



Visible Evidence Conference

XXVIII Visible Evidence 2022

Images of History

10-14.08.2022

Faculty of Social Sciences University of Gdańsk

Jana Bażyńskiego 4, 80-952 Gdańsk

Programme

Wednesday (10.08)

8:00 – 10:00 Registration

10:30 – 12:00 Panel

1) **Urban Stories (C111)**

Chair: Małgorzata Radkiewicz

Dilmar Mauricio Gamero Santos (Temple University), “The power of losing control: Deconstructing Elfreth’s Alley documentary archive-based aesthetics using image-making experimentation” (online)

Zane Balčus (Latvian Academy of Culture), “Constructing Private and Public History at Crossroad Street” (in-person)

Greg Bevan (Aberystwyth University), „The Back Road to Merthyr – reframing the collective memory of post-industrial communities” (in-person)

2) **Found Footage (C110)**

Chair: Mirosław Przyłipiak

Mirosław Przyłipiak (University of Gdańsk), „In the search of the self. Personal dyptych by the Łozińskis in the context of the Lacanian Mirror Stage” (in-person)

Courtney Fellion (writer, curator and educator), „Salvaged Wilderness: Ken Jacobs and Craig Baldwin’s Experiments in Found Footage” (online)

Kornelia Boczkowska (Adam Mickiewicz University), „Retelling lost (his)stories: Urbanity, memory and archival recovery in the San Francisco found footage film” (in-person)

Nikolaus Perneckzy (Graz University of Technology), “African Found Footage Filmmaking as Moving Image Restitution” (in-person)

3) Panel submission: **Contemporary Russian Documentary as an Alternative Public Sphere: Trends, Movements, Figures (C103)**

Chair: Ireneusz Koper

Heleen Gerritsen (Director goEast Festival), “Subversive Montage: The Uses of Found Footage in YouTube Docs” (online)

Anastasia Kostina (Yale University), “Teacher as Producer: Marina Razbezhkina and the Rise of Observational Documentary” (online)

Masha Shpolberg (University of North Carolina Wilmington), “Yuri Dud’, YouTube, and the Popularization of Russian History” (online)

4) **Feminist Perspectives 1 (C104)**

Chair: Agnieszka Piotrowska

Priyanka Verma (University of Leeds) „Documenting Dalit Women— Portrayal of Truth and Power” (online)

Charmaine Dambuza (University of East London) Images of History: Looking at Documentary Film in Zimbabwean Cinema as a Feminist gesture in Pre and Post-colonial Zimbabwe” (online)

Corina Copp (University of Southern California’s School of Cinematic Arts), „Political Time in the Contemporary Experimental Travelogue” (in-person)

Wentao Ma (University of California, San Diego), “*Havana Divas* (2018): Transpacific Intersubjectivity, Solidarity, and Documentary Filmmaking” (online)

12:00 – 12:15 Coffee break

12:20 – 13:50 **Welcome** – a plenary session in the main auditorium of the Faculty (S205) with the Deputy Vice-Chancellor, dr hab. Anna Jurkowska-Zeidler, prof. UG and Conference Directors Agnieszka Piotrowska and Mirosław Przyłipiak

Followed by the first plenary

Dina Iordanova: “On documentary in Eastern Europe”

Please note that that all plenaries will consist of a 30–40 minute presentation by the plenary speaker, short responses by other keynote speakers followed by a Q&A with all the delegates

13:50 – 15:00 Lunch

15:00 – 16:30 Panel (Wednesday)

- 1) Panel submission: **Historical Conjunctures and the Documentary Form: Archiving Praxis (C111)**

Chair: Mirosław Przyłipiak

Darshana Sreedhar Mini (University of Wisconsin-Madison), “S Certification and Sex-Education Films in India: Archiving Slippages Between State Narratives and Pirate Histories” (online)

Anirban Kapil Baishya (University of Wisconsin-Madison), “Through a Drone Darkly: Drone Media as Pandemic Witnessing” (online)

Samhita Sunya (University of Virginia), "Documents of Experimentation: "Film Hindi" in Arab City Films" (online)

Ritika Kaushik (University of Chicago), „Filmmaker as Historiographer: Experiments with Archival Appropriation in the Indian State Sponsored Documentary *Flash Back* (1974)" (online)

2) Conversation: **Historical Reinvention and Image Politics in Hong Kong Documentary (C105)**

Chair: Sabrina Yu

Emilie, Choi Sin-yi (City University of Hong Kong), "Drifting from present to the past: reconfiguring an alternative discourse of Hong Kong history in the recent political documentary" (online)

Chan Tze-woon (film director), "Film: *Blue Island* (2022)" (online)

Tiffany Sia (artist, writer, filmmaker and independent film producer), "Film: *Never Rest/Unrest* (2020)" (on-line)

3) **Personal is Political (C104)**

Chair: Helen Hughes

Helen Hughes (University of Surrey), „The Life and Times of Annelie Thorndike, Documentary Film Worker" (in-person)

Andrew Philip (University of Reading), "Patterns of Interference: Essayistic Diffraction Practices" (**in-person**)

Laura Conway (University of Colorado), "The Length of Day and Quotational Practices" (online)

Etami Borjan (University of Zagreb), „Subverting nationalist narratives in post-Yugoslav documentary" (in-person)

4) **Ecology, Nature, Anthropocene (C110)**

Chair: Glenn Bowman

Anna-Sofia Rossholm and Malena Janson (Stockholm University), "The Child Figure across Nature and Culture in the Age of the Anthropocene: Swedish Postwar Wildlife Documentaries" (in-person)

Bonnie Whitehall (Independent Researcher), „An Elegy for the Animals of Cinema" (in-person)

Florentine Schoog (International Graduate Centre for the Study of Culture), "Documenting Futures - Archives of Knowledge for the critique on the climate crisis" (in-person)

Hideaki Fujiki (Nagoya University), "Ecologies of Energy: The Documentary in Ecological Imaginations" (in-person)

5) Decisive Moments (C103)

Chair: Agnieszka Piotrowska

Jane M. Gaines (Columbia University/Duke University), "Documentary and "The Instant in Which..." (online)

Renata Šukaitytė-Coenen (Vilnius University), "Remediated and Refreshed Memory of the Collapse of the Soviet Union in Sergei Loznitsa's Mr. Landsbergis (2021)" (in-person)

Patrick Smith (University of Warwick), "Forensics of Multiplicity: Grenfell's Testimonial Ecology" (online)

Anna Maria Mydlarska (European Solidarity Centre, Gdańsk), "August 1980: the Beginning of the End" (in-person)

16:45 – 18:15 Panel (Wednesday)

1) Documentary and the Arts (C110)

Chair: Kim Munro

Semra Ay (Başkent University, Turkey), "Rethinking Documentary in Contemporary Art Practice" (online)

Martin Lucas (Hunter College, City University of New York), "In the Tules: Approaching the Western Landscape" (in-person)

Sasha Waters-Freyer (filmmaker), "Trouble Don't Last - documentary work in progress" (in-person)

Dara Waldron (Technological University of the Shannon), "I stare into a deep blue ocean and see only Light: Performative Documentary, the Art Historical Index and the Archival Effect in Pat Collins's All that is, is Light (2021)" (in-person)

2) Conversation: „Fake and Faith: Arsenie - an Amazing Afterlife” (C105)

Chair: Dina Iordanova

Dina Iordanova (University of St Andrews) (in-person)

Alexandru Solomon (filmmaker) (in-person)

3) Feminist Perspectives 2 (C111)

Chair: Lorena Cervera

Narmeen Ijaz (Indiana University), "Self-reflexivity as a Feminist Method: Negotiating Power Dynamics in Heteronormative and Patriarchal Spaces" (in-person)

Rahat Imran (University College Cork), „Surviving the Taliban: Documenting Afghan Women’s Experiential History on Film” (online)

Rita Rongyi Lin (Northwestern University), “Staging Absence: Imagining Feminist Archives for a Dispossessed Future” (in-person)

Jelena Šalaj (Vilnius University), “What is NOT There in the Private Family Album: Counter Narratives of Motherhood” (in-person)

4) **Home and Amateur Movies (C104)**

Chair: Patricia Nogueira

Anna Almeida (University of Nova Lisboa), „Migratory Family Artefacts: From Home Movies to Appropriated Memories in Documentary Filmmaking” (in-person)

Patricia Nogueira (University of Maia), „A Camera of One’s Own: home movies in Women’s autobiographical documentaries as a strategy of transgression” (in-person)

Marie-Pierre Burquier (Université de Paris), „Hollywood Home Movies. An archive of Hollywood feelings through found footage films and video works” (online)

Irina Trocan (National University of Theatre and Cinema in Bucharest), “Indie Hybrid Filmmaking of USSR: The Legacy of Romanian Socialist Cineclubs” (online)

5) Panel submission: **History and (Post)Memory: Reworking of the Past in Documentary Films (C103)**

Chair: Diana Popa

Diana Popa (Tallinn University), “Reworking the Archive: Holocaust Memory and Radu Jude’s Archival Documentaries” (in-person)

Elżbieta Duryś (University of Warsaw), “Mediated Memories: the History of Litzmannstadt Ghetto in *Fotoamator* (Dariusz Jabłoński, 1998)” (in-person)

Ewa Fiuk (Polish Academy of Sciences in Warsaw), “Fragmentation and Compilation: The Work of Memory and Audio-visual Techniques in *Passing Drama* by Angela Melitopoulos” (in-person)

Efren Cuevas Alvarez (Universidad de Navarra), „New Paths for Exploring "History from Below": Microhistorical Documentaries” (in-person)

18:30 Plenary (S205) – Michael Renov “**On Brian Winston and the history of Visible Evidence**”

19:00 Reception (lower ground floor)

Thursday (11.08)

9:30 – 11:00 Panel

1) Panel submission: **Images of the Soviet Sphere: Transnational Exchange and Postwar Cultural Memory (C111)**

Chair: Agnieszka Piotrowska

Julia Alekseyeva (University of Pennsylvania), “Transnational Vertov and the Soviet Avant-Garde Legacy” (in-person)

Mikołaj Kunicki (University of Wrocław), “The Turning Point(s)? The Polish-East German Conflict over Frank Beyer’s *Der Aufenthalt* and the Evolving Projections of World War II in People’s Poland and GDR” (in-person)

Dominic Leppa (Sarah Lawrence College), “*To speak about shadows of development: the antifascist legacy of the cinéastes of Polish avant-garde cine-club START*” (in-person)

Marcin Adamczak (Adam Mickiewicz University in Poznań) - RESPONDENT (in-person)

2) **Post-colonial Attitudes (C104)**

Chair: Grzegorz Welizarowicz

Alettee Schoon (Rhodes University), „Representing the Intellectual Giants of the Eastern Cape” (in-person)

Jouko Aaltonen (Aalto University), „Three Documents, Three Interpretations” (in-person)

Polina Golovátina-Mora (Norwegian University of Science and Technology), “The different sides of sensibility and decoloniality: on Colombian perception of Polish Documentary” (in-person)

Jesse Lerner (filmmaker, curator, and writer), “Unbelievable ‘Truths’ about a Desert People” (in-person)

3) **Personal Documentary and Autobiography (C105)**

Chair: Hasmik Gasparyan

Madeleine Bazil (University of Cape Town), „Family, Archive, and the Posttraumatic Imaginary: An analysis of the role of archival material in the personal documentaries *Stories We Tell*, *The Imam and I*, and *Grandpa Ernest Speaks*” (online)

Kari Barber (journalist and documentary filmmaker), „Death & Magic Castles. An autobiographical animated and virtual reality documentary on loss” (in-person)

Kris Fallon (University of California, Davis), „Disseminating (dis)Information: Social Media and the Rise of Anecdotal Autobiography” (in person)

Ang Gao (University of Newcastle), "Filming in Rural China: Producing Knowledge Through Filmmaker's body" (**online**)

4) **Newsreels and Historiographies (C110)**

Chair: Mirosław Przyłipiak

Gracia Ramirez (University of the Arts London), "The Impure Visual Record: The March of Time and Historical Representation" (in-person)

Jackie Sheean (University of Utah), "Constructing and Contesting History: Dictatorial Memory and Documentary Cinema in Franco Spain" (in-person)

Lieza Louw (University of the Witwatersrand's School of Arts), "Archival and found footage as remnants of everyday life and building blocks in documentary films - South African case studies" (in-person)

5) **Use of Archives (C103)**

Chair: Maša Guštin

Katharina Gerstenberger (University of Utah), „Exposing the Truth: The US-Nuclear Tests in the Marshall Islands in Documentary Film" (in-person)

Khurram Sheikh (Indiana University Bloomington), „ Reimagining History through Archives: Muslim Identity in post-9/11 Documentaries" (in-person)

Lucy Szemetová (University of St Andrews), „Excavating *Invisible* Histories - Socialist Secret Agents in Hungarian Documentary Film" (in-person)

Swati Dandekar (Srishti Manipal Institute of Art Design and Technology), "No, you may not copy that!" (in-person)

11:00 – 11:30 Coffee break

11:30 – 13:00 Panel (Thursday)

1) Panel submission: **Images of History/Images of the Future – The Family Album Public Archive (C111)**

Chair: Monika Tomaszewska

Kayla Parker (University of Plymouth), "*Father-land*: Memories of the Future Past and the Nicosia Buffer Zone" (online)

Sana Bilgrami (Edinburgh Napier University), "*The Album*: "Memory is an Act of the Imagination" (in-person)

Stephen Connolly (University for the Creative Arts, Farnham), "Archive / Album - Images of History / Images of the Future" (**online**)

2) **Holocaust (C105)**

Chair: Kris Fallon

Thomas Weber (University of Hamburg), „Revisions. National Socialism, Holocaust and World War II in Documentary Film in the Early Federal Republic of Germany” (in-person)

Tomasz Łysak (University of Warsaw), „Rephotographing Claude Lanzmann’s Shoah” (in-person)

Dominic Williams and Sue Vice (Sue Vice - University of Sheffield, Dominic Williams - Northumbria University), „An Archive of Spatial Memory: Claude Lanzmann's Location Outtakes for Shoah” (**online**)

Evelyn Kreutzer (Filmuniversität Babelsberg), „Videographic Holocaust Studies: Traces, Gazes, Archives” (**in-person**)

3) **Documentary and the Formation of Social Awareness (C110).**

Chair: Miroslaw Przylipak

Orit Dudai (Bar Ilan University, Ramat Gan and at the Kibbutzim College of Education, Art and Technology, Tel Aviv), „Collective scotoma and the factual drama moving image: the role of a tv series in representing and working through social denial (Our Boys, Levy, Cedar and AbuWael 2019)” (in-person)

Albert Elduque (Universitat Pompeu Fabra), “Representing hunger strikes in contemporary media” (in-person)

Ivan Pintor Iranzo (Universidad Pompeu Fabra), “Auscultating the interval: political iconographies in contemporary documentary and film essay” (online)

Zoe Druick (Simon Fraser University), “Documentary, cybernetics, and the postwar operational aesthetic” (in-person)

4) Panel submission: **Latin American Feminist Documentary (C104)**

Chair: Jessica Gordon-Borroughs

Jessica Gordon-Burroughs (Columbia University), “Reconsidering the Document: Poli Marichal’s Blues Tropical (1982)” (in-person)

Lorena Cervera (Arts University Bournemouth), “Diasporic Latin American Women Making First-Person Documentary Films” (in-person)

Thomas Matusiak (University of Social Sciences and Humanities, Warsaw), “Family Ties: Mercedes Gaviria’s Feminist Critique of Authorship” (in-person)

5) Workshop: **Documentary Realism I — Critical re-evaluations (C103)**

Chair Joshua Malitsky

Joshua Malitsky (Indiana University Bloomington) (in-person)

Bruno Lessard (Toronto Metropolitan University) (in-person)

Jane M. Gaines (Columbia University/ Duke University) (online)

David Resha (Oxford College of Emory University) (in-person)

Jayson Lantz (University of Southern California) (in-person)

Raisa Sidenova (University of Newcastle)

13:00 – 14:00 Lunch break

14:00 – 15:30 Panel (Thursday)

1) **On Photography (C111)**

Chair: Helen Hughes

Jayson Lantz (University of Southern California), “Deux planètes qui se touchent”: Photographic Archives and Documentary Belief in Chris Marker’s *Si j’avais quatre dromadaires*” (in-person)

Sean Batton (University of Chicago), “Petite Planète and Postwar Europe”

Piotr Pławuszczyński (Adam Mickiewicz University), „Double Portrait. On Errol Morris’s “The B-Side: Elsa Dorfman’s Portrait Photography” (in-person)

Ian McDonald (University of Newcastle), “Curating Maurice” (**online**)

2) **Intermediality (C110)**

Chair: Małgorzata Radkiewicz

Nicole McCuaig (SAE Brisbane), “Reimagining Vaudeville: 1930s poetry as archival video fragments” (in-person)

Sandra Meiri and Odeya Kohen Raz (Sanda Meiri – The Open University of Israel; Odeya Kohen Raz – The Open University of Israel, Academic Sapir College, Tel Aviv University), “Documentary, Historical Trauma and the Rhetoric of Spatial Ekphrasis: the Case of Zitra – of Truth and Reconciliation (Judd Ne’eman, 2022)” (in-person)

Shara K. Lange (East Tennessee State University), “Place Practices & Method: Visualizing Connections” (online)

Eric Coombs Esmail (University of Colorado Boulder); Christian Hammons (University of Colorado Boulder), “*American Refuge: The Chronotope of Ethnofiction*” (in-person / online)

3) Panel submission: **Dust: temporality and haunting in the cinematic mediation of the past (C104)**

Chair: Grzegorz Welizarowicz

Jill Daniels (filmmaker/University of East London), “*Resisters: haunting, physicality and historicity*” (in-person)

Kamila Kuc (filmmaker), “*What We Shared: Towards the Politics of Empowerment*” (in-person)

Vesna Lukic (Middlesex University), “*Stratigraphy of the cinematic image*” (in-person)

Malin Wahlberg (Stockholm University) - RESPONDENT (in-person)

4) Workshop: **Documentary Realisms II — Expansions (C103)**

Chair: Joshua Malitsky

Joshua Malitsky (Indiana University Bloomington) (in-person)

Philip Cartelli (moving-image artist and researcher) (online)

Joshua Glick (Hendrix College) (online)

Bella Honess Roe (University of Surrey) (online)

Patrick Smith (University of Warwick) (online)

Alexandra Juhasz (Brooklyn College) (online)

5) Panel submission: **Documentary & the Future (C105)**

Chair: Joanna Sarbiewska

Jyotsna Kapur (Southern Illinois University), “*Addressing the future: Third Cinema and the work of mourning*” (online)

Mandy Rose (UWE Bristol), “*The Changing Same – the Temporal Imagination in Immersive Documentary*” (**in-person**)

Ari Hock (University of Washington), “*Land – Past and Futures in a collaborative filmmaking project*” (online)

15:45 – 17:15 Panel (Thursday)

1) Panel submission: **Historical Innocence and Cultural Memory: Performing Recollection in Documentary Reenactment (C111)**

Chair: Dominic Leppla

Malin Wahlberg (Stockholm University), “*Gestures against oblivion: Reenactment as a ritual of recognition and mourning*” (**online**)

Ahmet Gürata (Izmir Economy University), “>>What is a film, compared to real life?<< Reenactment in *Ambassaden* (1974)” (in-person)

Jaimie Baron (University of Alberta), “De-enacting Victimhood in *Misha and the Wolves*” (online)

2) **War and Violence (C105)**

Chair: Joanna Sarbiewska

Hudson Moura (Ryerson University), “Refugees and War Imaginaries in the Animated Documentaries *Flee* and *Little Fiel*” (online)

Justine Pignato (Université de Montréal), “Bidayyat: archive in the making through creative documentary” (in-person)

Natasha Rubanova (Indiana University, Bloomington), “Affect at a Distance: How Spectators Interact with Aleksander Sokurov’s Documentary *We Read the Book of the Blockade*” (online)

3) Panel submission: **Remnants and Speech Acts: An Archive of Returns in the Films of Abraham Ravett (C104)**

Chair: Jeffrey Skoller

Irina Leimbacher (Keene State College/CalArts), “Voice and/as Archive in the films of Abraham Ravett” (in person)

Jeffrey Skoller (UC Berkeley), “A Remnant is not an Archive: Traces of an Existence in the Films of Abraham Ravett” (in person)

Abraham Ravett (filmmaker), “Abraham Ravett on his films” (online)

Tomasz Łysak (University of Warsaw) - RESPONDENT (in-person)

4) Conversation: **Some Worlds Turned Upside Down (C110)**

Chair: Zoe Druick

Lucia Ricciardelli (Montana State University) (online)

Andie Madsen (Montana State University) (online)

Spence Scott (filmmaker) (online)

5) Panel submission: **Considering Flee (2021) (C103)**

Chair: Kim Munro

Bella Honess Roe (University of Surrey), “Animation, Empathy and the ‘Humanising’ Universalisation of the Other in *Flee*” (online)

Wazhmah Osman (Temple University), “Refugee Stories and White Interlocutors: Thinking Through *Flee*” (online)

Kristen Fuhs (Woodbury University), “The currency of star power: celebrities as documentary producers” (online)

Steffen Moestrup (Danish School of Media and Journalism) – RESPONDENT (in-person)

17:15 – 17:30 Coffee break

17:30 – **Plenary** – Agnieszka Piotrowska “**Transgenerational Trauma and Tenderness – archive, animation and female agency**” and Q&A (S205)

18:00 – Screening: “Minor Genocide”, dir. Natalia Koryncka-Gruz (S205)

19.15 – Q&A with Natalia Koryncka-Gruz and Anna Janko

Friday (12.08)

9:30 – 11:00 Panel

1) **Fact and Fiction - Blurred Boundaries (C111)**

Chair: Hasmik Gasparyan

Philipp Blum (University of Zurich), „Glowing Documents: Archival Footage between Fictional and Non-Fictional Filmmaking” (in-person)

Rebecca Smith (Liverpool School of Art and Design/Liverpool John Moores University), „Boundaries of Infrastructures and Systems of Reality” (in-person)

Soyoung Kim (Korea National University of Arts), “Exile trilogy: Worldism in the age of De-worlding” (in-person)

Marcus Gale (independent researcher), “The Illusion of Authenticity: Inside the Mockumentary Hoax” (in-person)

2) Panel submission: **Documentary and (Social) Justice: Ethics, Reparation, Renewal (C105)**

Chair: Tanya Horeck

Tanya Horeck (Anglia Ruskin University), “Sexual Violence and Social Justice: The #MeToo Documentary” (in-person)

Michele Aaron (University of Warwick), “Against Acquittance: Ethical Praxis and the Social Justice documentary” (in-person)

Mahasen Nasser-Eldin (De Montfort University), “Representing Historical Narratives of Palestinian Women through Film”

Leshu Torchin (University of St Andrews) - RESPONDENT

3) **Post-cinema; New Trends in Factual Filming 1 (C104)**

Chair: Kris Fallon

Steffen Moestrup (Danish School of Media and Journalism), „Analogue media impact on digital web docs: creating personalization within a collaborative genre” (in-person)

Arnau Gifreu (University of Lleida), „Castells, Mapping XR Nonfiction: A Proposal for a Systematic Study of the Extended Nonfiction Area” (online)

Jihoon Kim (Chung-ang University), „Desktop Documentary and the Cinema of Operations” (in-person)

Meredith Drum (independent researcher), „Monument Public Address System AR” (online)

4) **Workshop: Invisible Evidences: Gaps, Omissions and Absences as Documentary Material (C103)**

Chair: Kim Munro

Kim Munro (University of South Australia) (in-person)

Catherine Gough-Brady (documentary producer and director) (online)

Liz Burke (filmmaker and documentary producer)

Christine Rogers (writer, filmmaker and textile artist) (in-person)

Gerda Cammaer (Toronto Metropolitan University) (in-person)

Kaveh Abbasian (University of Kent) (in-person)

5) **Panel submission: Claiming History through the Voices of Women: Documentary and Archival Practices by Women in Turkey (C110).**

Chair: Ewa Fiuk

Perihan Taş Öz (Istanbul Kültür University), “Challenging Dominant Narratives and Practices: Women’s Voices in Contemporary Documentaries from Turkey” (in-person)

Şirin Fulya Erensoy (Film University Babelsberg Konrad Wolf), “Experiences of Migration from Turkey to Germany: The Female Guest Worker in Contemporary Documentaries” (in-person)

Aslı Kotaman (University of Bonn), “Voices of the Silenced: New media Practices of Testimonial Collection in Turkey” (in-person)

11:00 – 11:30 Coffee break

11:30 – 13:00 Panel (Friday)

1) **Soundscape (C105)**

Chair: Elzbieta Duryś

Allyson Rogers (McGill University), "The Sound of Government Realism: Political Dimensions of the National Film Board of Canada's Postwar Film Music" (in-person)

Maurizius Staerkle-Drux & Miriam Loertscher (Zurich University of the Arts), "Narrative Functions of Sound Design in Documentary: The Art of Silence" (in-person & on-line)

Hasmik Gasparyan (University of York), "Rhetoric or Poetry: The Art of Fact" (in-person)

2) Conversation: **Street Credibility (C111)**

Chair: Zoe Beloff

Zoe Beloff (visual artist and filmmaker), "Cinema at Work in the World" (in-person)

Edwin Carels (film programmer and curator for the International Film Festival of Rotterdam), "Homeless Movies" (in-person)

Artemis Willis (media historian, media arts curator, and a Fellow at the Open Documentary Lab at MIT), "The Worker and the Archive" (in-person)

3) **Documentary Aesthetics (C110)**

Chair: Agnieszka Piotrowska

Emily Coleman (University of Leeds), "The work of documentary relationships" (in-person)

Raya Morag (Hebrew University), "The Documentary Duel: A New Paradigm for the Genocidal Interview in the Era of the Perpetrator" (in-person)

Kamilla Simor (Sapientia Hungarian University of Transylvania, Romania/University of Pecs, Doctoral School of Literary Sciences), "Color as a temporal layer: the problem of colorizing, transforming and digitally rearranging archival footage from the Spanish Civil War" (online)

Yuliya Ilchuk (Stanford University), "*Context versus Document: Sergei Loznitsa's Appropriation of Yuri Kuznetsov's Documentary Method in Babi Yar. Context*" (in person)

4) **Early Documentaries: Collective Memories and Identities (C103)**

Chair: Maša Guštin

Volha Dashuk (Łódź Film School), "The land of the sad songs: Belarusian national identity through Polish documentary films in the 30s of the XX century" (in-person)

Janica Tomić (Zagreb University), "Small Histories Among the Ruins: Glimpses of Early Croatian Film Archive" (in-person)

Anushrut Ramakrishnan Agrwaal (University of St Andrews), "The literary picture: the role of the written word in establishing an early educational and non-fictional film in Britain" (**online**)

Maša Guštin (University of Gdańsk), "Manaki Brothers – the Film Pioneers of the "Third" Europe" (in-person)

5) Workshop: **Of Other Realities (C104)**

Chair: Stefanie Bauman

Stefanie Baumann (Universidade Nova de Lisboa) (in-person)

Minou Norouzi (filmmaker/University of Helsinki) (in-person)

Susana de Sousa Dias (filmmaker/Escola de Belas Artes Lisboa) (online)

Giovanbattista Tusa (Universidade Nova de Lisboa) (in-person)

Antonio Gómez (Tulane University) (in-person)

Rania Gaafar (University of Siegen) (online)

13:00 – 14:00 Lunch break

14:00 – 15:30 **Plenary (S205) – Elizabeth Cowie "Mastering the past: the now, the then, and the affect of documentary writing and re-writing history"** (the session chaired by Agnieszka Piotrowska)

15:30 – 16:00 Coffee break

16:15 Excursion to European Solidarity Centre

16:45 – 17:45 Exhibitions

18:00 – 20:00 A short introduction by Mirosław Przyłipiak to

Screening of *Robotnicy 80* with a discussion led by Anna Mydlarska

20:00 Reception (lobby ECS)

Saturday (13.08)

09:00 – 10:30 Panel

- 1) Panel submission: **Memory and Mobility: Realigning the Sino-Japanese Connections in Documentary Film (C111)**

Chair: Marcos Centeno

Marcos Centeno (University of Valencia/University of London), “Transnational memories of the fall of Manchukuo through the gender perspective: Haneda Sumiko’s *Japanese Settlers in Manchuria* (2008)” (in-person)

Ivo Plsek (Masaryk University, Czech Republic), “*Ari No Heitai* and the Japanese postwar documentary film dealing with WWII atrocities in China” (in-person)

MA Ran (Nagoya University), “Mentors, DV Cameras, and the Film Festivals: A Minor Transnational History of Chinese Independent Documentary” (in-person)

Luo Xiaoyi (Nagoya University), “In/visible public secrecy: the representation of Japanese war orphan in *Tracing her Shadow*” (in-person)

- 2) Panel submission: **New Realities: VR and Images of History (C105)**

Chair: Grzegorz Welizarowicz

Jessica Boyall (Royal Holloway University of London), “VR: A “new” medium for contesting the past?”

Alasdair Pinkerton (Royal Holloway University of London), “The past made present: heritage storytelling and the (re)making of place”

Helen Littleboy (Royal Holloway University of London), “Blitz: archive, immersion and imagining reality”

Respondent: Stephen Connolly (**online**)

- 3) **Post-cinema: New Trends in Factual Filming 2 (C110)**

Chair: Renata Šukaitytė-Coenen

Michael Holly (University College Cork), „On Co-making The Parish: A Participatory Video Installation Project with a Gaelic Athletic Association Community in Rural Ireland” (in-person)

Chafic Najem (Stockholm University), „Towards the Conceptualization of a Prison Media Practice: From smuggling cellphones to producing footage in Lebanese penitentiaries” (online)

Yilun Li (Columbia University), „Media Arche(now)logy in the Post-Cinematic Asthenosphere: Rethinking Archive through Social Compound Eye in Experimental Documentary *Stratum 2: Asthenosphere* (2021)”

Cristina Formenti (University of Udine), „Animated interjections as tools for eco-sustainability, or when animation can make a documentary eco-friendly” (in-person)

4) Workshop: **Documentary film workshop. Women directors building bridges between Latin America and Spain (C104)**

Chair: Mirosław Przyłipiak

Esther Pérez Nieto (Complutense University of Madrid) (online)

Sara M. Duque García (University of the State of Morelos) (online)

5) **Working in and Through Archives (C103).**

Chair: Krzysztof Wozniowski

Maria Ruban (Manchester Metropolitan University), „Let's make history” (in-person)

Marie Sophie Beckmann (Carl von Ossietzky University Oldenburg), „Forgetting the Cinema of Transgression? On the (im)possibilities of archiving a scene's history” (in-person)

Bruno Lessard (Toronto Metropolitan University), „Rithy Panh and the Missing Archives of the Cambodian Genocide” (in-person)

Enis Dinc (Humboldt Research Fellow at the Film University Babelsberg; Konrad Wolf Universität Berlin), “Reconstructing Muhsin Ertuğrul’s Cinema through German Archives” (in-person)

10:30 – 10:45 Coffee break

10:45 – 12:15 Panel (Saturday)

1) Panel submission: **Fictitious Archives of Bordering (C105)**

Chair: Krzysztof Wozniowski

Ilona Hongisto (Norwegian University of Science and Technology), “Concrete utopia: The political potential of documentary fabulation” (in-person)

Sudeep Dasgupta (University of Amsterdam), “Archival fictions and Border Incursions in Yael Bartana’s ... *And Europe will be stunned* (2011)” (in-person)

Nadica Denić (University of Amsterdam), “Aesthetics of Opacity in Auto-ethnographies of Borders” (in-person)

2) Voices of Resistance (C110)

Chair: Monika Tomaszewska

Paul DJ Moody (filmmaker and teacher of film practice), „Act of Resistance: Documenting Actions and Artefacts of Britains New Left and Anarchist Activist 1956-1974” (in-person)

Teet Teinema and Teisi Ligi (Tallinn University), „The Minority Language of Poetics in the Baltic New Wave Documentary” (in-person)

Karol Szymański (University of Gdańsk), “A documentary director becomes a spy - how political trial(s) destroyed Jadwiga Plucińska's career in communist Poland” (in-person)

Hongwei Bao (University of Nottingham), “In Queer Memory: Mediation of Queer History in Chinese Digital Documentaries” (in-person)

3) Panel submission: **Resistant Microhistories: crowd-sourced mediamaking practices and political conflict in Chile, Syria and Iraq (C104)**

Chair: Efrén Cuevas

Vladimir Rosas-Salazar (University of Warwick), “Home videos as ego-documents: a history from below in Pinochet’s Chile” (in-person)

Pablo Álvarez (independent researcher), “‘Uncle, look!': Discursive agency and ordinary life in domestic ethnographies of the 2003 postinvasion of Iraq” (in-person)

Dima Saber (Birmingham Centre for Media and Cultural Research), “‘We archive so *something* survives’: Towards an understanding of the mnemonic potential of crowd-sourced content produced in times of war”

4) Panel submission: **Images from the Past/Present/to Envision the Future. Emerging forms of Doing Documentary as Co-Creative Coping-strategies in Times of Crisis (C103)**

Chair: Thomas Weber

Anna Wiehl (University of Bayreuth), “Entangled Ecologies. Interactive Documentary between Living Archive, Responsible Witnessing and Relational Co-Creation” (recorded presentation)

Jasmin Kermanchi (University of Hamburg), “Producing global memory through collective narratives on the web. Collaborative documentaries as living digital archives” (online)

Florian Thalhoffer (Lucerne University of Applied Sciences and Arts/University of the West of England), “How to look at things now: from different perspectives, simultaneously” (online)

5) Conversation: **The Burden of (Visible) Proof (C111)**

Chair: Dominic Leppa

Ben Evans James (transmediale festival, Berlin) Curator (online)

Rebecca Smith (Liverpool John Moores University) “Paper: *Boundaries of Infrastructures and Systems of Reality*” (online)

Maud Craigie (artist and researcher) “Film: *Indications of Guilt, pt.1* (2021)” (online)

12:15 – 13:15 Lunch break

13:15 – 14:45 Plenary (S205) – Małgorzata Radkiewicz “**Performing women's history in film projects of Anna Baumgart**”

Chair: Agnieszka Piotrowska

14:50 – 16:20 Panel (Saturday)

- 1) Panel submission: “**Engaged**” **Cinema in the Arab World and Relationships with the Real (C111)**

Chair: Enis Dinc

Nadia Yaqub (University of North Carolina at Chapel Hill), “Constructing Authenticity: Documentary Realism in Early Debates about Arab Cinema” (in-person)

Dale Hudson (New York University Abu Dhabi), “Documentary as salvaging and caretaking on the Arabian Peninsula” (in-person)

Alia Yunis (New York University Abu Dhabi), “Palestine is not a Checkpoint: Crossing between Tragedy, Memory and Triumph” (in-person)

Viola Shafik (filmmaker, film curator and scholar/American University in Cairo (AUC) and Zürich University) - RESPONDENT (in-person)

- 2) **Labour (C104)**

Chair: Joshua Malitsky

Ole Johnny Fossas (Stockholm University), “Co-authoring Erasure of the Autonomy of Blue-Collar Work: The Process Films of the Swedish Council for Personnel Administration” (in-person)

Micheline Phlix (Hasselt University), “Migration history in the picture: A historic photo-analysis of the daily life of migrant miners in Eisden, Belgium after World War II” (in-person)

Indranil Bhattacharya (researcher and media consultant), “Gratuity and gratitude: examining discourses of unpaid and underpaid work in Indian documentary films” (online)

Cole Nelson (Indiana University), “Black Valor: Discourses of the Vanguard and Value in Finally Got the News” (in-person)

3) Panel submission: **Marginalia: Contesting Colonial Archives and the Limits of Evidence (C110)**

Chair: Ewa Mazierska

Ramon Resendiz (New York University), "Documentary Discontents: Archival Visualizations, Mythology, and Seeing and Imagining History" (online)

Anna Stielau (New York University), "The Trouble with Originals: Indigeneity, Appropriation, and the Art of South African Settler Colonialism"

Salwa Hoque (New York University), "Alternate Evidentiary Processes in Non-State Courts: Making the "Inadmissible" Admissible"

4) **Health and Wellbeing (C103)**

Chair: Lorena Cervera

Emma Ben Ayoun (University of Southern California), "Time beyond time: disability, documentary, history" (in-person)

Heather Cassano (University of Connecticut), "The Cemetery as Character: reframing the history of institutionalization in the United States through a study of mental institution gravesites" (online)

Jacob Goldman (University of Southern California), "Fernand Deligny and the Voices that Kept Silence" (in-person)

Marta Andreu (University of the Arts of London), "Solastalgia. A new word for contemporary documentary imagery" (in-person)

5) **Media in Action (C105)**

Chair: Renata Šukaitytė-Coenen

Sasha Crawford-Holland (University of Chicago), „Oppressive Heat: the Politics of Averaging in Journalism and Meteorology" (in person)

Ipsita Sahu (Jawaharlal Nehru University), „Intermedial Reflections on Indian Television Documentary of 1970s"

Daniel Rudin (University of California, Merced), "In the Service of the Filipino: The People Power Narrative as National Commodity" (online)

Maria Fernanda Mino Puga (University of St Andrews), "Memory, policy, and ideology in Contemporary Ecuadorian documentary" (online)

16:30 – 19.00 (S207) Screening: "Hail Satan" (dir. Penny Lane); Penny Lane (online) introduced by Agnieszka Piotrowska followed by a discussion

19:15 Coaches to final reception

Sunday (14.08)

10:00 – 11:30 Screening: “Three minutes: a Lengthening” (S207)

Chair: Mirosław Przyłipiak

12:00 Cruise to Westerplatte