

VISIBLE EVIDENCE XXII

SPONSORS





VISIBLE EVIDENCE XXII

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VISIBLE EVIDENCE XXII

The organizing committee would like to extend a very warm welcome to all conference delegates. For those who attended the last Visible Evidence Conference in Delhi in December 2014, you'll know that the bar of splendid conference organizing, original panels and events had been set very high—not to mention the unforgettable delights of Indian cuisine.

Every year Visible Evidence grows in international reach and we are delighted to be able to welcome new colleagues and to report that we have delegates from 25 countries and six continents represented at the conference.

Ever since that irascible Scot, John Grierson, was seconded to lead The National Film Board of Canada's propaganda effort in 1939, Canada's film and media culture has been deeply influenced by documentary - and equally influenced by the desire to wrest documentary from the heavy weight of the Griersonian tradition! The documentary canon - whether or not it exists - is dotted with names of Film Board directors (Michel Brault, Claude Jutra, Colin Low, Wolf Koenig, Roman Kroiter) and terms such as Unit B, Candid Eye, Studio D and Challenge for Change. Today the award winning and internationally acclaimed interactive documentary series, *Highrise*, continues the legacy of Challenge for Change, updated and renovated for the digital era and we are thrilled to be able to host the final chapter of the series, *The Universe Within*, with director Kat Cizek and Commissioning Story Editor Heather Friese.

The National Film Board also provided a home for many of Canada's Indigenous filmmakers, including the legendary Abenaki filmmaker Alanis Obamsawin. We begin our conference with a tribute to her incalculable achievement and with a panel including Mohawk director Tracey Deer and Inuit director Alethea Arnaquq-Baril, moderated by Jason Ryle, Executive Director of the imagineNATIVE Film + Media Arts Festival.

The work of the NFB, however, represents only half the story of documentary in Canada. A thriving and incredibly prolific independent sector with documentary luminaries like Alan King, Peter Mettler, Peter Wintonick, Nettie Wild, Mark Achbar, Brett Gaylor, Yung Chang, Sarah Polley, John Greyson, Lixin Fan, Sophie Deraspe and Jennifer Baichwall, among many, many others have contributed extraordinary, socially impassioned and cutting edge documentaries to the world. We are pleased to present some of their works in our screening program.

We are also pleased to present Toronto, one of the most diverse cities on Earth with half its population born outside of Canada. The world moves through here, and in that spirit of worldliness we are delighted to be able to showcase the extraordinary work of Rithy Panh in several panels and in a public screening at the beautiful TIFF Bell Lightbox. We are deeply honoured that Rithy will be able to join our conference in person.

John Akmofrah, whose recent exhibition the “Unfinished Conversation” at the Power Plant Gallery last fall blew our minds, will also be joining us fresh from the Venice Biennale. We are delighted to welcome him back to Toronto.

Toronto has a rich documentary culture, is home to DOC, a lively organization of documentary filmmakers, and to Hot Docs, the second largest international documentary festival in the world. Torontonians love documentary. We even have our own theatre: the Hot Docs Theatre, where we have the very good fortune of presenting the opening night events

For all its virtues, though, we are reminded that this huge and diverse megalopolis is built on traditional territory that was once host to three distinct peoples: the Huron, the Haudenosaunee and the Mississauga. There is a cliché that is often circulated that “Tkaronto” is an Iroquois word for ‘meeting place.’ That would fit well into any conference welcome – if it were not the invention of a 19th century English historian, Henry Scadding, who as one recent report would have it, “lacked an adequate understanding of Iroquoian languages.” ‘Tkaronto’ actually means “a place where trees are in the water.”

So in this place, where trees once stood in the lake, we have loosely organized VE 22 around five conference themes: Documenting the North, Expanded Documentary, Art and Documentary, Counter-Surveillance and Citizen Journalism, Archival Activism, and Genocide/ Trauma/ Memory Projects. We had a very large number of submissions and the programming committee had a daunting task of selecting papers and presentations from a surfeit of wealth and organizing these into coherent thematic panels. We remain astonished by the inventiveness, intellectual depth, passion and the sheer diversity of work going on in our field. Tall trees, indeed.

Finally, as we must in all conferences, a bit of bragging, a bit of orientation and a bit of giving credit where credit is due.

Some of the innovations we have inaugurated at VE22 include the live-streaming of our plenaries and keynotes. In keeping with the theme of Expanded Documentary, we will also be offering delegates an opportunity to explore the future of documentary with on site presentations of Oculus Rift projects by Canadian directors Thomas Walner, Félix Lajeunesse & Paul Raphaël and with a 3D film presentation by Ali Kazimi. A mediatheque at each site will allow participants to view films that are not part of the public screenings.

Toronto is a very large place (630 square kilometres!) and it often seems that we work in separate orbits, so it was a great delight to be able to organize the conference through a collaboration between three institutions: The Department of Cinema and Media Arts, York University; the Cinema Studies Institute University of Toronto and the School of Image Arts, Ryerson University. All of these institutions have documentary as a core part of their curriculum and all are endowed with scholars and filmmakers who contribute richly to documentary culture.

VE 22 would not be possible without the hard work and input of many students, interns, and our administrative staff. We particularly want to thank our administrative assistant Aimée Mitchell for her grace under fire and superb organizing skills (we admit, sometimes it was like herding cats!). Thanks also to Chloe Johnson for her insights and troubleshooting and to Maryanne McCormick for her financial wizardry

Thanks to our many sponsors including: The Social Science and Humanities Research Council; Bloor Hot Docs; TIFF Bell Lightbox; Jason Ryle, ImagineNATIVE; The National Film Board of Canada; the Toronto Arts Council; the Consulate General of France in Toronto; the Goethe-Institut; the Asian Institute at the University of Toronto with the Dr. David Chu Program in Asia Pacific Studies and the Centre for Southeast Asian Studies; the Munk School of Global Affairs; Innis College; Department of Germanic Languages & Literatures, History and the Centre for Comparative Literature, University of Toronto; The Norman Jewison Series, Department of Cinema and Media Arts, York University; the Dean’s Office, Faculty of Liberal Arts & Professional Studies, York University; the Dean’s office, Faculty of Communication and Design, Ryerson University; Mary Ng, Director of the Office of the President, Ryerson University.

We hope the next three days will be as extraordinary for you as they will be for us! Bonne Conférence! Have a great conference!

Brenda Longfellow, **Chair, Organizing Committee**
Seth Feldman, **Programming Committee Chair**

VE 22 Organizing Committee

University of Toronto

Kass Banning
Angelica Fenner

Ryerson University

Alexandra Anderson
Gerda Cammaer
Blake Fitzpatrick

York University

Barbara Evans
Seth Feldman
Barbara Evans
Brenda Longfellow
Gail Vanstone

CONFERENCE DIRECTIONS

Screenings

The Bloor Hot Docs Cinema

506 Bloor St. West
(Bathurst subway stop, walk west along Bloor)

TIFF Bell Lightbox

350 King Street
A ten minute walk from Hart House south to King and west to John

University of Toronto

Nearest Subway Station: St. George Subway
Walk South to Campus

Innis Town Hall

2 Sussex Street

iSchool

140 St George St
(just south of Robarts Library)

Media Commons Theatre 3rd Floor, Robarts Library

130 St. George St
(just south of Innis College)

Munk School

1 Devonshire Place

Hart House

7 Hart House Circle
(centre of the campus – ask anyone)

York University

Nearest Subway: Downsview

Directions to York University

York University is Located at 4700 Keele Street (north of Finch Avenue)
Downsview Subway Station + bus 196A or 196B

Accolade East

120 Accolade East Building, York Commons
Accolade East is the large building directly across the quad from the bus stop.

Atkinson Building

96 The Pond Road

Ryerson

Nearest Subway Station: Dundas
Walk East to Campus

School of Image Arts

122 Bond Street
(Located at the corner of Bond and Gould St.)

George Vari Engineering and Computing Centre

245 Church St.
(Located at the corner of Church and Gould St.)

DAY 1

University of Toronto
Wednesday, August 19

Locations:

IC = Innis College
(2 Sussex Ave)

IS = iSchool
(140 St George St.)

MS = Munk School
(1 Devonshire Place)

Media Commons Theatre = 3rd Floor, Robarts Library
Media Commons Screening Room 1 = 3rd Floor, Robarts Library
(130 St. George St.)

Noon - 5:00pm

Registration

Lobby, Innis College
University of Toronto
2 Sussex Avenue
(corner of Sussex and St. George)
St. George Subway Station

Move-On – New Media Art from Australia, Canada and Europe

A Program Curated by the Goethe-Institut
Media Commons Theatre, Robarts Library | p.43

5:00 - 8:00pm

Visible Evidence Opening Screening and Reception

Hot Docs Cinema, 506 Bloor St. West (Bathurst Subway) | p.43

CONFERENCE WIFI INFORMATION



University of Toronto

Network Name: U of T

Login: visev22

Password: visev22

York University

Visit: <https://passport.york.yorku.ca/ppylogin/ppylogin>
Enter the Username and Password emailed to you.

Ryerson University

Connect to the RYERSON wireless signal.

When prompted for a key enter "EGGY1" (all CAPS)

Open a browser and you will be redirected to a login page, use the following credentials to login:

Username: visablevidence

Password: RYvisev22 (case sensitive)



twitter.com/VE_XXII



facebook.com/VisibleEvidenceXXII

DAY 2

Thursday, August 20 | University of Toronto

Locations:

IC = Innis College
(2 Sussex Ave)

IS = iSchool
(140 St George St.)

MS = Munk School
(1 Devonshire Place)

Media Commons Theatre = 3rd Floor, Robarts Library
Media Commons Screening Room 1 = 3rd Floor, Robarts Library
(130 St. George St.)

8:30 - 9:15am **Registration**
Lobby, Innis College

9:15 - 10:45am **Panel 1A | Documentary NOW: Reassessments and Revisions**
Innis Town Hall | p.17

Panel 1B | Documentary Impacts
IS 507 | p.17

Panel 1C | Interactivity and the Online Ethics of Self-Other Relations
IC 312 | p.17

Panel 1D | The Ephemeral, The Iconic, and The Fake: Reimagining The Archive
Media Commons Theatre
p.18

Panel 1E | Activist Documentaries and Counter Journalism
IS 538 | p. 18

Screening
The Amina Profile
(Sophie Deraspe, 2014), 85 min.
IC 222 | p.47

11:00 - 12:30pm **Panel 2A | Spain 1930/1970: Political Documentary and Film Education on the Brink of Social Rupture**
MS 208 | p.18

Panel 2B | Indigenous Women and Film: Contesting Traditions and Talking Back
IC 312 | p.19

Panel 2C | Audio Testimonials and the Absent Image
IS 507 | p.19

Panel 2D | Newsfilm Studies and the Archive (workshop)
Innis Town Hall
p.19

Panel 2E | The Making of History / The Making of A People
MS 108 | p.20

Panel 2F | Documentary as Art
Media Commons Theatre
p.20

Panel 2G | Representing Vulnerability: The Politics of Sexuality and Trauma
IS 538 | p.20

Screening
Under the Umbrella (Shannon Walsh, 2014)
Stranger in Paradise (Vicky Do, 2014)
Caged City (The test#1 Collective, 2014)
Chair: Eli Horwatt
IC 222 | p. 47

Screening
Oculus Rift Documentaries
Media Commons Screening Room 1 | p.47

12:30 - 1:30pm **SPECIAL SCREENING**
Polar Life (Graeme Ferguson, 1967)
Innis Town Hall | p. 43

12:30 - 1:45pm **LUNCH**
INNIS COLLEGE RESIDENCE
(across the street from Innis College)

1:45 - 3:15pm **Panel 3A | Documentary Film in the Great War**
MS 108 | p.21

Panel 3B | Modes of Exploration
Innis Town Hall | p.21

Panel 3C | Interactive Documentary's Immersive Potential
IS 507 | p.21

Panel 3D | Ethically Suspect? A Discussion On Contemporary Documentary Ethics (workshop)
MS 208 | p.22

Panel 3E | Documenting Surveillance
Media Commons Theatre
p.22

Panel 3F | Working With Farocki
IS 538 | p.22

Panel 3G | Gender, Bodies and Space
IC 312 | p.22

Screening
A mots couverts, 88 minutes.
(Violaine Baraduc and Alexander Westphal, 2014)
Les Films de l'embellie
IC 222 | p.47

3:30 - 5:30pm **Panel 4A | Documentary Theory Redux**
Innis Town Hall
p.23

Panel 4B | Arctic Documentaries and the Global Indigenous North
MS 108 | p.23

Panel 4C | Knowledge Dissemination in Online Frameworks
MS 208 | p.23

Panel 4D | Archives: Personal, Public and Political
Media Commons Theatre | p.24

Panel 4E | Documentary Reassessing French Documentary in the 1950s
IS 507 | p.24

Panel 4F | Present-Time: Against Storytelling in Expanded Documentary Forms
IS 538 | p.24

Panel 4G | Sex Work / Documentary Work
IC 312 | p.24

Screening
Spectres
(Sven Augustijnen, 2011)
IC 222 | p.47

5:30 - 8:00pm **Hart House Garden Reception**
Hart House, University of Toronto | p.44

8:30 - 10:30pm **The Missing Picture (2013) presented by Rithy Panh. Introduced by Professor Deirdre Boyle.**
TIFF Bell Lightbox | p.44

DAY 3

Friday, August 21 | York University

Locations:

ACE = Accolade East
(120 Accolade East Building, York Commons)

ATK = Atkinson
(96 The Pond Road)

9:15 - 10:45am **Panel 5A | Ice on the Lens: Amateurs** ACE 002 | p.25

Panel 5B | The Films of Rithy Panh ACE 003 | p.25

Panel 5C | Software Design in Interactive Documentary I ACE 011 | p.25

Panel 5D | Disturbing Evidence: Interrogating the Audiovisual Archive as Legal and Historical Proof ACE 005 | p.26

Panel 5E | Documentary Participation – Historical Contexts And Political Potentials ACE 007 | p.26

Panel 5F | E-waste: Origin and Aftermath ACE 009 p.26

Screening: imagineNative Kanata: The Visible Evidence ACE 004 | p.48

11:00 -12:30pm **Panel 6A | Visions of Colonization** ACE 002 | p.27

Panel 6B | Expanding Queer Documentary ACE 003 | p.27

Panel 6C | Software Design in Interactive Documentary II ACE 011 | p.27

Panel 6D | Fabulation and Feeling: Reanimating Archives of War and Conflict ACE 005 | p. 28

Panel 6E | Recent Chinese Documentary: Alternative Practice ACE 007 | p.28

Panel 6F | Eco-politics and Eco-poetics in Documentary ACE 009 | p.28

Screening: imagineNative Film Program #2 ACE 004 | p.48

Screening
Oculus Rift Documentaries
ACE 006 | p.48

11:00 - 12:00pm **Special Presentation**
Rithy Pahn and Deirdre Boyle in Conversation
Ivan Fecan Theatre, Main Floor, ACE | p.44

12:30 -1:45pm **LUNCH**
Executive Learning Centre Executive Dining Room + Courtyard
Schulich School of Business
111 Ian MacDonald Blvd
(Across the street from ACE – to the east)

1:45 - 3:15pm **Panel 7A | Ice on the Lens: Women** ACE 002 | p.29

Panel 7B | Documenting Queer Lives and Losses: Affective Archives and Traumatic Tales ACE 003 | p.29

Panel 7C | Breaking New Ground: the (Re-)Emergence of Micro-Documentaries ACE 011 | p.29

Panel 7D | Records of Trauma and Loss ACE 005 | p.30

Panel 7E | Truth or Dare: fluid boundaries in art and documentary (workshop) ACE 007 | p.30

Real Presence: Fair Play 3D Installation by Ali Kazimi
Stereoscopic 3D Lab @ York, 102B Atkinson
p.48

Screening
Aged (Phil Hoffman, 2014) 45 min.

Screening
Slaughterhouse (Phil Hoffman, 2014) 15 min.
ACE 004 | p.48

3:30 - 5:30pm **Panel 8A | Activism and Interactivity in Indian Documentary** ACE 002 | p.31

Panel 8B | Trigger Warnings and Disturbing Content in the Documentary Classroom (workshop) ACE 003 | p.31

Panel 8C | Parallel Discoveries: Co-Creation Modeling For Socially Engaged Digital Documentaries ACE 011 | p.31

Panel 8D | Training Film: Documentary and/as Social Experiment ACE 005 | p.32

Panel 8E | Affect, Exoneration, Archives and Horror ACE 007 | p.32

Panel 8F | Site on Screen: Emerging Technology and Site-Specific Documentary Practice (workshop) ACE 009 | p.32

Screening
'Interrobanging': Aesthetic Interventions in a Post-Visual Landscape
ACE 004 | p.48

Screening
Mobilementaries
ACE 010 | p.48

5:45 - 7:15pm **Universe Within**
Final installment of The Highrise Project, with Director Katerina Cizek and Senior Story Editor Heather Frieze, The National Film Board of Canada
Ivan Fecan Theatre
Main Floor, Accolade East | p.44

7:15 - 8:15pm **Reception**
CIBC Lobby, Mainfloor, ACE | p.44

DAY 4

Saturday, August 22 | Ryerson University

Locations:

IMA = School of Image Arts
122 Bond Street, Toronto, M5B 1X8
(Located at the corner of Bond and
Gould
Nearest Subway Station: Dundas)

ENG = George Vari Engineering and
Computing Centre
(245 Church St., @ Church and Gould)

9:15 - 10:45am	Panel 9A Latin America: Indigenous Peoples IMA B9 p.34	Panel 9B Into the Mic: Considering the Recorded Voice IMA 307 p.34	Panel 9C The Politically Engaged Web Documentary (workshop) IMA B6 p.34		Panel 9D Patriot Acts IMA 334 p.35	Panel 9E Performance and Re-enactment IMA B22 p.35	Screening: <i>Feminist Sami Documentary</i> IMA 304 p.49
11:00 - 12:30pm	Panel 10A Latin America: Political Landscapes, Then and Now IMA B9 p.36	Panel 10B Parsing the Field IMA 307 p.36	Panel 10C Musings on Observational Documentary IMA B6 p.36	Panel 10D Old Images, New Contexts IMA 334 p.37	Panel 10E Anti-Capitalist Docs IMA 313 p.37	Panel 10F Materiality, Memory, Catastrophe IMA B22 p.37	Screening <i>Occulus Rift Documentaries</i> IMA 120 p.49 Screening: <i>Bamako – Suspended Time</i> , 30 min (Sylvain l'Espérance, 2014) <i>The Stone, 8:04 min</i> (Marek Wasilewski (PL), 2015) <i>Google 03 – So Rude, So Poor, So Hot</i> , 5:08 min (Borja Alonso (ES), 2014) <i>The Visible and the Invisible</i> , 20 min (Oliver Ressler (AT), 2014) IMA 304 p.49
12:30 - 1:45pm	LUNCH School of Image Arts (IMA) Commons Main Floor						
1:45 - 3:15pm	Panel 11A Bitter Lake, Nine Muses, Mille Soleils IMA B9 p.38	Panel 11B Landscape and Revolution IMA 307 p.38	Panel 11C Made in America: History and Conflict in the 1960s IMA B6 p.38	Panel 11D Uses of the Personal Archive IMA 334 p.39	Panel 11E Documenting Life and Death in Mexico IMA 313 p.39	Panel 11F “On Documentary Sounds and Images in the Gallery”: Spatial Politics and Aesthetic Representation (workshop) IMA B22 p.39	Screening <i>Polar Life</i> (Graeme Ferguson, 1967) Talk and Screening IMA 304 p.49
3:30 - 5:30pm	Panel 12A Sonic Breakdown: Documenting the Voices of National Fracture After 1960 IMA B9 p.40	Panel 12B Tangible Wreckage: Memory, Resistance and Reclamation: Four Filmmakers IMA 307 p.40	Panel 12C Reconsidering The Aesthetics of Interactive Documentary (workshop) IMA B6 p.40	Panel 12D Genocide/ Holocaust IMA 334 p.41	Panel 12E Bearing Witness: Activism in Chinese Independent Documentary IMA 313 p.41	Panel 12F Expanded Exhibition Spaces: Documentary and Architecture IMA B22 p.41	Screening <i>Sume: The Sound of a Revolution Sume - lydenaf en revolution</i> Inuk SilisHøegh, 76 min (Greenland / Denmark/ Norway, 2014) IMA 304 p.49
5:45 - 7:15pm	Keynote John Akomfrah <i>“In the Shadows Of The Real”</i> Engineering Building (ENG) 103 , Ryerson University p.45				7:15 - 9:00pm Reception School of Image Arts (IMA) Commons Ryerson University p.45		

PANELS

DAY 2

Thursday, August 20 | University of Toronto

9:15 - 10:45am

PANEL 1A | Documentary NOW: Reassessments and Revisions

Innis Town Hall

"Documentary and the Dreamwork of Social Activism"

Jane Gaines, Columbia University, USA

"Indexicality and Evidence: Documentary Praxis in an Age of Denial"

B. Ruby Rich, UC Santa Cruz, USA

"Documentary Eats the Chocolate"

Brian Winston, University of Lincoln,
UK

Chair:

Kass Banning, University of Toronto,
Canada

PANEL 1B | Documentary Impact(s)

IS 507

"Local Scenes on Foreign Screens: Assessing Impact(s) of the New Latin American Cinema"

Christopher Moore, University of
Indiana, USA

"Deep Social Impact": Filling the Social with Nothing"

Christopher Pavsek, Simon Fraser
University, Canada

"Functional and dysfunctional discourses around impact of documentary films"

Patricia Aufderheide, American
University, USA

Chair:

Christopher Moore, University of
Indiana, USA

PANEL 1C | Interactivity and the Online Ethics of Self-Other Relations

IC 312

"Not Quite There: Multiplicity, Facelessness, and Ethics in Online Media."

Vinicius Navarro, Emerson College,
USA

"Drone Visions: Precarious Life, Precarious Aesthetic."

Oyvind Vagnes, University of
Copenhagen, Denmark

"Subjectivity Expanded: Wearable Cameras and the Future of Documentary."

Neta Alexander, New York University,
USA

Chair:

Janine Marchessault, York University,
Canada

DAY 2

Thursday, August 20 | University of Toronto

9:15 - 10:45am

PANEL 1D | The Ephemeral, The Iconic And The Fake: Reimagining The Archive

Media Commons Theatre

“Unraveling Family Fictions”

Lizzie Thynne, Sussex University, UK

“Beyond the Self in the ‘Self-ish’ Archive of Moonrabbit”

Kate Liston, University of Northumbria, UK

Chair:

Lizzie Thynne, Sussex University, UK

PANEL 1E | Activist Documentaries and Counter Journalism

IS 538

“When Citizen Journalism Meets the Festival Film: Multi-Author Activist Documentaries.”

Chris Cagle, Temple University, USA

“Pictures at a Revolution: Babylon ‘13’s Witnessing and Co-Creation of a New Political Imaginary for Ukraine.”

Jason Buel, North Carolina State University, USA

“Streaming Counterpublics: Occupy, Livestreaming, and Alternative Public Spheres.”

Jesse Cumming, York University, Canada

Chair:

Liz Miller, Concordia University, Canada

11:00 -12:30pm

PANEL 2A | Spain 1930/1970: Political Documentary and Film Education on the Brink of Social Rupture

MS 208

“Documentary Film as Educational Cinema: The Case for Spain during the 1930’s ”

Beatriz Bartolomé Herrera, Concordia University, Canada

“Stirring the Elements of Nature: 1930’s Militant film Critics in Spain”

Enrique Fibla- Gutierrez, Concordia University, Canada

“Militant Upshots: Marginal Documentary Films in 1960-1970s Spain”

Pablo La Parra Pérez, New York University USA

“Hegemonic Imaginaries of Spanish Fascism during the Civil War”

Ignacio Huerta
University of Michigan, USA

Co-Chairs:

Beatriz Bartolomé Herrera, Concordia University, Canada

Enrique Fibla- Gutierrez, Concordia University, Canada

PANEL 2B | Indigenous Women and Film: Contesting Traditions and Talking Back

IC 312

“Documentary Filmmaker, Singer, Artist, Educator, Activist: 48 years and Counting”

Alanis Obomsawin (Abenaki) NFB, Montreal, Canada

“Writer, Director, Producer: idealistic bulldozer likes to rock the boat”

Tracey Deer (Mohawk) Kahn-awake, Quebec, Canada

“Putting Our Voices on the World Stage”

Alethea Arnaquq-Baril (Inuit) Unikkaar Studios, Iqaluit, NWT, Canada

“Decoding Documentary Approaches: Three Generations of Indigenous Women’s Filmmaking in Canada”

Gail Vanstone, York University, Canada

Chair:

Barbara Evans, York University, Canada

PANEL 2C | Audio Testimonials and the Absent Image

IS 507

“Invisible Evidence: Serial and the New Unknowabilities of Documentary”

Rebecca Ora, University of California/ Santa Cruz, USA

“The Online Interactive Animated Documentary And The Ambiantalization Of The Image”

Cristina Formenti, Università degli Studi di Milano, Italy

“Bear 71, Popular Music, and the Problem of Immersion”

Michael Baker, Sheridan College, Canada

Chair:

Mark Lipton, University of Guelph, Canada

PANEL 2D | Newfilm Studies and the Archive (workshop)

Innis Town Hall

“Exposing Media Collections in the Digital Age”

Karen Cariani WGBH (Boston), USA

“Stock”

Mark Cooper University of South Carolina, USA

“All the News That’s Fit to Screen”

Ross Melnick, University of California/ Santa Barbara, USA

“US Television Newfilm in the Archive and Online”

Mark Williams, Dartmouth College, USA

Chair:

Mark Williams, Dartmouth College, USA



DAY 2

Thursday, August 20 | University of Toronto

11:00 -12:30pm

**PANEL 2E | The Making of History /
The Making of A People**
MS 108

“Remembering Iran’s 2009 Through
Ali Samadi Ahadi’s *The Green Wave*
Bebe Nodjomi, Columbia University,
USA

“Documentary, Observationalism,
and the Making of a People in Sergei
Loznitsa’s *Maidan (2014)*”
Jose Miguel Palacios, New York
University, USA

Chair:
Gene Allan, Ryerson University, Canada

PANEL 2F | Documentary as Art
Media Commons Theatre

“The Elastic Documentary”
Cornelia Lund, University of Hamburg,
Germany

“The Archive and Its Void”
Eva Knopf, Freie Universität Berlin,
Germany

“Media Modalization of the
Documentary”
Thomas Weber, University of
Hamburg, Germany

Chair:
Cornelia Lund, University of Hamburg,
Germany

**PANEL 2G | Representing Vulnerability:
The Politics of Sexuality and Trauma**
IS 538

“Politics And Emotions In Swedish
1970s LGBT Documentaries”
Ingrid Ryberg, University of
Gothenburg, Sweden

“Affective Historiography: Revisiting
Injury, Rewriting Nation’s History”
Anu Koivunen Stockholm University,
Sweden

“Treacherous Proximity: Trigger
Warnings, ‘Authenticity’ and Feminist
Film Theory”
Katariina Kyrölä, University of Turku,
Finland

Respondent:
Laura Horak, Carleton University,
Canada

Chair:
Ingrid Ryberg University of
Gothenburg, Sweden



1:45 - 3:15pm

**PANEL 3A | Documentary Film
in the Great War**
MS 108

“Brussels Restaurants: A WW1
Documentary Film by Hyppolyte De
Kempeneer”
Gerda Cammaer, Ryerson University,
Canada

“Towards a Final Image of the World:
Aerial Evidence of the First World
War”
Genne Speers, York University, Canada

Chair:
Seth Feldman, York University,
Canada

PANEL 3B | Modes of Exploration
Innis Town Hall

“Stalking the Nautilus: Thor Iversen
and Arctic Expedition Film on the
Geographical and Documentary
Fringe in the 1930s”
Bjorn Sorensen, The Norwegian
University of Science
and Technology, Norway

“Model Environments and
Reality-in-Itself: Reflexive
Ethnography and the Films of
Ben Rivers and Ben Russell”
Dara Waldron, Limerick Institute of
Technology, Ireland

Chair:
James Cahill, University of Toronto,
Canada

**PANEL 3C | Interactive Documentary’s
Immersive Potential**
IS 507

“Experiencing The Interactive
Documentary”
Karelle Arsenault, Université du
Québec à Montréal, Canada

“From Fishermen to Architects: How
is new immersive technology shaping
the 21st-Century Documentary?”
Thomas Kirby, York St John University,
UK

“Indian Independent Documentary
Films and Interactivity in the Digital
Age”
Sonali Sharma, Jamia Millia Islamia
University, India

Chair:
Tess Takahashi, Camera Obscura/
Independent Scholar, Canada



DAY 2

Thursday, August 20

1:45 - 3:15pm

PANEL 3D | Ethically Suspect? A Discussion On Contemporary Documentary Ethics (workshop)

MS 208

Shannon Walsh, City University of Hong Kong

Ezra Winton, NSCAD University, Canada

Chair:

Min Sook Lee, Filmmaker, Canada

PANEL 3E | Documenting Surveillance

Media Commons Theatre

"Citizenfour – Epistephilia"

Carolyn Strachan, Red Dirt Films USA

"The Anti-Representational Turn: Citizenfour and the aesthetics of failure in political documentary"

Samuael Topiary, University of California/Santa Cruz, USA

"The Camera and the Checkpoint"

Anat Y. Zanger, Tel Aviv University, Israel

Chair:

Manfred Becker, Ryerson University, Canada

PANEL 3F | Working With Farocki

IS 538

"Farocki's Hands: On the Problem of Performance in Non-Fiction Film"

Cathy Lee Crane, Ithaca College, USA

"Practice: Farocki's *Die Bewerbung* and the Problem of Work"

Paige Sarlin, SUNY/Buffalo, USA

"Build your own Farocki. Curating the 60th Flaherty Seminar"

Caspar Stracke Finnish Academy of Fine Arts, Finland
Gabriela Monroy, video.dumbo, Mexico

Chair:

Paige Sarlin, SUNY/Buffalo, USA

PANEL 3G | Gender, Bodies and Space

IC 312

"Woman, Decriminalization And Body: Abortion In The Recent Production of Brazilian Documentaries"

Gabriela Santos Alves, Federal University of Espírito Santo, Brazil

"A Change in Image: Yemeni Women, Public Spaces and Their Photos"

Laura Turnbull, York University, Canada

"Abortion Still: Documentary Show and Tell"

Shilyh Warren, University of Texas/ Dallas, USA

Chair:

Laura Turnbull, York University, Canada

3:30 - 5:30pm

PANEL 4A | Documentary Theory Redux

Innis Town Hall

"Ward One: Histories and Memories Handheld"

Heidi Rae Cooley, University of South Carolina, USA

"Documentary Protagonists as Things: Materialisms, Realisms and – Authenticity?"

Silke Panse, University for the Creative Arts, UK

"Scarred Voices and Speaking Bodies: Memory Work and Documentary Re-Enactment"

Malin Wahlberg, Stockholm University, Sweden

"Can Metadata Smell The Fragrance Of Being?"

Laura Marks, Simon Fraser University, Canada

Chair:

Angelica Fenner, University of Toronto, Canada

PANEL 4B | Arctic Documentaries and the Global Indigenous North

MS 108

"Ecology of Sense: Edmund Carpenter's Explorations in the Arctic"

Hart Cohen University of Western Australia

Michael Darroch University of Windsor, Canada

"The Hybrid Sami Documentaries of Paul-Anders Simma"

Scott MacKenzie Queen's University, Canada

"Urban, industrialized, and Experimental: Liselotte Wajstedt and Contemporary Sámi Political Indigenous Filmmaking"

Anna Westerståhl Stenport, University of Illinois at Urbana-Champaign, USA

"The Hybrid Sami Documentaries of Paul-Anders Simma"

Scott MacKenzie Queen's University, Canada

Chair:

Scott MacKenzie Queen's University, Canada

PANEL 4C | Knowledge Dissemination in Online Frameworks

MS 208

"Sensate Journal: Re-Framing Documentary in Multi-Media Publishing"

Lindsey Lodhie, Harvard University, USA

"Indexicality In The Age Of The Sensor, Datastream And Algorithm"

Craig Hight, University of Waikato, New Zealand

"Documenting Intangible Heritage: YouTube and its Heritage Archive"

Sheenagh Pietrobruno, St. Paul University, Canada

Chair:

Nicholas Sammond, University of Toronto, Canada

DAY 2

Thursday, August 20 | University of Toronto

3:15 - 5:15pm

PANEL 4D | Archives Personal, Public and Political

Media Commons Theatre

"Ephemeral Film, Digital Archives, And The Politics Of Recognition"

Martin Johnson, The Catholic University of America, USA

"Reconstituting a Forgotten Documentary Community"

Charles Musser, Yale University, USA

Chair:

Mike Zryd, York University, Canada

PANEL 4E | Documentary Reassessing French Documentary in the 1950s

IS 507

"Documentary Displacement: From *Afrique 50 to Afrique sur Seine and Their Textual Legacies*"

Paul Fileri, New York University, USA

"Rural Modernity and French Agricultural Cinema"

Brian Jacobson, University of Toronto, Canada

"Travelling Light: Mobile Cinematography And The Tracing Of The World In 1950s French Nonfiction Film And Theory"

James Leo Cahill University of Toronto, Canada

Chair:

Charlie Keil, University of Toronto, Canada

PANEL 4F | Present-Time: Against Storytelling in Expanded Documentary Forms

IS 538

"Reenactment: Performance, Documentation, Documentary"

John Muse Haverford College, USA

"Speaking In The Past, Listening In The Present: Temporality In The Work Of Omer Fast"

Irina Leimbacher, Keene State College, USA

"I Document: Contingency, Resistance and The Precarious Present"

Jeffrey Skoller, UC Berkeley, USA

"The Presence of the Direct Address"

Jeanne C. Finley, California College of the Arts, USA

Chair:

Jeffrey Skoller, UC Berkeley, USA

PANEL 4G | Sex Work / Documentary Work

IC 312

"Archive! Stories By Sex Workers In The Media: Lessons On Voices And Visibility"

Maria Nengeh Mensah, UQAM, Canada

"Victim, Alienated Or Accomplice of Violence, What Space For Sex Workers' Self-Determination In The Media And Public Debates?"

Thierry Schaffauser Independent, France



"Whoriantalism: Investigating Representations of Sex Workers by Non-Sex Workers"

Alex Tigchelaar, Brock University, Canada

"Hustlers Confess!: Testimony, Authorship and Empowerment"

Thomas Waugh, Concordia University, Canada

Chair:

Thomas Waugh, Concordia University, Canada

DAY 3

Friday, August 21 | York University

9:15 - 10:45am

PANEL 5A | Ice on the Lens: Amateurs

ACE 002

"After Nanook: Amateur

Ethnography and Travel-Lecture Films of the North"

Liz Czach, University of Alberta, Canada

"The Wayward Kinok of Nunatsiavut: Uncle Jim Andersen"

Mark Turner, Memorial University of Newfoundland, Canada

"Profane Reconnection with Finitude"

Cody Lang, York University, Canada

Chair:

Liz Czach, University of Alberta, Canada

PANEL 5B | The Films of Rithy Panh

ACE 003

"Rithy Panh And *The Missing Picture*: Trauma Discourse And The "Creative Treatment of Actuality."

Debra Pentecost, Vancouver Island University, Canada

"Missing The Bigger Picture: The "Other" Films of Rithy Panh"

Deirdre Boyle, The New School, USA

"Representing Redemption: The Act of Memory and the Act of Killing"

Francesca Soans University of Northern Iowa, USA

Chair:

Deirdre Boyle, The New School, USA

PANEL 5C | Software Design in Interactive Documentary I

ACE 011

"Processes, Modes And Methodologies For The Analysis And Design Of Interactive Documentaries"

Arnau Gifreu-Castells, Universitat de Vic-Universitat Central de Catalunya, Spain

"Bootstrapping The Web Doc: Fifteen Years Of Non-Fiction Filmmaking With The Korsakow System"

Matt Soar, Concordia University, Canada

"A Documentary Designer Manifesto: Propositions for Interactive Documentary Practice Online"

Seth Keen, RMIT University, Australia

Chair:

Matt Soar, Concordia University, Canada

DAY 3

Friday, August 21 | York Univeristy

9:15 - 10:45am

PANEL 5D | Disturbing Evidence: Interrogating the Audiovisual Archive as Legal and Historical Proof
ACE 005

"The Affective vs. Heuristic Role of Video Evidence: The Applicability of Cognitive Dissonance in the Administration of Criminal Justice"

Lucia Ricciardelli, Montana State University, USA

"Audiovisual Uncertainty: Video as Legal Evidence in the Work of Brian L. Frye"

Jaimie Baron, University of Alberta, Canada

"The Materiality of Memory as Documentary Evidence"

Hye Jean Chung, Kyung Hee University, Korea

Chair:

Jaimie Baron, University of Alberta, Canada

PANEL 5E | Documentary Participation – Historical Contexts And Political Potentials
ACE 007

"The Lives of Question Bridge – A Participatory Transmedia Project"

Mandy Rose, University of the West of England, UK

"Towards a Theory and Practice of Documentary in New Media"

Helen de Michiel, University of Oregon/
University of Colorado, USA
Patricia Zimmerman, Ithaca College,
USA

"Participation and Citizenship: Beyond information?"

Kate Nash, University of Leeds, UK

Chair:

Kate Nash, University of Leeds, UK

PANEL 5F | E-waste: Origin and Aftermath
ACE 009

"Made By Hand, Created by Apple: Labor Activism, Nonfiction Branding, and the Creation of Apple Products"

Andrew Myers, University of Southern California, USA

"The X-Ray Sublime: Imaging E-waste"

Carolyn Kane, Brown University, USA

Chair:

Marit Kathryn Corneil, NTNU, Norway



11:00 -12:30pm

PANEL 6A | Visions of Colonization
ACE 002

"Colonization and Cinema: A Comparative Study of 1930s Russian and Japanese Documentary Films about Sakhalin"

Anastasia Fedorova, Hokkaido University, Japan

"Big Nemo's War: Winsor McCay and The Sinking of the Lusitania"

Seth Feldman, York University, Canada

Chair:

Seth Feldman, York University, Canada

PANEL 6B | Expanding Queer Documentary
ACE 003

"Making Difficult Love A Little Less Difficult"

Allison Ross, University of Southern California, USA

"New Millennium Queer Cinema and the Affects of Joy"

Bob Christie, Big Gay Movie, Canada

"Straight Guys for Gay Eyes: The Amateur Aesthetics and Authenticity Claims of Straight-Guy Porn"

Daniel Laurin, University of Toronto, Canada

Chair:

Chase Joynt, University of Toronto/
York University, Canada

PANEL 6C | Software Design in Interactive Documentary II
ACE 011

"Invoking The 'Collaborative' And The 'Interactive' Documentary Forms To (Re)Imagine The City"

Anandana Kapur, AJK MCRC, Jamia, India

"Documentary of (Gezi) Resistance: Interactive, Participatory, Co-creative Documentary Filmmaking"

Ersan Ocak, Bilkent University, Turkey

"Meaningful Witnessing & Possibility Spaces for Documentary Online: An Examination of Case Studies from New Zealand/Aotearoa"

Ben Lenzner, University of Waikato, New Zealand

Chair:

Brian Winston, University of Lincoln, UK

DAY 3

Friday, August 21 | York University

11:00 - 12:30pm

PANEL 6D | Fabulation and Feeling: Reanimating Archives of War and Conflict

ACE 005

"Talking Cars and Stetson Hats: Western Popular Culture as an Archive in Eastern European Documentary"

Ilona Hongisto, University of Turku, Finland

"Slowing the Eye: The Ethics of Drawing in Joe Sacco's Footnotes in Gaza"

Toni Pape, University of Amsterdam, Netherlands

"Tangible Wars: Conflict Photographs and their Material Transformations in Art Practices"

Marta Zarzycka, University of Utrecht, Netherlands

"Shadows, Erasures and Impossible Movements: William Kentridge's Archival Actions"

Alanna Thain, McGill University, Canada

Chair:

Alanna Thain, McGill University, Canada

PANEL 6E | Recent Chinese Documentary: Alternative Practices

ACE 007

"Documentary as Alternative Practice: Situating Contemporary Women Directors in Sinophone Cinema"

Novia Shih-Shan Chen, Simon Fraser University, Canada

"The Aesthetics of Chinese Activist Documentary"

Jinyan Zeng, The University of Hong Kong

"Participatory Video As A Way To Explore And Transmit Unspoken Traumatic Memories of The Great Leap Famine In China"

Shan Tong, City University of Hong Kong

"Performing Self-Discovery Affectively: Complexity and Urgency to Approximate A Traumatic Past"

Tong Wang, Columbia University, USA

Chair:

Bruno Lessard, Ryerson University, Canada

PANEL 6F | Eco-politics and Eco-poetics in Documentary

ACE 009

"The Art and (Eco)politics of Edward Burtynsky"

Christie Milliken, Brock University, Canada

"River Films And The Poetics Of Water"

Paul Ritchard, RMIT University, Australia

"A Grave of Pure White Snow": Framing Nature and Narrating Death in The Summit and The Epic of Everest"

Stephan Boman, University of California, Santa Barbara, USA

Chair:

Monika Gagnon, Concordia University, Canada

1:45 - 3:15pm

PANEL 7A | Ice on the Lens: Women

ACE 002

"Arnait Ikkajurtigiit/Women Helping Each Other"

Marie-Helene Cousineau, Arnait Video Productions, Canada

"Photographing the Canadian Environmental Imaginary: Lorene Equire's Northern Wildlife Photography from 'The Beaver' Magazine, 1937-1942"

Karla McManus, Queen's University, Canada

"Jenny's Dogsled Journey: The Arctic Diaries of Jenny Gilbertson"

Barbara Evans, York University, Canada

Chair:

Gail Vanstone, York University, Canada

PANEL 7B | Documenting Queer Lives and Losses: Affective Archives and Traumatic Tales

ACE 003

"Paragraph 175, Deportation, and Underground Lives: Queer Trauma, Archives, and Memory of the Nazi Persecution of Homosexuals"

Jacob Evoy, University of Western Ontario, Canada

"Moving Images: AIDS, Loss and Queer Time"

Susan Knabe, University of Western Ontario, Canada

"Trauma Re-Enactment as Terror?: The Perils of Documenting the Murder of Transsexual People"

Wendy Pearson, University of Western Ontario, Canada

"Revisiting AIDS and Its Metaphors"

Ryan Conrad, Concordia University, Canada

Chair:

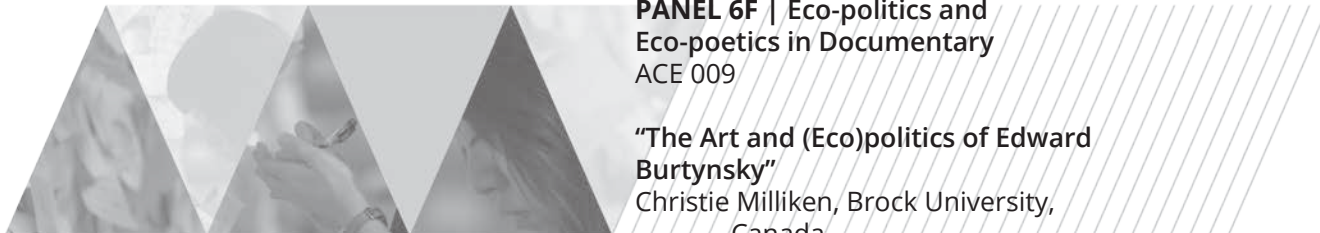
Wendy Pearson, University of Western Ontario, Canada

PANEL 7C | Breaking New Ground: the (Re-)Emergence of Micro-Documentaries

ACE 011

"Storytelling on the Move"

Max Schleser, Massey University, New Zealand



DAY 3

Friday August 21 | York University

1:45 - 3:15pm

"Micro-Documentaries as Micro-Cinema"

Gerda Cammaer, Ryerson University, Canada

"Small Films: Micro-Documentary As Cinematic Potency"

Marit Kathryn Corneil, NTNU, Norway

Chair:

Craig Hight, Waikato University, New Zealand

PANEL 7E | Truth or Dare: fluid boundaries in art and documentary (workshop)

ACE 007

"Ghetto Poetry: Documentary Interventions With Live And Recorded Performance"

Elizabeth Coffman, Loyola University, Chicago, USA
Ted Hardin, Columbia College, Chicago, USA

"Fluid Boundaries and the Democratization of Screening Spaces"

Jill Daniels, University of East London, UK

"Increasing the Embodied Sensory Response through an Individual Screening Space"

Kathy Kasic, Montana State University, USA

"Art And Documentary In The Changing Digital World"

Gail Pearce, Royal Holloway, University of London, UK

"Screening In The Community: Notes On Exhibiting Documentaries With Indigenous Communities of Northeast India"

Aparna Sharma, UCLA, USA

Chair:

Gail Pearce, Royal Holloway, University of London, UK

3:30 - 5:30pm

PANEL 8A | Activism and Interactivity in Indian Documentary

ACE 002

"Artistic Activist Interventions: A Case Study of S. Sukhdev's Thunder of Freedom and Patwardhan's Prisoner of Conscience, and the Emergency Period in India"

Ishan Sharma, Panjab University, India

"Documenting Kashmir: Transitory Justice, Political Fetish Or Just Another Open Wound?"

Surbhi Goel, Panjab University, Chandigarh, India

Chair:

Thomas Waugh, Concordia University, Canada

PANEL 8B | Trigger Warnings and Disturbing Content in the Documentary Classroom (workshop)

ACE 003

"Key Distinctions: On Being Uncomfortable and Being Triggered"

Jennifer Malkowski, Miami University, USA

"Ramifications and Provocations"

Leshu Torchin, University of St. Andrews, UK

"The 'I' of the Audience: Teaching Sexual and Violent Material with (Auto) Ethnography"

Katariina Kyrölä, University of Turku, Finland

"Disturbing Non-Disturbance: Confronting Affective Apathy in the Classroom"

Kristopher Fallon, University of California/Davis, USA

Chair:

Jennifer Malkowski, Miami University, USA

PANEL 8C | Parallel Discoveries: Co-Creation Modeling For Socially Engaged Digital Documentaries

ACE 011

Liz Miller, Concordia University, Canada

Katerina Cizek, The National Film Board, Canada

Deborah Cowen, University of Toronto, Canada

Nupur Basu, Independent, India

Chair:

Liz Miller, Concordia University, Canada

DAY 3

Friday August 21 | York University

3:30 - 5:30pm

PANEL 8D | Training Film: Documentary and/as Social Experiment
ACE 005

"A Behavioral Eye: Science and Power in Work of John Dollard and Neal E. Miller"

Benjamin Schultz-Figueroa, University of California, Santa Cruz, USA

"From Mental Mechanisms To Mental Symptoms: The Continuum Of Mental Health In Post-War NFB Films "

Zoë Druick, Simon Fraser University, Canada

"The Professional Mystery of the Object: Theory and Practice of the Documentary Procedural"

Jonathan Kahana, University of California, Santa Cruz, USA

"Intimate Protocols: Military Conduct as a Structure of Affinity in Home-Made Memorial Videos"

Laliv Melamed, New York University, USA

Co-Chairs:

Jonathan Kahana, University of California, Santa Cruz, USA

Zoë Druick, Simon Fraser University, Canada

PANEL 8E | Affect, Exoneration, Archives and Horror
ACE 007

"Affect and Avowal in the Exonerative Documentary"

Madelyn Sutton, Columbia University, USA

"Digital End Games: Hoax Canular's Affective Impasse and Archive Effect"

Jeff Scheible, SUNY Purchase, USA

"Real and Imagined: Spectatorship and Affect at the Intersection of Documentary and Horror"

Jason Middleton, University of Rochester, USA

Chair:

Madelyn Sutton, Columbia University, USA

PANEL 8F | Site on Screen: Emerging Technology and Site-Specific Documentary Practice (workshop)

ACE 009

Samara Smith, SUNY Old Westbury, USA

Laura Grace Chipley, SUNY Old Westbury, USA

Sarah Nelson Wright, Marymount Manhattan College, USA

A.E. Souzis, Independent Artist, USA

Rachel Stevens, Hunter College, USA

Chair:

Samara Smith, SUNY Old Westbury, USA

Still from *Slauterhouse* (Phil Hoffman, 2014) p.50



DAY 4

Saturday, August 22 | Ryerson University

9:15 - 10:45am

PANEL 9A | Latin America: Indigenous Peoples
IMA B9

"Xapiri and the Digital Opacity Experience"
Hudson Moura, University of Toronto, Canada

"Toward the Inti Raymi Uprising"
Jorge Flores Velasco, University of Paris III: Sorbonne Nouvelle, France

"Can The Documentary Save? Documentary And Life At Risk In The Indigenous Territories"
Amaranta Cesar, University Federal of Recôncavo da Bahia, Brazil

Chair:
Hudson Moura, University of Toronto, Canada

PANEL 9B | Into the Mic: Considering the Recorded Voice
IMA 307

"Your Tongue in My Mouth: Lip Synch, Dubbing, Ventriloquism, and the Othering of Voice in Documentary Media"
Patrik Sjoberg, Karlstad University, Sweden

"Next Time On...": Echoes, Reverberations And Serialized Documentary Storytelling"
Kristen Fuhs, Woodbury University, USA

"Aural and Auto Eroticism in Jane Gillooly's Suitcase of Love and Shame (2013)"
Maria Pramaggiore, Maynooth University, Ireland

"I Know That Voice! Documentary 'Star' Narrators And The Sonoral Qualities Of The Voice"
Bella Honess Roe, University of Surrey, UK

Chair:
Patrik Sjoberg, Karlstad University, Sweden

PANEL 9C | The Politically Engaged Web Documentary (workshop)
IMA B6

Michelle Stewart, SUNY/Purchase, USA

Jacqueline Levitin, Simon Fraser University, Canada

Katherine Model, New York University, USA

Tim Schwab, Concordia University, Canada

Chair:
Jacqueline Levitin, Simon Fraser University, Canada

PANEL 9D | Patriot Acts
IMA 334

"Common Denominator Film Series'(1951): A Manual of Democratic Culturing for 'Asiatic Societies' through Instructional Documentary"
Hadi Gharabaghi, New York University, USA

"Performance Bias: The Selling of the Pentagon (CBS Reports, 1971)"
Jennifer Horne, University of California Santa Cruz, USA

"Operation: Unreliable; Interrogating the Senate Intelligence Committee's Hearing Archive"
Abram Stern, University of California Santa Cruz, USA

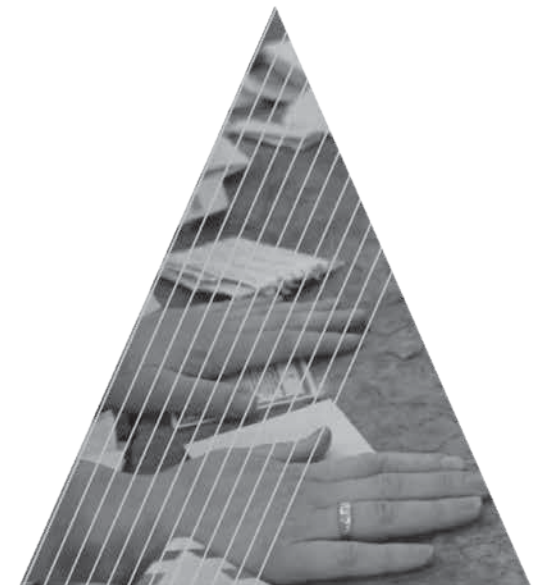
Chair:
Jennifer Horne, University of California Santa Cruz, USA

PANEL 9E | Performance and Re-enactment
IMA B22

"Traumatic Participation: The Participatory Documentary Ecology of The Look of Silence"
Camilla Møhring Reestorff, The University of Aarhus, Denmark

"Spectral Testimonies: Reenactment and Ethical Responsibility in Contemporary Israeli Documentary Cinema"
Raz Yosef, Tel-Aviv University, Israel

Chair:
Camilla Møhring Reestorff, The University of Aarhus, Denmark



DAY 4

Saturday, August 22 | Ryerson University

11:00 -12:30pm

PANEL 10A | Latin America: Political Landscapes, Then and Now

IMA B9

"The Global City Film Avant La Lettre: Early Latin American City Films, 1928-1929"

Nilo Couret, University of Michigan, USA

"Performing Human Rights: Accompaniment in Post-War Guatemala between Embodied Activism and Documentary Representation"

Zoë Heyn-Jones, York University, Canada

"Documentation, Information, and Alternative Infrastructures: The Buenos Aires Libre Autonomous Network"

Allison Schifani, Case Western Reserve University, USA

Chair:

Hudson Mura, University of Toronto, Canada

PANEL 10B | Parsing the Field

IMA 307

"Southern Exposure: For a Comparative Documentary Film Studies"

Deane Williams, Monash University, Australia

"Interactive Documentary, the New Materialism and Storytelling (aka, narrative parasites)"

Adrian Miles, RMIT University, Australia

"Uncanny Documentary"

Alice Maurice, University of Toronto, Canada

Chair:

Alice Maurice, University of Toronto, Canada

PANEL 10C | Musings on Observational Documentary

IMA B6

"Observational Documentary As Poetry Of The Quotidian"

Bettina Frankham, University of Technology, Sydney, Australia

"D.A. Pennebaker and The Toronto Rock and Roll Revival: The Disseminated Documents of a Music Festival"

Landon Palmer, Indiana University, USA

"Reevaluating the Documentary Trajectories of Shirley Clarke"

Juan Carlos Kase, University of North Carolina/Wilmington, USA

Chair:

Alexandra Anderson, Ryerson University, Canada

PANEL 10D | Old Images, New Contexts

IMA 334

"Film and After: Resurgence and "Re-appropriation of State Sponsored Films from Films Division of India (1965-1975) from Films Division of India"

Ritika Kaushik, Sarai-CSDS and School of Arts and Aesthetics, JNU, New Delhi, India

"The Way Forward Is The Way Back." Colonial And Anti-Colonial Archives: The "Historiographic Operation" As A Film Praxis"

Raquel Schefer, Sorbonne Nouvelle - Paris 3 University, France

"The Politics and Uses of Private and Public Archives in a Digital World"

Kyler Zeleny, York University/Ryerson University, Canada

Chair:

M.E. Luka, Concordia University

PANEL 10E | Anti-Capitalist Docs

IMA 313

"The Price of Knowledge: Hysterical Discourse in Anti-Michael Moore Documentaries"

Scott Krzych, Colorado College, USA

"Cleveland vs. Wall Street: Envisioning Economies of Fact, Finance, and the Multitude"

Leshu Torchin, University of St Andrews, UK

"Killing "Killer" Whales: A/Effective Framing and an Activist Impulse in Blackfish"

Tess McClernon, Concordia University, Canada

Chair:

Liz Miller, Concordia University, Canada

PANEL 10F | Materiality, Memory, Catastrophe

IMA B22

"Dreams of Light: "Documentary, Matter, Memory"

Selmin Kara, OCAD University, Canada

"Godard: In Search of Lost Time"

Sonja Bertucci, California Institute of the Arts, USA

"In Search of (Post-) Human Rights: Mourning And Sacrifice In The Fukushima Documentaries of Matsubayashi Yojyu"

Claudia Plummer, University of Hawaii-Manoa, USA

Chair:

Aubrey Anable, Carleton University, Canada

DAY 4

Saturday, August 22

1:45 - 3:15pm

PANEL 11A | *Bitter Lake, Nine Muses, Mille Soleils*
IMA B9

“There Is Something Else Out There’: Apparatus And Imagination In Adam Curtis’s *Bitter Lake* (2015)”
Scott Birdwise, York University, Canada

“Archival Migrations: The Organic Image in John Akomfrah’s *The Nine Muses*”
Asbjorn Gronstad, University of Bergen, Norway

“The Return of the Young Niece: Mati Diop’s *Mille Soleils* and the Documentary Tradition”
Aboubakar Sanogo, Carleton University, Canada

Chair:
Scott Birdwise, York University, Canada

PANEL 11B | Landscape and Revolution
IMA 307

“Government Pictures: American Landscape and the Discourse of ‘the Nation’ in New Deal Documentaries”
Dimitrios Latsis, University of Iowa, USA

“Visual Activism And Intifada: Archiving 2010 Uprising And Protests In Kashmir”
Tawseef Majeed, AJK MCRC, Jamia India

“Radical Documentary in 1960s Iran”
Sara Saljoughi, University of Toronto, Canada

“The Emergence of Post-Revolutionary Nonfiction Media Cultures in Yugoslavia, 1945-1952”
Joshua Malitsky, Indiana University, USA

Chair:
Sara Saljoughi, University of Toronto, Canada

PANEL 11C | Made in America: History and Conflict in the 1960s
IMA B6

“Being There Again: Reenacting Camerawork in *In Country* (2014)”
D. Andy Rice, UCLA, USA

“Watching King: The Filmed Record and the Activation of Public Memory on Screen”
Joseph Clark, Franklin and Marshall College, USA

“Kubrick: Staging Documentary In The ‘Theatre Of War’”
Pratap Rughani, Lotus Films & University of the Arts, London; London College of Communication, UK

Chair:
Chuck Kleinhans, Northwestern University, USA/Jump Cut

PANEL 11D | Uses of the Personal Archive
IMA 334

“The Complexity of the Personal Archive: Anne Charlotte Robertson’s Five Year Diary and the Preservation of *In(visible) Worlds*”
Anjo-Mari Gouws, University of Toronto, Canada

“Narrativizing The Archive In Documentary Films: ‘A Story For The Modlins’ And ‘Traces’”
Efren Cuevas, Universidad de Navarra, Spain

“Memories of an Entropic Materiality”
Cecilia Aldarondo, Skidmore College, USA

Chair:
Angelica Fenner, University of Toronto, Canada

PANEL 11E | Documenting Life and Death in Mexico
IMA 313

“Engagement in Excess: Multiple Voices and Myriad Sites in *Las muertes chiquitas*”
Julie Le Hégarat, Indiana University Bloomington, USA
Nzingha Kendall, Indiana University Bloomington, USA

“The Creaturely Archive: Natalia Almada and Teresa Margolles Document the Mexican (Un)Dead”
Marcela Romero Rivera, Hobart and William Smith Colleges, USA

Chair:
Alexandra Anderson, Ryerson University, Canada

PANEL 11F | “On Documentary Sounds and Images in the Gallery”: Spatial Politics and Aesthetic Representation (workshop)
IMA B22

“Still Moving: Public Studio’s Gestural Cinema”
Elle Flanders & Tamira Sawatzky, Public Studio, Toronto, Canada

“Invisible Empires”
Deanna Bowen, University of Toronto/Scarborough, Canada

“Documenting Outside the Frame”
Jayne Wilkinson, Independent, Canada

“(Non)Place(s): Situation and Sitedness in Atitlán”
Zoë Heyn-Jones, York University, Canada

Chair:
Zoë Heyn-Jones, York University, Canada

Jayne Wilkinson, Independent, Toronto, Canada

DAY 4

Saturday, August 22 | Ryerson University

3:30 - 5:30pm

PANEL 12A | Sonic Breakdown: Documenting the Voices of National Fracture After 1960
IMA B9

“The Making of the President, the Unraveling of Consensus”
Joshua Glick, Hendrix College, USA

“Microphone Test: Voicing National Disillusionment in Poland”
Masha Shpolberg, Yale University, USA

“Recording the Pain of Others: Political Dissonance and Experimental Sound in Susan Sontag’s Promised Lands”
Ohad Landesman, Tel Aviv University & Bezalel, Academy of Art and Design, Israel

Chair:
Ohad Landesman, Tel Aviv University & Bezalel, Academy of Art and Design, Israel

PANEL 12B | Tangible Wreckage: Memory, Resistance and Reclamation: Four Filmmakers
IMA 307

“Documentary Experiments in Temporality and Survival in Late Liberalism: A Case Study of Tongues of Heaven”
Anita Wen-Shin Chang, University of California, Santa Cruz, USA

“History, Culture And Power: *Love Boat: Taiwan Documentary Film*”
Valerie Soe, San Francisco State University, USA

“Stories From A Shifting Ground: Structural Vulnerability in Collaborative Filmmaking”
Greta Snider, San Francisco State University, USA

“To Sing the Darkness*: Explorations of Trauma in Film”
Lynne Sachs, New York University, USA

Chair:
Valerie Soe, San Francisco State University, USA

PANEL 12C | Reconsidering The Aesthetics of Interactive Documentary (workshop)
IMA B6

Adrian Miles, RMIT University, Australia

Bettina Frankham, University of Technology, Sydney, Australia

Ersan Ocak, Bilkent University, Turkey

Fabiola Hanna, University of California, Santa Cruz, USA

Karelle Arsenault, Université du Québec à Montréal, Canada

Chair:
Adrian Miles, RMIT University, Australia

PANEL 12D | Genocide/Holocaust
IMA 334

“From Genocide to the Human Rights Film: Documentaries Performing the Global for National Cinematic Ends in Argentina’s Human Rights Film Festival”
Sonia Tascon, University of Sunshine Coast, Australia

“Oral histories: Testimonies of the Holocaust survivors on the March of the Living”
Naomi Wise, York University /March of the Living Digital Archive Project, Canada

“*Blank File*”
Elida Schogt, New York University, USA

Chair:
Warren Crichlow, York University, Canada

PANEL 12E | Bearing Witness: Activism in Chinese Independent Documentary
IMA 313

“Bearing Witness and Citizen Engagement: The Sichuan Earthquake on Documentary Films”
Marina Svensson, Lund University, Sweden

“The Aesthetics of Chinese Activist Documentary”
Jinyan Zeng, Hong Kong University

“Wang Bing: International Auteur, Chinese Witness”
Elena Pollacchi, Stockholm University, Sweden

Chair:
Bruno Lessard, Ryerson University, Canada

PANEL 12F | Expanded Exhibition Spaces: Documentary and Architecture
IMA B22

“Touristic Intent: A Multimodal Documentary And Art Project”
Mat Rappaport, Columbia College, USA

“Photo-Conceptualism, Temporal Dialogues and Outmoded Architectures of War”
Carmen Victor, York & Ryerson Universities, Canada

“New Narratives And The Materiality Of The Moving Image”
Cristian Villavicencio, University of the Basque Country UPV/EHU, Spain

Chair:
Marc Glassman, Toronto, Canada

SPECIAL EVENTS

DAY 1

Wednesday, August 19

Noon - 5:00pm

Move-On - New Media Art from Australia, Canada and Europe

A Program Curated by the Goethe-Institut

Media Commons Theatre, 3rd Floor, Robarts Library

University of Toronto

130 St. George Street

(directly south of Innis College)

Bringing together international artists, curators and presenters for an afternoon of arts presentations and discussions about multi-national residencies.

5:00 - 8:00pm

VISIBLE EVIDENCE OPENING SCREENING AND RECEPTION

Co Presented by Bloor Hot Docs indigiTALKS!

Reception and Special Presentation of Documentaries

by Canadian Indigenous Filmmakers

with a traditional First Nations welcome

and a special tribute to filmmaker Alanis Obomsawin

Moderated by Jason Ryle and co-presented by imagineNATIVE Film + Media Arts Festival

Bloor Hot Docs Cinema

506 Bloor Street West (Bathurst Subway Station)

DAY 2

Thursday, August 20

12:30-1:30pm

SPECIAL SCREENING

Polar Life (Graeme Ferguson, 1967)

Innis Town Hall, Innis College

University of Toronto

Presented By

Monika Gagnon, Concordia University, Canada

Munro Ferguson, National Film Board of Canada

DAY 2

Thursday, August 20

5:30-8:00pm

Hart House Garden Reception

Opening Remarks: Corinn Columpar, Director, Cinema Studies Institute

Hart House, University of Toronto

7 Hart House Circle (centre of the campus – ask anyone)

Museum Subway Station

8:30-10:30pm

Higher Learning: *The Missing Picture* introduced by Rithy Panh

TIFF Bell Lightbox

350 King Street West

(corner of King and John Streets)

St. Andrew Subway Station

As part of Visible Evidence, an international conference on documentary film and media, director Rithy Panh joins us for a screening of his Cannes-winning film *The Missing Picture*, which provocatively employs clay figurines and dioramas to chronicle the suffering of the director's hometown under the Khmer Rouge. Hosted by Deirdre Boyle, Associate Professor in the School of Media Studies, The New School for Public Engagement.

This event is Free. Tickets are distributed at the venue two hours before the start of the event (1 ticket per person). Please display your Visible Evidence conference badge when claiming a ticket.

DAY 3

Friday August 21

11:00 - 12:00pm

Special Presentation

Rithy Pahn and Deirdre Boyle in Conversation

Ivan Fecan Theatre, Main Floor, ACE

5:45-7:15pm

Universe Within

Final installment of The Highrise Project

The National Film Board of Canada with Kat Cizek, Director and Heather Frise, Senior Story Development, Assignment and Commissioning Editor.

IVAN FECAN THEATRE

MAIN FLOOR, ACCOLADE EAST

York University

7:15 - 8:15pm

Reception

CIBC Lobby, Main Floor, Accolade East

York University

DAY 4

Saturday, August 22

5:45-7:15pm

Keynote

John Akomfrah

"In the Shadows Of The Real"

Engineering Building (ENG) 103

Ryerson University

245 Church Street

corner of Gould and Church Streets (Dundas Subway Station)

7:15-9:00pm

Reception

School of Image Arts (IMA) Commons

Ryerson University

122 Bond Street

corner of Gould and Bond Streets (Dundas Subway Station)





SCREENINGS

SCREENINGS

DAY 2 Thursday, August 20 | University of Toronto

9:15 - 10:45am
IC 222

The Amina Profile, (Sophie Deraspe, 2014) 85 min.

11:00 - 12:30pm
IC 222

Under the Umbrella, (Shannon Walsh, 2014) 30 min.

Stranger in Paradise, (Vicky Do, 2014) 5 min.

Caged City (The test#1 Collective, 2014)

Presented by:
Eli Horwatt, York University, Canada

11:00 - 5:00pm
Media Commons
Screening Room 1

Oculus Rift Documentaries

Polar Sea 360°
Thomas Walner

*Herders and
Strangers With Patrick Watson*
Félix Lajeunesse & Paul Raphaël

Presented By Kwame Newman-Bremang

1:45 - 3:15pm
IC 222

A mots couverts, (Violaine Baraduc and Alexander Westphal, 2014) 88 min.

Les Films de l'embellie
Curated and presented by: Warren Crichlow

3:30 - 5:30pm
IC 222

Spectres (Sven Augustijnen, 2011)

Presented by: Warren Crichlow

8:30 - 10:30pm
*TIFF Bell Lightbox

The Missing Picture, (Rithy Pahn, 2013) 92 min.
Presented by Rithy Panh. Introduced by Professor Deirdre Boyle,
Concordia University, Canada.

DAY 3 Friday, August 21 York University

9:15 - 10:45am
ACE 004

imagineNative Kanata: The Visible Evidence

Curated and Presented by Jason Ryle of imagineNATIVE

11:00 - 12:30pm
ACE 004

ImagineNative Program #2

SOL (Marie-Hélène Cousineau, 2014), 76 min.
Arnait Video Productions, Canada

Presented by: Jason Ryle and
Marie Hélène-Cousineau

11:00 - 5:00pm
ACE 006

Oculus Rift Documentaries

Presented by Kwame Newman-Bremang

1:45 - 3:15pm
AK 102B

Real Presence: Fair Play, a 3D Installation

Ali Kazimi, York University, Canada
Stereoscopic 3D Lab @ York

ACE 004

Aged (Phil Hoffman, 2014) 45 min.

Slaughterhouse (Phil Hoffman, 2014) 15 min.

Presented by Filmmaker Phil Hoffman

3:30 - 5:30pm

'Interrobanging': Aesthetic Interventions in a Post-Visual Landscape

ACE 004

John Greyson, York University, Canada
Brett Story, University of Toronto, Canada
Bamitchell, University of Toronto, Canada

ACE 010

Mobilementaries

Shifting Boundaries: Noteworthy Mobile-mentaries (mobile documenta-
ries) of the four first International Mobile Innovation Screenings (2011-
2015)

45 min. screening and 15 min. discussion

Curated and Presented by: Gerda Cammaer and Max Schleser

DAY 4 Saturday, August 22 Ryerson University

9:15 - 10:45am
IMA 304

Feminist Sami Documentary

Bihittoš/Rebel, 12 min., (Elle-Máijá Tailfeathers, Canada/Sápmi, 2014).

Jorinda's Journey, 16 min., (Jorindas Resa, Liselotte Wajstedt, Sweden/
Sápmi, 2014)

Sápmi, 8 min, (Edith and Aljosja, Ann Holmgren, Norway, 2014)

Kiruna Space Road, Kiruna – Rymdvägen, 53 min., (Liselotte Wajstedt,
Sweden/Sápmi, 2013)

Curated and presented by: Scott MacKenzie and Anna Westerståhl Stenport

11:00 - 12:30pm
IMA 304

Bamako – Suspended Time, (Sylvain l'Espérance (QC), 2014) 30 min.

The Stone, (Marek Wasilewski (PL), 2015) 8:04 min.

Google 03 – So Rude, So Poor, So Hot, (Borja Alonso (ES), 2014) 5:08 min.

The Visible and the Invisible, (Oliver Ressler (AT), 2014) 20 min.

Curated and Presented by: Marielle Nitoslawska Concordia University,
Canada

11:00 - 5:00pm
IMA 120

Oculus Rift Documentaries

Presented by Kwame Newman-Bremang

1:45 - 3:15pm
IMA 304

Polar Life, (Graeme Ferguson, 1967)

Talk and Screening

Monika Gagnon, Concordia University, Canada

Munro Ferguson, National Film Board of Canada

3:30 - 5:30pm
IMA 304

Sume: The Sound of a Revolution | Sume - lydenaf en revolution
(Inuk SilisHøegh, Greenland / Denmark/ Norway, 2014) 76 min.

Curated and presented by:
Scott MacKenzie and Anna Westerståhl Stenport

MEDIATHEQUE SCREENINGS

MEDIATHEQUE LOCATIONS

Thursday, August 20th
University of Toronto: Media Commons

Friday, August 21st
York University: ACE 008

Saturday, August 22nd
Ryerson University: IMA 234

MAJUB'S JOURNEY // // // //

45 mins/Germany/2013
Director: Eva Knopf



Synopsis: It's extremely unlikely that anyone remembers the name of Majub bin Adam Mohamed Hussein aka Mohamed Husen. Majub, born in Dares-salam and a German colonial soldier in the First World War, was a popular extra and bit player in 1930s German cinema. When the films of the Nazi era called for a black character, it was usually Majub who was cast alongside Hans Albers, Heinz Rühmann or Zarah Leander.

Meticulously researched facts, circumstantial evidence and the reflections they give rise to form the energetic centre of this amazing biography of the African Majub on the background of German film and colonial history. Majub, who died in Sachsenhausen in 1944, is part of German cinema's sky-full of stars. You won't see him from a distance, because then you will only notice the light of the "A-list" artists. But if you come closer and the B- and C-category stars begin to twinkle, each of them shining forth as part of a constellation, the world will open up wide and art will be enriched. In that sense, director Eva Knopf's idea to have her film begin in an observatory is heartbreakingly beautiful. (Ralph Eue / DOK Leipzig)

Eva Knopf is a film maker and scholar living in Berlin. She is currently working on a documentary film about global capitalism entering Myanmar after fifty years of western embargoes. Since 2015 Eva is a research fellow at the University of Hamburg in a project about media transformations. She teaches Visual and Media Anthropology at the Free University of Berlin and from 2012-2014 used to be a research fellow in the project, "History of German Documentary film after 1945" funded by the German national research foundation.

Eva Knopf holds an M.A. in Cultural Anthropology from the University of Göttingen. She was a post graduate student at the department of Rhetoric/Film Theory at the University of California in Berkeley, and spend a semester at the University of Amsterdam before she started to study film directing at Filmakademie Baden-Württemberg which she completed in 2012. Her films include JUJU MOVIE - GET RICH OR DIE TRYING (2011, Ghana/Germany), MAJUB'S JOURNEY (2013, Tansania/Germany) and MYANMARKET (forthcoming).

Contact: knopfeva@gmail.com

TONGUES OF HEAVEN // // // // //

60 mins/Taiwan ROC, United States/2013
Director: Anita Wen-Shin Chang

Synopsis: With 96% of the world's population speaking only 4% of the world's languages, what does it mean to speak your mother tongue in this age of language homogenization? Set in Taiwan and Hawai'i, territories where Austronesian languages are spoken, the experimental feature documentary TONGUES OF HEAVEN focuses on the questions, desires and challenges of young indigenous peoples to learn the languages of their forebears—languages that are endangered or facing extinction. Using digital video as the primary medium of expression, four young indigenous women from divergent backgrounds collaborate and exchange ideas to consider the impact of language on identity and culture. As a cross-boundary filmmaking practice, TONGUES OF HEAVEN attempts to destabilize national, ethnic and regional formations through an experimental aesthetics of the personal that establishes new connections and alliances within and outside the field of documentary filmmaking. As a result, it participates in presenting the contemporary (post)colonial conditions of Hawai'i and Taiwan, exposing differences and similarities and proposing affinities and potential solidarities. The production methodology of collaborative personal camerawork reflects, refracts and complicates notions of "native," "authenticity," "belonging," and "identity" through its personal, avant-garde expression and techniques, and thus makes a modest contribution to approaches in autoethnographic audio-visual productions.

Anita Wen-Shin Chang is an independent filmmaker, educator and writer. Her works have screened and broadcast internationally, and been presented at the Whitney Museum of American Art, Yerba Buena Center for the Arts, Walker Arts Center, Museum of Fine Arts Houston, and National Museum of Women. Her movies include Tongues of Heaven (2013), Joyful Life (2007), 62 Years and 6500 Miles Between (2005), She Wants to Talk to You (2002), Imagining Place (1999), Mommy, What's Wrong? (1997), Video Letter to the President (1996) and One Hundred Eggs a Minute (1996). They are distributed by Women Make Movies, Third World Newsreel, Center for Asian American Media, and Taiwan Public Television. Chang has taught film and media studies in the San Francisco Bay Area, and abroad at AAVAS in Kathmandu Nepal, the renowned Motion Picture Department at National Taiwan University of Arts, and the Department of Indigenous Languages and Communication at National Dong Hwa University in Taiwan. Her essays have published in positions: asia critique, Concentric: Literary and Cultural Studies and Taiwan Journal of Indigenous Studies. She has received grant awards from Creative Capital, Fulbright Foundation, San Francisco Arts Commission, National Geographic and the KQED Peter J. Owens Filmmaker program.

Website: <http://anitachangworks.com/>
Contact: awschang@gmail.com

COME/IN/DOC // // // // //

Webdoc/2012,2013
Director: Arnau Gifre Castells



Synopsis: COME/IN/DOC -Collaborative Meta Interactive Documentary- is a transmedia meta- documentary that reflects on the interactive documentary. There has been more and more production in the area of interactive nonfiction and the documentary is one of the main formats that have been developed considerably in recent years, but more theoretical and practical exploration is needed. This project aims to achieve a greater understanding of this new documentary format assuming that our period in history lends itself to a deeper reflection.

This initiative is based on the hypothesis that the interactive documentary is a new audiovisual format with specific characteristics. The theoretical information obtained during the investigation period -the content- and the experience gained in the design of interfaces -the form- were combined to form the final project, which aims to describe and explain the format using the same form. The 3 components of the transmedia project already developed are a Web Platform, an Interactive Installation and Training. The interactive platform is divided into four interconnected but independent sections: 1. Start off (in the interactive documentary); 2. Learn (the evolution and history); 3. Listen (to the voice of the experts); and 4. Produce (your own project). <http://comeindoc.com/>

Arnau Gifreu Castells is a lecturer, researcher and director in the audiovisual and multimedia field. He is a doctor in communications and has a master's degree in digital arts from the Pompeu Fabra Univr University (UPF). He is a research affiliate at the Comparative Media Studies / Open Documentary Lab (MIT, Massachusetts Institute of Technology and part of the i-Docs (University of the West of England). He is a lecturer at the University of Vic-Central University of Catalonia (UVIC-UCC) and ERAM (University of Girona, UDG). He is also a lecturer and tutor in various postgraduate courses. He has published various books and articles in his research area, interactive and transmedia non-fiction, and specifically on interactive documentaries. He has collaborated in several editions of the Musiclip Festival (2009-2011), with the European Youth Award (ICNM 2011-2015), and collaborates with the Interactive Media Department of Spanish Television (RTVE.ES), the Education Department of Catalonia Television (TVC), the European Academy of Digital Media and the International Centre for New Media.

Website: http://agifreu.com/index_eng.htm
Contact: agifreu@gmail.com

ARRESTING POWER: Resisting Police Violence in Portland, Oregon // // // // //

84 mins/United States/2015

Directors: Jody Darby, Julie Perini, Erin Yanke



Synopsis: Arresting Power: Resisting Police Violence in Portland, Oregon provides a historical and political analysis of the role of the police in contemporary society and the history of policing in the United States. It provides a framework for understanding the systems of social control in Portland, its history of exclusion laws, racial profiling, gentrification and policing along lines of race and class.

Arresting Power features interviews with families of people who were killed by Portland police, victims of everyday harassment and intimidation, as well as local activists, historians, and community organizers.

The film explores a 50 year history of local reform and abolition movements, and introduces viewers to community leaders including Walidah Imarisha, author of the Oregon Black History Timeline, JoAnn Hardesty and Rev. Dr. LeRoy Haynes of the Albina Ministerial Coalition for Justice and Police Reform, Dan Handelman of Portland Copwatch and Kent Ford, founder of the Portland Chapter of the Black Panther Party. USA / 2015 / 84 minutes

Portland-based media artists Jodi Darby, Julie Perini and Erin Yanke have been collaborating for over a decade. They are inspired by radical anti-authoritarian, anti-racist movements of the past and they are dedicated to engaging with and documenting current social movements. Their collaborations cover the spectrum of film, video, installation, radio, web, and audio book production.

Always excited to challenge traditional forms, they are committed to a fluid, non-hierarchical creative process that involves the sharing of skills and production roles. When not collaborating, Jodi Darby works as a youth media educator and filmmaker, Julie Perini is an Assistant Professor of Art at Portland State University and Erin Yanke is the Program Director of KBOO Community Radio. Arresting Power- Resisting Police Violence in Portland, Oregon is their first feature film.

Website: <http://julieperini.org/>
Contact: perini@pdx.edu

YOUR DAY IS MY NIGHT // // // // //

64 mins/United States/2013

Director: Lynne Sachs

Synopsis: Blending autobiographical monologues, intimate conversations, and staged performances, Lynne Sachs' Your Day Is My Night documents the lives of Chinese immigrants sharing a "shift-bed" apartment in the heart of New York City's Chinatown, offering a deeply felt portrait of the Asian-American immigrant experience.

Initially documented in Jacob Riis' late 19th century photographs, a shift-bed is a bed that is shared or rented by people who are neither in the same family nor in a relationship. Since the advent of tenement housing in the Lower East Side, working class people have shared beds, making such spaces a definable and fundamental part of immigrant life. Over a century later, the shift-bed remains a necessity for many, triggered by socio-economic barriers embedded within the urban experience.

In this captivating hybrid documentary, seven characters ranging in age from 58 to 78 play themselves and recount real experiences from their lives. Retired seamstresses Ellen Ho and Sheut Hing Lee recall growing up in China during the turmoil of the 1950s when their families faced violence and separation under Chairman Mao's revolutionary yet authoritarian regime. Yun Xiu Huang, a nightclub owner from Fujian province, reveals his journey to the United States through the "snakehead" system, a complex underground economy of human smuggling.

As the bed transforms into a stage, the film reveals a collective history of Chinese immigrants in the United States. Through it all, Your Day is My Night addresses issues of privacy, intimacy, belonging and the urban experience via the basic human need for a place to sleep.

Lynne Sachs makes films, performances, installations and web projects that explore the intricate relationship between personal observations and broader historical experiences by weaving together poetry, collage, painting, politics and layered sound design. Since 1994, her five essay films have taken her to Vietnam, Bosnia, Israel and Germany — sites affected by international war — where she tries to work in the space between a community's collective memory and her own subjective perceptions. Strongly committed to a dialogue between cinematic theory and practice, Lynne searches for a rigorous play between image and sound, pushing the visual and aural textures in her work with each and every new project. In addition to her work with the moving image, Lynne co-edited the Millennium Film Journal issue on "Experiments in Documentary". Supported by fellowships from the Guggenheim, Rockefeller and Jerome Foundations and the New York State Council on the Arts, Lynne's films have screened at the New York Film Festival, the Sundance Film Festival and Toronto's Images Festival. In 2014, the China Women's Film Festival hosted Lynne in Beijing and Shanghai during a retrospective of her films. Lynne teaches experimental film and video at New York University and lives in Brooklyn. For more info: www.lynnesachs.com

Contact: lynnesachs@gmail.com

REMEMBRANCE OF THINGS PRESENT // // // // //

80 mins/Canada/2007
Director: Chandra Siddan

Synopsis: How to deal with a marriage arranged when one was a child of twelve? What are the answers to the whys and what-ifs of one personal history in a context of general female disempowerment? How to resolve the key conflict of a displaced life after years of nomadic life abroad? Chandra Siddan, a Canadian immigrant, returns to Bangalore, India after 12 years' absence with these questions.

Long divorced and newly remarried she enquires into the reasons for her early first marriage arranged in the mid 70s by her Hindu urban middle class family and confronts her parents and relatives with her lost childhood while also presenting them her new husband.

Simultaneously a family drama and a social history, Remembrance of Things Present rejects a reactionary notion of 'home' and theorizes global female migrant labour as an anti-odyssey, a journey without a return.

Chandra Siddan was born and brought up in Bangalore, India. She studied English Literature till she moved to New York where she studied filmmaking. A few years later she moved to Germany. Here she made 'The Gift', a short film and 'Williamsburg Experiment', a documentary. She moved to Toronto, Canada in 2000 and initiated the Regent Park Film Festival in 2003. She completed 'Remembrance of Things Present', her first feature length documentary in 2007. She made a TV documentary 'Mission Possible: The Unstoppable Suresh Joachim' (2011) and co-edited '50 Writers 50 Books: The Best of Indian Fiction' (2013, Harper Collins). She has completed her short fiction film 'The Year I Did Acid' in 2015 and is researching a documentary on play-centered economies.

Contact: zeidler@sympatico.ca, hermoonliness@gmail.com

FLOODING HOPE: THE LAKE ST. MARTIN STORY // // // // //

20.28 mins/Canada/2012
Director: Shirley Thompson



Synopsis: Flooding Hope was released a year after the 2011 flood to amplify the voice of the First Nation community that was permanently displaced from their ancestral home. This film documents the high drama of community members struggle to deal with the consequences of a man-made flood, in which the waters were diverted to their community to save Winnipeg from inundation and disaster. The displacement on community members is shown to have profoundly negative impacts due to their deep attachment to their ancestral land and dependence on subsistence and resource livelihoods. Having low education levels, minimal financial resources, poor infrastructure, and lack of mainstream social support networks, community members had limited capacity to deal with flood impacts. In 2015, four years after the flood, thousands of community members remain displaced without a home or land base and still living in hotels subject to racism by Canadian society. This film shows how provincial water and other policies allow the Crown to designate First Nation territory as "sacrifice zones" in the broader development of settler capitalist society in Manitoba and take no responsibility for the problems it created.

Shirley Thompson engages graduate students and First Nation communities in participatory video to document their stories. By sharing these stories we can counter the mainstream stories that are so often poisoned by racism and colonialism. These stories also help to feed into First Nation struggles for ancestral territory, food/land/water sovereignty, ecological integrity and indigenous resurgence. For example, the film Flooding Hope made front page news in Winnipeg Free Press and helped to counter the mainstream media stories that the community members were freeloaders, showing them as unwilling heroes in the fight to save Winnipeg from flooding when the water was diverted to their community. Shirley Thompson is a professor at the Natural Resources Institute, University of Manitoba.

Contact: s.thompson@ad.umanitoba.ca

MY PRIVATE LIFE // // // // //

63 mins/Canada/2014

Director: Jill Daniels



Synopsis: My Private Life is an evocative autoethnographic film about the complexities and secrets in family relationships. Filmed over two years it documents the domestic routines of Daniels' elderly Jewish parents, Barbara and Bertie in their small flat in North London. Barbara and Bertie do not openly reveal their secrets to the daughter/filmmaker and fictionalised enactments hint at a hidden narrative of physical violence and sexual ambivalence. Levels of performance in the creation of Daniels' distinct selves correspond to her role as filmmaker; interlocutor; subject and performing author. As filmmaker and subject she films her parents as they go about their daily lives; In her performed role as the daughter/child, whose voice, over stills and static shots of multiple houses and flats where her parents lived over the years, intermingles with her parents' voices, she disputes the authenticity of their memories. Barbara and Bertie's contradictory accounts of events in the past evoke a sensation of disquiet and anxiety that is underlined by the distanciation created through the multiple voices yet remains an intimate and affectionate portrait of troubled lives, of people struggling to survive.

Dr Jill Daniels is an award winning filmmaker. She has been making documentary films since 1989. Her practice focuses on memory, place and subjectivities in experimental documentary films. She is co-editor of *Truth, Dare or Promise: art and documentary revisited* (2013), Cambridge Scholars and is a member of the editorial board of *Journal of Media Practice*. Her current documentary project is *The Riddle of the Spit*, located in a village in the Alpes-Maritimes in southern France whose inhabitants live under the shadow of the unsolved murder of the village shepherd in 1991. She is a Senior Lecturer in Film at the University of East London and has presented at many previous Visible Evidence conferences.

Website: <http://www.jilldanielsfilms.com/>
Contact: j.daniels2@uel.ac.uk

TRANSPORTATION

Airport Transportation

Air Star Limousine

24 Hrs Reservation: 416.742.6662
Toll Free: 1.888.292.1251
airstarlimo@hotmail.com
Approx. Price: \$50-60

Toronto Airport Limo

24 Hrs Reservation: 416.619.0050
Toll Free: 1.888.905.4667
<http://www.torontoairportlimo.com/>
Approx. Price: \$55

Taxis

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Co-Op Cabs | 416.504.2667

Crown Taxi | 416.240.0000

Diamond Taxi | 416.366.6868

Royal Taxi | 416.777.9222

Public Transit

TTC
<https://ttc.ca/>

Passes & Fares:

Weekly Pass

Adult \$40.75 | Senior (+65)/Student (13-19)
\$33 (unlimited travel from Monday through
Sunday)

Day Pass

Single \$11.50 Weekday/Weekend (unlimited
travel from the date shown until 5:30am the
next day)
Family/Group \$11.50 Weekend Only (2
adults)

Single Trip Cash Fare

Adult/Post-Secondary Student \$3
Senior (65+)/Student (13-19) \$2
Child (12 and under) Free

(one way trip that requires a transfer if trip
requires connecting routes using subway,
streetcar and/or bus)

TO SEE AND DO

AGO (Art Gallery of Ontario)

317 Dundas Street West
416.979.6648
www.ago.net
Toronto's premier fine art museum, housed
in a stunning Frank Gehry building.

ROM (Royal Ontario Museum)

100 Queen's Park (Main entrance on Bloor
Street)
416.586.8000
www.rom.on.ca
This museum of art, world culture, and
natural history has been open to the pub-
lic since 1914. Now with a dramatic Daniel
Liebskind-designed front entrance, the ROM
houses an impressive collection of dinosaur
fossils, ancient Chinese architecture, and
much more.

The Power Plant

213 Queen's Quay West
416.973.4949
www.thepowerplant.org
This free contemporary art gallery, located in
an old power plant, offers rotating exhibits
of Canadian and international artists.

MOCCA (Museum of Contemporary Canadian Art)

952 Queen Street West
416.395.0067
Catch this cornerstone of contemporary
Canadian art (and of its vibrant Queen West
neighbourhood) before it closes its doors on
August 23! Don't worry, it's just relocating,
but it's new location won't be ready until
2016-2017.

Toronto Islands

Board a ferry from the Jack Layton Ferry
Terminal at the corners of Bay Street and
Queen's Quay (buy your tickets in advance at
www.toronto.ca/ferry and skip the long lines)
and head to Hanlan's Point to the cloth-
ing-optional beach, to Centre Island to rent
a bicycle and explore, or to Ward's Island to
find quieter beaches or to eat at the Rectory
Café.

RESTAURANTS

Me&Mine (\$)

1144 College Street
Reservations: 416-535-5858
www.meandmine.ca

Creative, modern Canadian cuisine with a farm-to-table approach. Inspired cocktails, strong vegetarian options, great brunch.

Dumpling House (Budget)

328 Spadina Ave
(no reservations)
Our pick for the best dumplings in the city. Very budget friendly, with a no-frills dining room. Cash only.

Asian Legend (\$)

418 Dundas Street West
Reservations: 416.977.3909
www.asianlegend.ca
Northern Chinese food, good vegetarian selection, a slightly more refined Chinatown option.

Fresh (\$)

325 Bloor Street West
416-599-4442 (no reservations)
www.freshrestaurants.ca
Vegan and vegetarian meals, smoothies, and juices (and, surprisingly, some of the best onion rings in Toronto). Takeout or eat-in.

Pizzeria Libretto (\$)

221 Ossington Avenue
416-532-8000 (no reservations, call for take-out)
155 University Avenue | 416-551-0433
www.pizzerialibretto.com
VPN (Verace Pizza Napoletana)-certified Neapolitan pizza. The wait can be long, but you can leave your phone number with a host who will call you when your table is ready. If you'd like to reserve a table, their second and significantly larger outpost on University Ave takes reservations.

Bar Isabel (\$\$)

797 College Street
Reservations: 416-532-2222
www.barisabel.ca
Eclectic, exciting Spanish cuisine, and often cited as one of the best new restaurants in the city, and open late.

Bar Raval (\$\$)

505 College Street
www.thisisbarraval.com
This brand-new venture from the same team behind Bar Isabel offers tapas and pintxos in a beautiful interior and on their patio. Not many tables and no reservations, but standing room for small groups is often available at the bar.

Enoteca Sociale (\$\$)

1288 Dundas Street West
Reservations: 416.534.1200
www.sociale.ca
Roman food with an emphasis on sharing and an extensive wine list. Make sure to try their house-made salami.

Gladstone Hotel (\$)

1214 Queen Street West
Reservations: 647-792-5961 x 7103
www.gladstonehotel.com
This West-End boutique art hotel, housed in a 19th-century Victorian building, is a solid choice for breakfast or brunch, coffee, drinks, or a meal. Reservations for groups of 6 or more, lunch or dinner only.

The Black Hoof (\$\$)

928 Dundas Street West
416.551.8854
www.theblackhoof.com
West-End institution known for their charcuterie and cocktails. Meat-centric menu, cash and Canadian debit cards only. No reservations.

Edulis (\$\$)

169 Niagara Street
Reservations: 416.703.4222
www.edulisrestaurant.com
Seasonal, elevated Canadian dishes with a focus on wild and foraged foods, seafood and mushrooms.

Buca (\$\$)

604 King Street West
Reservations 416.865.1600
53 Scollard Street (Main entrance on Yorkville Ave.)
Reservations: 416.962.2822
www.buca.ca
Rustic Italian in an upscale locale. Second location in Yorkdale focuses more on seafood.

The Harbord Room (\$\$)

89 Harbord Street
Reservations: 416.962.8989
www.theharbordroom.com
Fashionable gastropub. Dry-aged burger often cited as one of the best in the city.

Rasa (\$-\$\$)

169 Robert Street (Main entrance on Harbord)
Reservations: 647.350.8221
www.rasabar.ca
Eclectic, international snacks and entrées. Patio is first come, first served.

Grand Electric (\$)

1330 Queen Street West
Reservations: 416.627.3459
www.grandelectrictoronto.com

La Carnita (\$)

501 College Street West
Reservations (groups of 8 or more):
416.964.1555
www.lacarnita.com
Tied for best tacos in the city. Grand Electric takes reservations and offers more meal-sized options in addition to their tacos, La Carnita offers paletas for dessert and has a little patio. Both are worth a visit.

Midfield (\$)

1434 Dundas Street West
416.345.7005
www.midfieldwinebar.com
Cozy wine bar with small plates, charcuterie and cheese boards. Their patio is a charmer.

The Atlantic

1597 Dundas West
Reservations: 416.219.3819
Chef Nathan Isberg farms, forages, cooks, and serves your food in this pay-what-you-can restaurant. Cash (and barbers!) only.

Hibiscus

238 Augusta Avenue
416.364.6183
www.hibiscuscafe.com
Casual dining that is vegan, organic, and gluten-free. No reservations, and only open until 6 pm.

Kensington Market (Budget)

Not a restaurant, but a neighbourhood just south of U of T's Saint George Campus. A plethora of inexpensive food and bars, and patios. Our top picks: Seven Lives Tacos, Otto's Berlin Döner, Blackbird Bakery, Jimmy's Coffee, Handlebar, Cafe Pamenar, Cold Tea Bar.



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FINANCIAL SUPPORT

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Aged, 2014

Arresting Power: Resisting Police Violence in Portland, Oregon, 2015

COME/IN/DOC, 2012, 2013

The Flooding River, 1972

Flooding Hope: The Lake St. Martin Story, 2012

Majub's Journey, 2013

My Private Life, 2014

Slaughterhouse, 2014

The Stone, 2015

Suspended Time, 2014

Tongues of Heaven, 2013

Under the Umbrella, 2014

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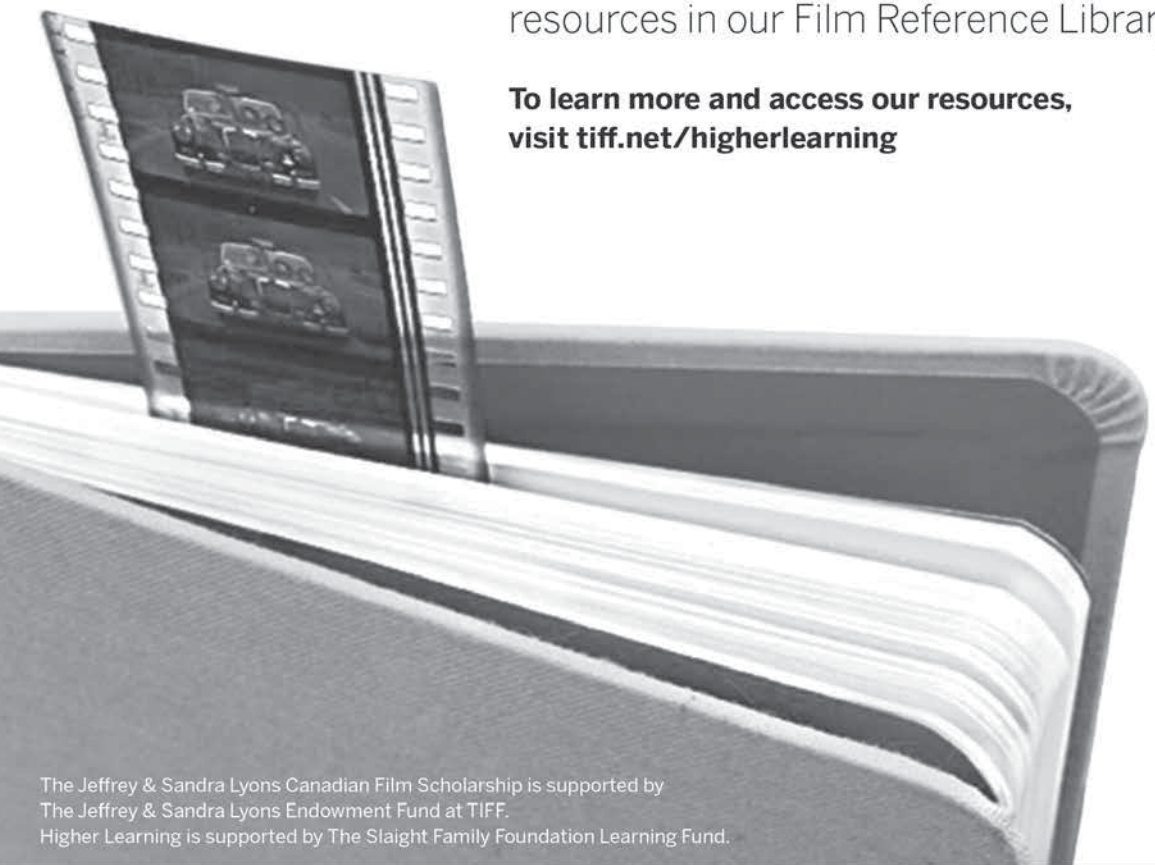
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The Jeffrey & Sandra Lyons Canadian Film Scholarship is supported by
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