. The artists' collection of film and audiovisual works had been digitally preserved by University of Udine's "La Camera Ottica" film and video restoration Lab within the Italian Council Project, funded by the Italian Ministry of Culture's General Directorate for Contemporary Creativity. The screening will be preceded by the presentation of a dedicated edited volume, unearthing one of the most original contaminations between cinema, video, performing arts that had ever crossed

Europe between the late 1970s and the early 1980s. During the same evening, a 1918 Italian actuality film shot on the fronts of the Great War (*La Battaglia dall'Astico al Piave*) will also be screened. The film has been recently restored and fully reconstructed at the Udine University on behalf of the Ministry of Culture, in collaboration with multiple Italian and international archives (Cineteca del Friuli, Archivio storico Istituto Luce, Fondazione Cineteca Italiana, CSC - Cineteca Nazionale, Museo Nazionale del Cinema, Lobster, Kinoatelje).

As an additional example of non-fiction cinema drawing from archival footages, *9 ½* is a montage film editing together 9.5 mm film footages shot all over the world. It celebrates the 100<sup>th</sup> anniversary of the Pathé 9.5 mm film format – i.e., the earliest format specifically designed for home cinema. Moving the medium away from theatrical venues, 9.5

mm turned simple viewers into operators, directors, and experimenters. From Japan to New Zealand, from Brazil to Chile, from Zaire to Canada, the eye of the (amateur's) camera started capturing familiar moments and exotic travel scenes and other nuances of the everyday. Articulated in three movements - travelogues, interactions with loved ones and experiments - *9 ½* is, in short, a visual symphony of everyday life.

The "Italian Docs: Treasures from Italian Film Archives (1929-1961)" section showcases, instead, a selection of films curated by the conference team in collaboration with Archivio storico Istituto Luce and other main Italian Film Heritage Institutions. An anthology of some of the best kept secrets in Italian (short) documentary film history, spanning from the 1920s to the 1960s, retrieved in their best

possible archival copies from some of the major Italian film institutions (Archivio storico Istituto Luce, Cineteca del Friuli, Fondazione Cineteca Bologna, CSC - Archivio Nazionale Cinema Impresa, Fondazione Cineteca Italiana). Viewers will have the chance to discover (or rediscover) urban symphonies (Corrado D'Errico's film on the late 1920s Milan) and seaside poems (the Friulian Adriatic Sea depicted in *Giornate di sole*, photographed by Renato Spinotti, the uncle of the internationally famous cinematographer Dante), scientific-educational films (soap bubbles and the physiology of the eye as seen by Roberto Omegna and Eugenio Bava, Mario's father or the solid geometric shapes authored by Virgilio Sabel and the techno-humanist intellectual Sinisgalli) and Fascist

health propaganda (as drawn by Libero Pensuti's extraordinary animations). Attendees will also be able to discover neo-realism-inspired documentaries (Francesco Maselli's *Ombrellai*), with autarkic reminiscences (the Friulian company town of Torviscosa documented by Michelangelo Antonioni) during Italian reconstruction as well as ethnographic investigation in the rural south (Vittorio De Seta's *I dimenticati*) and in the urban peripheries (Cecilia Mangini's beautiful *Canto delle marane*, with texts by Pasolini) at the dawn of the economic miracle. Finally, industrial films, devoted to the utopian tale of an electronic-computational future (Olivetti-sponsored film by Nelo Risi, renowned poet and Dino's brother) or the heterotopic vision of a modern Venice, marked by the contrast with the industrial installations in Marghera (the film electric company Edison Volta commissioned to Ermanno Olmi).



# Special Events Schedule

Wednesday, September 6

19.15-20.30

Cinema Visionario

*Welcome Reception*

*Limina Award for Best Italian and International Film Studies Books 2023*

In collaboration with CUC (Consulta Universitaria di Cinema) and *Cinéma&Cie. Journal of Film and Media Studies*

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Introduced by: Giacomo Manzoli (CUC), Simone Dotto (Cinéma&Cie), Alexander Edwards, Steven Stergar (University of Udine)

20.30-22.30

Cinema Visionario

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)

Visible Evidence Selection 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

Thursday, September 7

20.30-22.30

Cinema Visionario

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

Visible Evidence Selection 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., University of Udine)

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

*La battaglia dall'Astico al Piave* (Reperto Cinematografico Regio Esercito, 1918, 58', eng. subs., University of Udine)

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

Friday, September 8

20.30-22.30

Cinema Visionario

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.)

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)

Visible Evidence Selection  
Documenting Sexuality in  
Rural Portugal

*A Pleasure, Comrades!* by José Filipe Costa, IADE – Universidade Europeia (2019, 105')

Moderated by: Efrén Cuevas, University of Navarra

Saturday, September 9

20.00-22.00  
Cinema Visionario

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)

Visible Evidence Selection  
Champagne Mythmaking  
and Marketing

*Sparkling: The Story of Champagne* by Frank Mannion, Birmingham City University (2021, 80')

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)

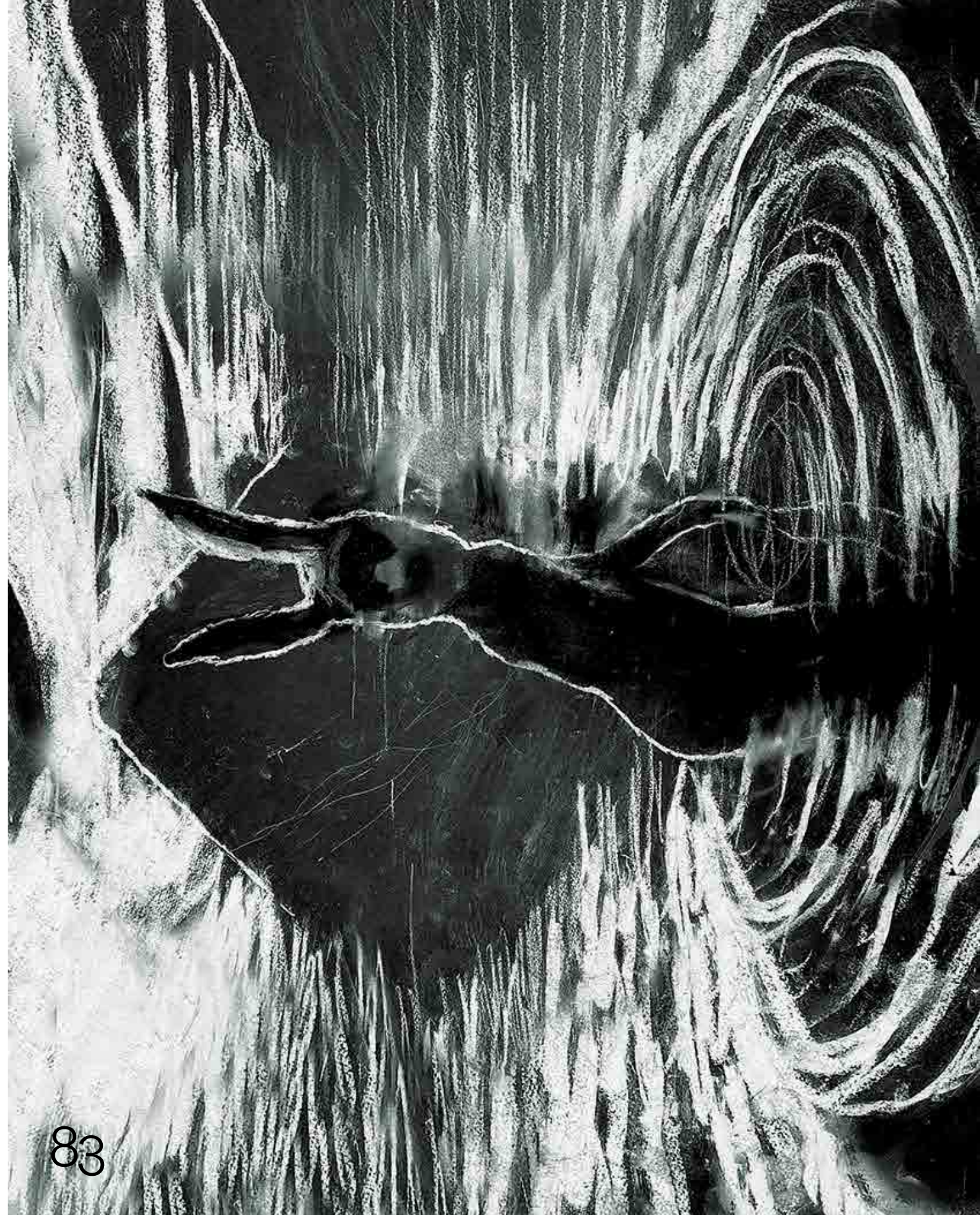
*Una lezione di geometria* by Vittorio Sabel, Leonardo Sinisgalli (1948, 12', eng. subs., Fondo ENAM)

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

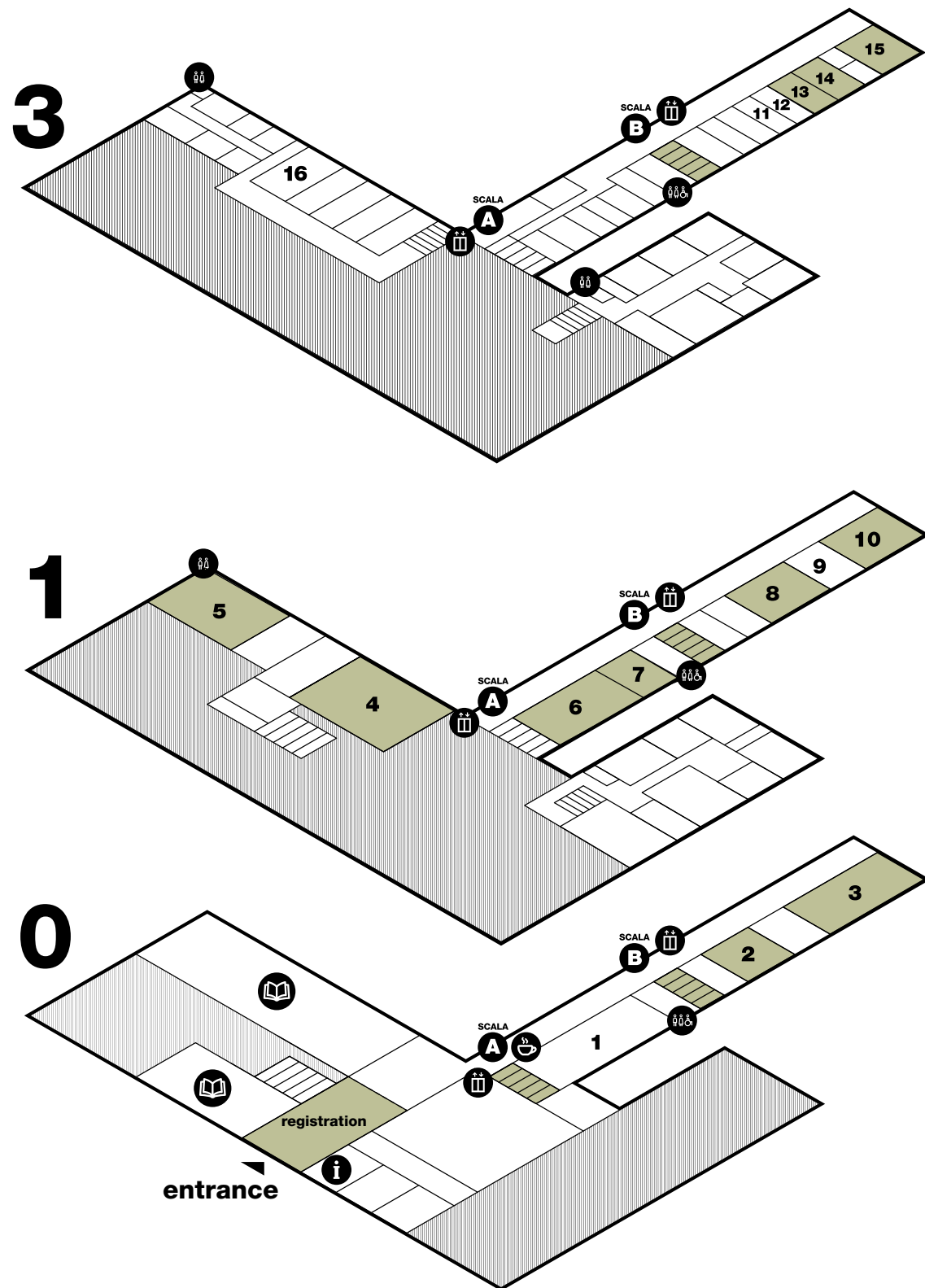
*Venezia città moderna* by Ermanno Olmi (1958, 15', eng. subs., CSC – Archivio Nazionale Cinema Impresa)

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

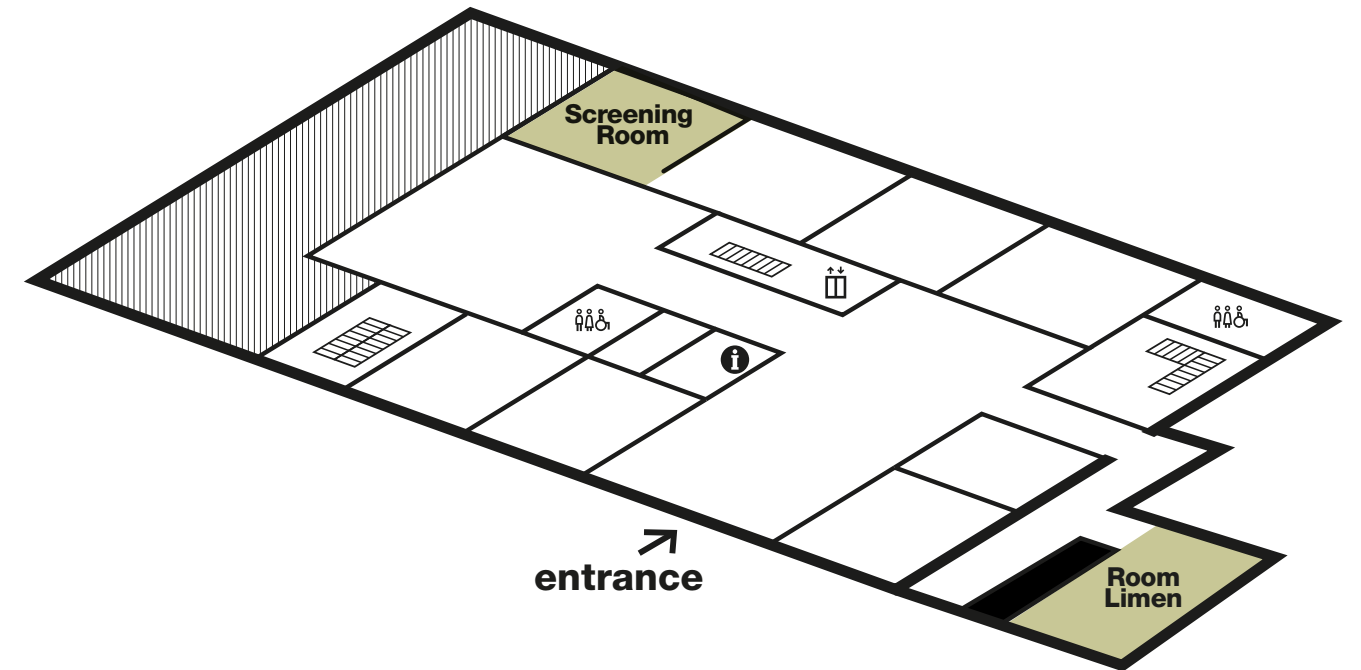
Introduced by: Clément Lafite and Silvia Zoppis, University of Udine



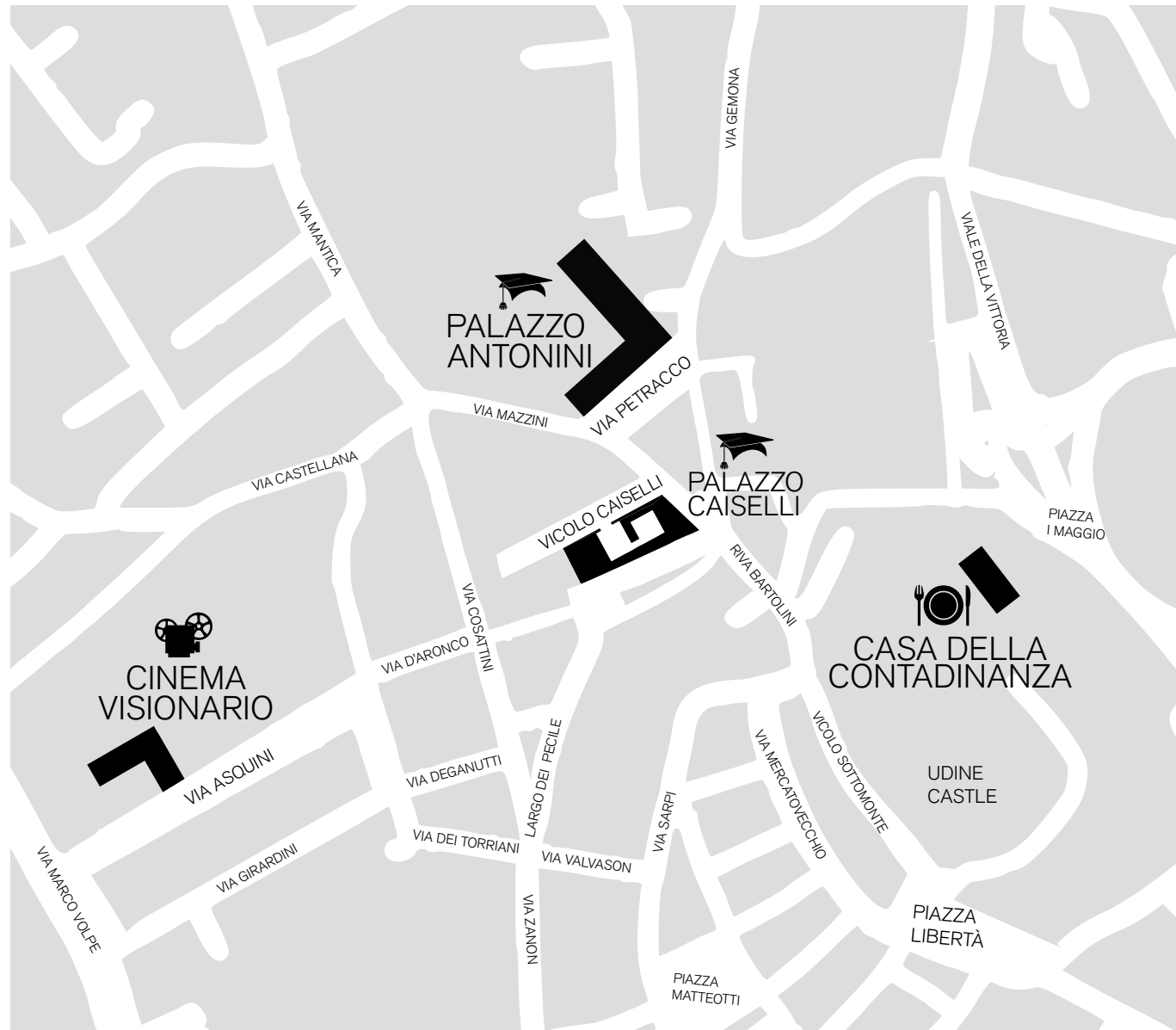
# Location: Palazzo Antonini



# Location: Palazzo Caiselli



# Map



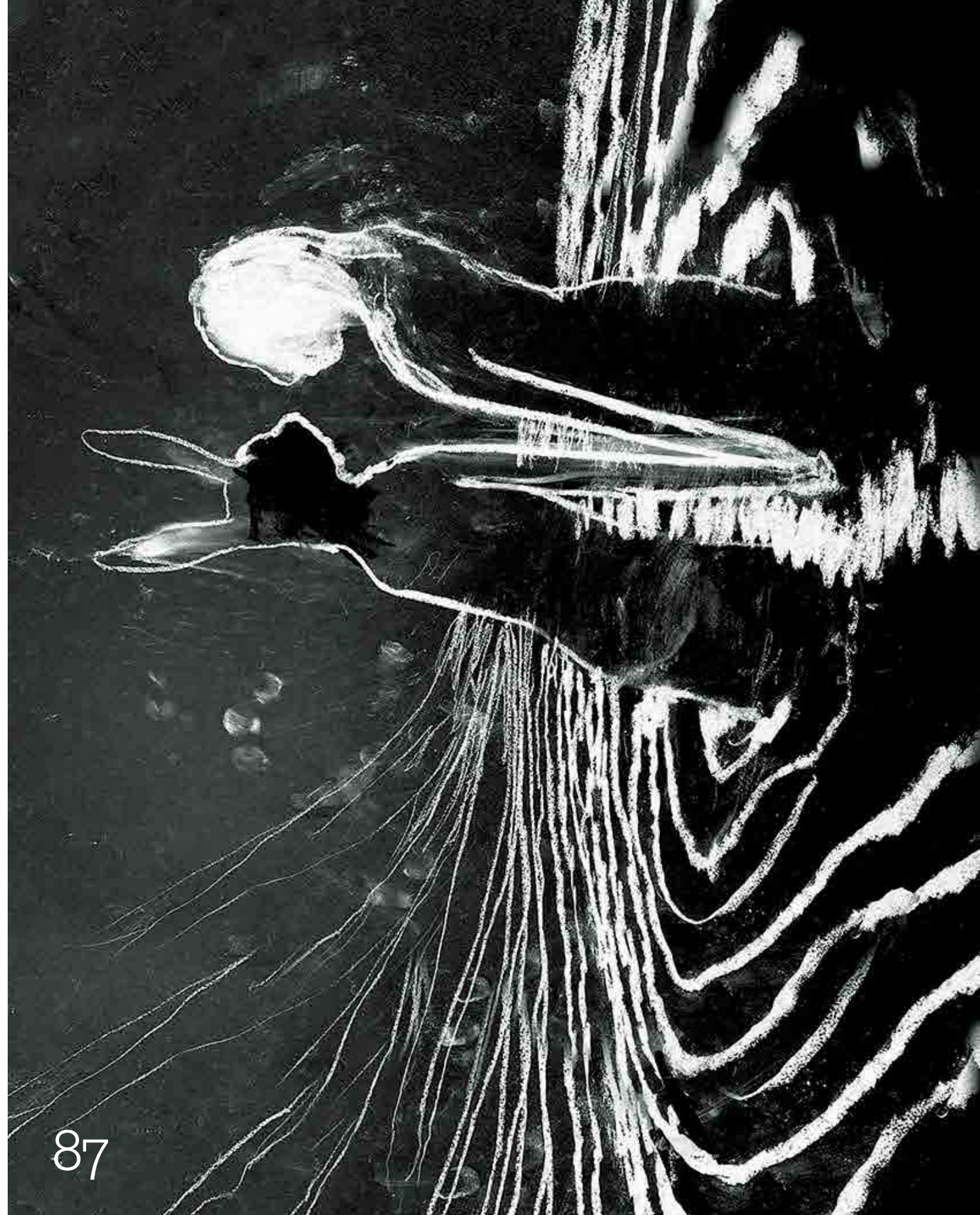
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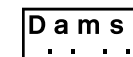
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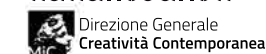
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