

POETICS+ POLITICS+

4 AGAINST STORY

Documentary Research Symposium
UC Santa Cruz, May 16 - 19th, 2019

www.poeticsandpolitics4.sites.ucsc.edu

POETICS + POLITICS 4 DOCUMENTARY RESEARCH SYMPOSIUM

May 16-19th, 2019

University of California, Santa Cruz

Digital Arts Research Center (DARC) 108 and 306

ACKNOWLEDGEMENTS

Organized by Irene Gustafson and Irene Lusztig

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POETICS + POLITICS 4: AGAINST STORY

Welcome to the fourth iteration of the Poetics and Politics of Documentary Symposium. Begun in 2013 at Aalto University Helsinki (2013), the symposium has been held at several sites in the US and Europe: UC Santa Cruz (2015), University of Sussex (2017) and now again at Santa Cruz. The symposium represents an opportunity for media makers working within the broad sweep of documentary practice to critically reflect on our own work—to come together to think out loud about what it is that we do, how we do it, and why it matters. As was the case at previous conferences, our gathering also provides an invaluable context for documentary-based research that both troubles and reinvigorates the discrepant categories of scholarly “theory” and cultural “practice.” Documentary practices are material, time-based, embodied, relational, routinized, performative, specific, unstable, happening and happened. Practice is a doing. At its most utopian, practice is an act of resistance to the impulse in documentary for ontological determinism or positivist recognition—its reduction to craft, to now-ness, to the indexical, to the real, to a set of conventions or imperatives, or to a set of modes or iron-clad truisms. The symposium invites participants whose work frames, historicizes, or embodies questions about the various possible relations of thinking to making in documentary research.

We have set as the theme of this year’s symposium, ‘Against Story.’ Even a cursory look at the current field of non-fiction media funding and exhibition reveals a widespread requirement for the identification of ‘characters’ and the delineation of ‘story.’ What does this demand facilitate and what does it foreclose? What are the political implications of this trend? What are the poetic or aesthetic consequences? The sub-title of this symposium is meant to suggest two stances: a counter-position but also an intimate proximity. Our title is offered as a provocation: an invitation to critical thought and invested discussion. We are interested in the ways in which these questions intersect

with both the poetic and the political and we look forward to the extended conversation we may have over the course of this weekend. Of course, not all presentations and panels will touch on this theme, but we would like to ask that we keep such considerations alive in our minds and responses if possible.

Our keynote presenters this year are Kirsten Johnson and Lana Lin, two practitioners who help us reimagine how we might do things with documentary. Alexandra Juhasz and Alisa Lebow's "Beyond Story" (<https://vols.worldrecordsjournal.org/02/03>) is an important call to arms and we are thrilled that they will be bringing their manifesto, in conversation with Rick Prelinger and Sindhu Thirumalaisamy, to the symposium. We are also featuring a preview screening of a new film by Sarah Christman, *Swarm Season*, and numerous works-in-progress presentations from an amazing array of makers/scholars.

This year we have strayed slightly from the tradition of a single stream of presentations all held in one room. We are conducting three break out panels, simultaneous presentations. We did this for several reasons—to integrate media work more forcefully into the flow of conversation (rather than sequestering media work to a separate theater) and to accommodate the high number of compelling proposals that we received.

This year's conference is sponsored by the UCSC Arts Research Institute, Porter College, The Institute for Arts and Sciences, the Center for Documentary Arts Research and the department of Film and Digital Media.

Warmly,
Irene Gustafson and Irene Lusztig (co-organizers)

SYMPOSIUM SCHEDULE

presentations will take place in DARC 108 or 306, as indicated

THURSDAY MAY 16th

Songs of Mud

DARC courtyard

Isabelle Carbonell and Duane Peterson

sound installation running throughout the symposium

Songs of Mud is a sound installation exploring Brazil's worst environmental disaster, and the world's largest tailings spill ever recorded. On November 5, 2015, the foundations of an iron ore tailings dam from an iron mine in Bento Rodrigues, Brazil, suddenly cracked. Located at the top of a river, 60 million cubic tons of toxic sludge rushed down the Rio Doce, "The Sweet River." Drowning two towns completely, the mud then made a 17 day march, 530 miles downstream until it spilled into the Atlantic Ocean. Deeply poisoning the water, this disaster effectively remapped an entire ecosystem. *Songs of Mud* is a sound installation which decenters the human, dives into the river, and looks at the more-than-human livability possible in the anthropocene.

WELCOME

5:00- 5:30pm

DARC 108

Irene Gustafson and Irene Lusztig

Session 1

5:30-7:00pm

DARC 108

Framing Story

Alexandra Juhasz + Alisa Lebow, Rick Prelinger, Sindhu Thirumalaisamy

The range of possibilities beyond story in documentary are endless. In this opening session we will explore very different projects which showcase some of the extraordinary work that is being produced currently that explodes the bounds of storytelling, resisting its imperatives and shining a light on the straitjacket of its strictures. The session will hopefully raise more questions than it answers, while signaling possible directions for this ongoing discussion. In their online manifesto "Beyond Story," Alexandra Juhasz and Alisa Lebow ask us to consider how and why storytelling, narrowly defined and developed to serve commercial interests, has come to dominate the field. And they argue passionately for its alternatives. Drawing from his experience of producing 25 urban history documentary events, Rick Prelinger describes a documentary storytelling practice that eschews the demands of single character narrative, instead leveraging public assembly and mass dialogue

as a means of creating multiple, coequal consensuses around historical evidence. Sindhu Thirumalaisamy 's 2019 film *Kere mattu Kere (The Lake and The Lake)* is conceived as a response to a growing "lake-image-complex" that documents Bangalore's polluted wetlands. The film dwells in a space where there are no protagonists, just neighbors occupying the 'toxic commons' of this landscape.

OPENING RECEPTION

7:00- 8:00pm

DARC 3rd floor balcony

Drinks and a view!

FRIDAY MAY 17th

MORNING COFFEE **9:00 - 10:00am** **DARC LOBBY**

KEYNOTE **10:00 - 11:30am** **DARC 108**

Possibility Made Real

Lana Lin (in conversation with Megan Moodie)

Drawing on Audre Lorde’s observation that poetry has the capacity to materialize possibility, to make it real, Lana Lin will consider the potential of poetry as an impetus and frame for documentary forms. The poetic, she suggests, can serve as alternative and resistance to conventional story structure in non-fiction film. Lin will share excerpts from her most recent feature film, *The Cancer Journals Revisited*, and discuss her attempts to forge both an individual and a collective voice that enunciates a nuanced relationship to survivorship, and speaks to the world-building collaborative project of living in the afterlife of trauma and illness.

Session 2 **11:30am - 1:00pm** **DARC 108**

Landscapes

Cecilia Aldarondo + Sarah Friedland, Raed Rafei, Sasha Wortzel (Laura Kissel, moderator)

The presentations in this panel explore placemaking through the lens of landscape and history. Sasha Wortzel’s essay-style film examines how Florida’s contemporary landscape of inequity and vulnerability to climate change is historically rooted in the Everglades’ legacies of colonization, drainage and development. Cecilia Aldarondo and Sarah Friedland examine polyvocality and prismatic documentary structure as a challenge to colonialist forms of placemaking. In his film *Tripoli: Symphony of a City*, Raed Rafei wanders through Tripoli’s urban spaces, following the erratic movement of its people. Partly observational, partly inquisitive, the film examines the city’s public spaces-- apprehending social meanings, constantly forming and dissolving.

LUNCH **1:00-2:00pm** **DARC LOBBY**

catered for registered symposium participants only

[SESSIONS 3 + 4 ARE PARALLEL PANELS]

Session 3

2:00-3:30pm

DARC 306

Story Framed

**John Greyson + Jonathan Kahana, Paige Sarlin, Adam Tinkle
(Alisa Lebow, moderator)**

This panel explores the political work of story. Adam Tinkle reflects on his own work at MDOCS Storytellers' Institute, an organization that was created, in part, to "train faculty and students in the techniques of documentary storytelling as a means to further scholarly research and launch it into the public sphere." Is story the best way to create public-facing research? Paige Sarlin explores the 'project' of documentary. She writes, "A thoroughly modern concept, the 'project form' allows for the possibility of multiple iterations, a variety of approaches and formats, and movement across platforms. A project is also an endeavor with an ideological and political function, a plan with a definite aim. We have a project before we have 'a story,' before we have a title, before production." Drawing on the work of contemporary documentary pranksters from Trinh T. Minh-ha to The Yes Men, Jonathan Kahana and John Greyson demonstrate how parody can take many diverse anti-mimetic and anti-narrative forms in documentary, both sly and confrontational, hilarious and surprisingly moving. And since it operates from a stripped-down concept of character, in the modern sense, they argue, via Jill Godmilow, John Greyson, Walid Ra'ad, and Randy Rainbow as examples, that parodic legend can serve as one antidote to characterological, story-based political documentary.

Session 4

2:00-3:30pm

DARC 108

Polyvocality

**Jeanne C. Finley, Iphigénie Marcoux-Fortier + Amy Magowan Greene +
Meky Ottawa, Rabia Williams
(Fabiola Hanna, moderator)**

The presentations in this panel explore the form, politics, and aesthetics of multi-voiced work. What does voice do when it is collectivized? *The Homes of the Women of My Rural Home*, a collaboratively produced research-creation project by Iphigénie Marcoux-Fortier, Amy Magowan Greene, and Meky Ottawa, explores the process of documentary co-creation as a tool for dialogue with women from different cultures living in the same rural area. Using a range of methods and strategies such as "small places" and micro-historical methodologies, poetic inquiry, "storybridging," and indigenous

methodologies as a method of inquiry, a collage of diverse microhistories of women and rurality emerges. Jeanne C. Finley's *Journeys Beyond the Cosmodrome* travels with nine teenagers graduating from Kazakhstan's Akkol Bolshoi Orphanage as they move towards adult Kazakh society. The teenagers draw from space travel, nomadic Kazakh culture, and global popular iconography to write about, and then perform their imagined future selves, creating a multilayered inquiry through memory, fantasy, actuality, and hope. Rabia Williams' *zim.doc* is a cross-platform documentary project that emerges from a proposal for collaborative iteration designed by filmmakers/artists of ACA (the Association of Women Audio/Visual creators) to work with WFOZ (Women Filmmakers of Zimbabwe) based in Harare. For decades, Zimbabwe has been oversimplified in both the international media and state-run national media, burdened by extreme polarization and institutional hegemony. Exploring new formats for building a shared anthology, this is an approach to documentary as past present plural.

COFFEE BREAK

3:30-4:00pm

DARC LOBBY

Session 5

4:00-5:30pm

DARC 108

Animal

Jason Coyle + Laska Jimsen, Benjamín Schultz-Figueroa, Michael Gitlin (Isabelle Carbonell, moderator)

This panel examines the representation of animal life in documentary practice. Schultz-Figueroa asks us: "Is 'Against Story' enough?" to represent the 'alienness' of animals as onscreen subjects. His presentation contextualizes this question within a broader field of institutional moving image documents of animal life. Jason Coyle and Laska Jimsen's film *Deer of North America* documents spaces where lines between artificial and natural, domesticated and wild, are blurred, and where landscapes are managed, tamed, transformed, and controlled. The film presses us to ask new questions about the mobilization of animal images beyond the binary between human stories and animal anti-stories. Michael Gitlin's *The Night Visitors* explores social and aesthetic questions about moths and about the activity of looking at moths, called mothing. The film proposes a kind of radical interspecies empathy that asks us to find a way into the inner life of these other creatures, whose way of being is so incommensurably different from our own.

Session 6

5:30-7:30 pm

DARC 108

Swarm Season (2019, 85 min: preview screening)

Screening and discussion with Sarah Christman

(Irene Lusztiq, moderator)

On a remote volcanic island, ten year old Manu and her mother catch swarms of wild honeybees in order to breed disease resistant colonies. Her father is taking part in a native Hawaiian movement to protect the sacred Mauna Kea mountain from the construction of a massive telescope. On the nearby slopes of Mauna Loa, six NASA scientists are participating in a year-long mission designed to prepare for life on Mars. Meanwhile, the Kilauea volcano is stirring. When bees swarm, the colony reproduces like a cell, by splitting in two. Half of the hive flies off in search of a new home, while the other half stays behind. The intricate workings of the honeybee hive offer a prismatic view of a precarious reality for Hawaii and beyond. If honeybees—one of the most resilient and cooperative species on the planet—are being pushed to the point of extinction, what kind of future do humans have on earth?

SATURDAY MAY 18th

MORNING COFFEE **9:00-10:00am** **DARC LOBBY**

KEYNOTE **10:00- 11:30 am** **DARC 108**
The New Territories of Filming and Being Filmed in the 21st Century
Kirsten Johnson

The documentary cameraperson has always navigated the ever-in-flux relationships between the director, the people who are filmed, the as-yet-unmade film, and time itself. But the 21st century is posing new possibilities and dilemmas never imagined by those few who filmed in the 20th century. That we are finally starting to see the world in ways that reflects radically different subjectivities is thrilling. Simultaneously, the international distribution platform of the internet, mass surveillance and the rise of machine-operated cameras is rapidly changing the positions and choices of camera people all around the world. The widespread accessibility of video cameras in phones means that most people on the planet can face as complicated ethical dilemmas as the most experienced documentary cameraperson has ever faced. As a cameraperson who began my career in the 1980s when filming constantly was relatively rare and most people were unfamiliar with being filmed, I have lived on both sides of a divide which generates deep questions about where the future of filming and being filmed will take us. Join me in considering the ways we might acknowledge these new territories in the ways we film and how we see.

[SESSIONS 7 + 8 ARE PARALLEL PANELS]

Session 7 **11:30am-1:00pm** **DARC 108**

Embodied Stories

Margaret Laurena Kemp + Julie Forrest Wyman, Lizzie Thynne, Celia Vara (Kristy Guevara-Flanagan, moderator)

How to tell the story of a person? In this panel, Celia Vara examines the work of Fina Miralles, a Catalanian artist born in 1950 under the repressive system of Francoism. Between 1972-1976, Miralles developed intense personal and artistic work regarding the body—being the specific place where this restrictive system marked its traces, but also the space where an emancipatory pedagogical system could be developed through corporeal dynamics.

Lizzie Thynne’s presentation centers on Jill Craigie, (1911-99), one of the first British women documentary makers, whose work until recently has been scarcely visible. In creating an experimental biopic which reflects Craigie’s own hybrid methods, Thynne explores how her life history might be represented via the contingency and partiality of historical sources, including Craigie’s own words. Margaret Kemp and Julie Wyman present their work-in-progress collaboration, “She Who Is,” about the legacy, vision, and quandaries of American playwright Adrienne Kennedy. Based on research into Kennedy’s life as teacher and figure in American theater, the film centers on a performance within an actual teaching theatre. This work poses a dialogue between African-American social dance and artistic practice as an accumulated knowledge bank.

Session 8

11:30am-1:00pm

DARC 306

Mapping

**Razan Al Salah, Jennifer Boles, Cathy Lee Crane, D. Andy Rice
(Topiary Landberg, moderator)**

What kinds of stories do maps reveal or produce? Razan Al Salah shares current research – both scholarly and practice-based – from *The Greatest Wait* (working title): a VR film exploring the Palestinian exilic condition by tracing the intergenerational migration route of a third-generation Palestinian refugee, through virtual reality. Cathy Lee Crane’s *Drawing the Line*, a series of short hybrid films, explores the International Border Survey Commission of 1851 and its ongoing implications for life on the US/Mexico border. D. Andy Rice’s work-in-progress *Occupy a Wall*, an “open space” documentary, reflects on watershed campus activism at Miami University in 1970 through the curation of a virtual and expandable media “skin” accessible through a smartphone app. In *Cinderella of Navigable Streams*, a short documentary film and installation piece about the Chicago River, Jennifer Boles explores a thick and haunted history of human manipulation and the ongoing morally-complex entanglements between capitalism, technology, human bodies, and the natural environment.

LUNCH

1:00-2:00pm

DARC LOBBY

catered for registered symposium participants only

[SESSIONS 9+10 ARE PARALLEL PANELS]

Session 9

2:00-3:30pm

DARC 108

Time Travel

screening program and discussion

D'Angelo Madsen Minax, Mitch McCabe, Traci Hercher
(Helen Hood Scheer, moderator)

***The Eddies* (2018, 16 min.)**

D'Angelo Madsen Minax

From below ground, a man named Eddie describes the flood lines, levees, and trivial histories of the crumbling infrastructure of Memphis, TN. In this same city, the filmmaker, a recent transsexual transplant, watches war films and contemplates masculine connectivity as he attempts to integrate into the American South. He posts a Craigslist ad asking men to masturbate on-camera with their firearms. He receives a single response from a man whose name is also Eddie.

***Civil War Surveillance Poems (Part One)* (2019, 15 min.)**

Mitch McCabe

Civil War Surveillance Poems (Part One) is the first film in a four-part project of experimental and hybrid films contemplating a second American civil war via lyrical nonfiction, mixing call-in radio and twenty years of verité footage from the filmmaker's archive. In the end, the series builds to a hybrid narrative film of clashing ideology, culminating in an installation of sound sculpture, four-walled video and Americana artifacts.

***Daddy of 'Em All* (work in progress, 30 min.)**

Traci Hercher

Since its inception in 1897, the annual Cheyenne Frontier Days has drawn hundreds of thousands of visitors to Wyoming for a 10-day celebration of "Western roots," culminating in the world's largest outdoor rodeo nicknamed "The Daddy of 'Em All." Shot during the 2018 Frontier Days, *Daddy of 'Em All* tracks the proliferation of settler colonial narratives which the event seeks to ossify through its signs, symbols, and sets. Through dislocated images and interviews with past and present Frontier Days volunteers and attendees including the filmmaker's mother, a then-resident of Cheyenne, the film grapples with heritage, ideology, violence, and borders in a time of growing nationalism.

Session 10

2:00-3:30pm

DARC 306

Personal Archives

Sandra Lim, Rebekah Rutkoff, Lee Anne Schmitt

(Jonathan Kahana, moderator)

This panel explores the intersection of historical processes and personal archives. In 2018, Sandra Lim's family participated in the Family Camera Network research project, which took place at the Royal Ontario Museum in Toronto. As a participant, her family's photographs and stories of migration were collected and archived with thirty families from across Canada. Using this experience as a springboard, Lim's project aims to work against the notion of family stories as history and/or documentary knowledge fixed in time and space, but rather, to consider a family story as a continual process of relations in space. Lee Anne Schmitt's film-in-progress *Evidence* addresses the way our personal lives connect into global histories and the complexity of family, of masculinity, of whiteness and the various ways power is expressed and inherited. A personal discovery serves as a point of departure for Rebekah Rutkoff's, *Sylvia + Geza*, a nonfiction book in progress. While reading the Hungarian anthropologist and psychoanalyst Geza Róheim's *Magic and Schizophrenia* (his 1955 book about magic in anthropological and psychoanalytic registers), Rutkoff suspected that the unnamed patient presented in one of the book's case studies — a Jewish painter who had entered analysis when she'd learned of her inability to conceive a child — was her aunt Sylvia Rutkoff, an abstract painter who underwent psychoanalysis with Róheim in New York City in the 1940s.

COFFEE BREAK

3:30-4:00pm

DARC LOBBY

Session 11

4:00-5:30pm

DARC 108

Surveillance

Sharon Daniel, Martin Lucas, Aphid Stern

(Rick Prelinger, moderator)

This panel focuses on the intersection of visibility and power, in relation to discrete acts of state violence. In her presentation, Sharon Daniel asks: in a world where concrete visible evidence of state violence is not enough to hold state actors accountable to law, what is the role of documentary practice? While funding and focus in the field have turned sharply toward 'producing empathy' through immersion within virtual reality environments

and storytelling through character generated narrative – forms that reinforce neo-liberalism –Daniel proposes a turn toward alternative forms: strategies and gestures, including ‘forensic reenactment’, ‘materialization’ (of testimony) and ‘defacement’ (of the symbolic order of the state). Starting with material obtained by a Freedom of Information (FOIA) act by the ACLU, and posted by the FBI on their online “File Vault” in August 2016, Aphid Stern’s project-in-progress, “Unburning 1D3001Part1.mp4” examines the aerial images of the 2015 protests that broke out in Baltimore, MD following the death of Freddie Gray, at the hands of police. Stern’s project starts with the premise that this video footage, captured by infrared sensors attached to a mix of helicopters and fixed-wing Cessna airplanes, serves to reproduce a racialized and criminalizing gaze. If the video is irretrievably unethical, what remains in its absence? Martin Lucas presents research focused on new articulations of the political subject enabled through and around documentary media by focusing on specific documentaries that sought to offer portraits of the Indignado or 15M movement in Spain, and the Occupy Wall Street movement in the US. Lucas shows how the strategies deployed in these works offer new vistas onto the creation of a political subjectivity in the context of an affective politics, and suggest that this offers a chance to rethink the role of the documentary and its maker.

SHUTTLE PICKUP

6:00pm

DARC BUILDING

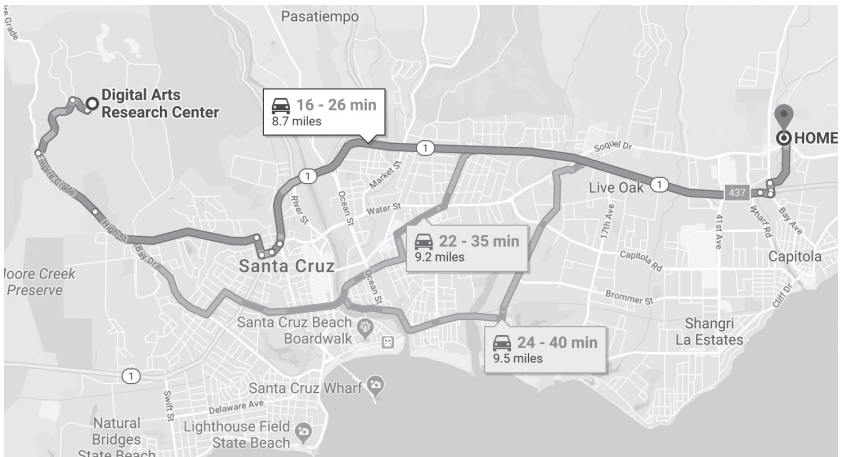
Shuttle will bring dinner guests to the dinner venue

6:30-9:30pm

SYMPOSIUM DINNER AT HOME RESTAURANT

for symposium presenters and moderators with dinner tickets only

A shuttle bus will transport participants from the DARC to the restaurant, leaving campus at around 6:00pm and heading back to the DARC at 9:30pm. If needed, the shuttle bus can drop participants back on Mission Street in town. **Home** (<http://www.homesoquel.com/>) is located in Soquel Village at 3101 N Main St, Soquel, CA, about a 20 minute drive from campus. Parking is available on the street near the restaurant as well as in the church parking lot across the street from the restaurant.



SUNDAY May 19th

MORNING COFFEE

9:00-10:00am

DARC LOBBY

Session 12

10:00-11:30am

DARC 108

Histories of Place

**Rana Jarbou, Meghan O’Hara + James Merle Thomas, Hanna Rose Shell
(Suzy Halajian, moderator)**

Hanna Rose Shell’s film *Climax* takes up the space—literal, figurative, visual and material—of the Climax Observatory, built on and with the support of the Climax Molybdenum Mine, at Fremont Pass in Climax Colorado in 1940, officially named the High Altitude Observatory. The film is inspired by this space, this dome, as a space of contemplation, reflection, a respite from the world, that—metaphorically speaking—was also a viewing out onto its utmost horrors. It is philosophical and imaginative, a world of images, horrors, death, and the space between light and darkness. Rana Jarbou’s, *Al-Tih (Wasteland)*, traces the spatial history of Al-Hasa, the Eastern Province in the Arabian Peninsula, from an oasis to the oil metropolis that it is today, by reviving repressed histories of the spatial practices of Aramco and its impact on its Arab and Saudi-born workers, particularly during the 1950’s and 60’s. Megan O’Hara and James Merle Thomas present samples of their work-in-progress *Tektite Revisited* to discuss their formal strategies for revisiting and disrupting oversimplified narratives about the history of technological progress that inform received understandings of the present, or attenuate future projections. Their film tells the story of the Tektite Program, an experimental underwater research station operated by NASA in the U.S. Virgin Islands between 1969-1970.

Session 13

11:30am-1:00pm

DARC 108

Evidence

**Tirtza Even + Meg McLagan, Alex Johnston, Srđan Keča
(Irene Gustafson, moderator)**

Tirtza Even and Meg McLagan’s *Half Truths and Full Lies* depicts, through documentation and reenactment, the case of Efrén Paredes, a Latinx man from Michigan, who was sentenced to life without parole in 1989 at age fifteen, for a murder he claims he did not commit. The installation deploys a form of storytelling that unfolds nonlinearly and in space: the goal is to

surround viewers with incompatible slivers of the narrative, and have them piece the story together themselves. In this way the project attempts to recuperate conflicting narrative possibilities, and to investigate the nature of truth-telling in media and the law. Alex Johnston will screen his short film, *A Costly Lesson*. The film focuses on the death by suffocation of eight African American convicts at a prison plantation in Texas in 1913, the “costly lesson” for a work slow down coordinated by the prisoners in protest of labor conditions. The film is both a work of historiographic self-reflection and a memorial for forgotten (though not anonymous) victims of state violence and white supremacy. It operates as a meditation on the difficulties of doing historical work which seeks to visualize neglected and suppressed histories, the struggle to represent despite an absence of evidence, and the importance of exposing the structural forces which produced this absence. In July 1995, a local TV station in Serbia aired a roughly-edited report celebrating the fall of the Srebrenica enclave in Bosnia to Serbian forces. The video material was recorded on an amateur camera by journalist Zoran Petrović, who gained privileged access to the organized exodus of the Muslim population, and the rounding up of men and boys who had tried to escape. After broadcasting his report once, Petrović hastily erased from his tape traces of the scale of the atrocity. Srđan Keča uses this story to ask questions about the relationship between image and history. Why are some images erased or hidden away, and others circulated widely?

CLOSING REMARKS

1:00- 1:30pm

DARC 108

RESOURCES:

Online Schedule

a downloadable PDF version of this program is available at <https://poeticsandpolitics4.sites.ucsc.edu/schedule/>

Internet Access

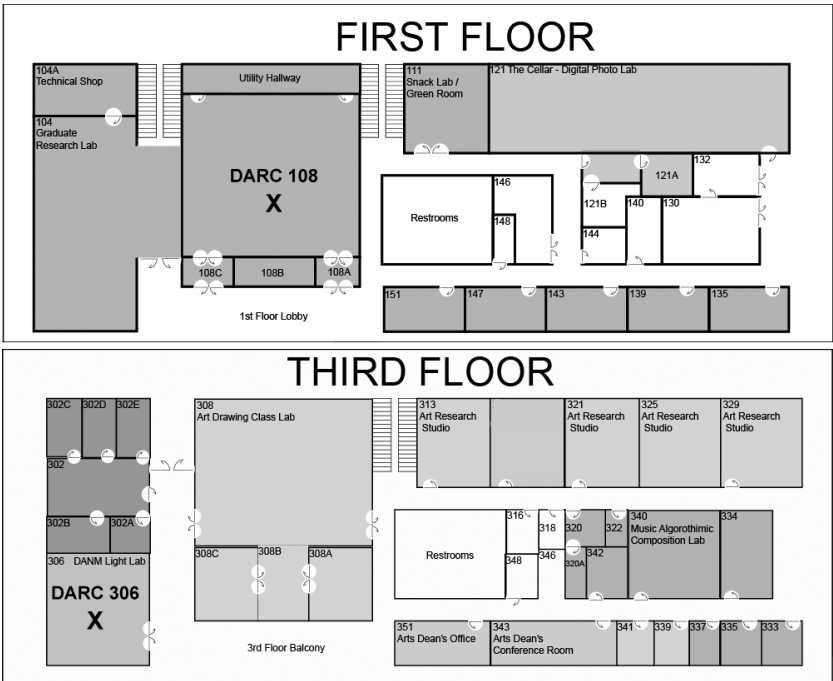
Details for how to access the UCSC-Guest wifi network at <https://its.ucsc.edu/wireless/guest.html>

Social Media Tags

#poeticsandpolitics4

Maps

Campus Maps are available at: <http://maps.ucsc.edu/>



Parking

The parking lots in front of the DARC are patrolled on the weekends. Metered parking is available in front of the DARC and nearby at Porter College.

Coffee, Tea, and Food

Beverages and food are only provided for registered symposium participants.

If you are not a registered guest, there are numerous places on campus to find food and drink. Closest to the DARC are:

Amazon Juices Global Village Cafe in the Library

<http://amazonjuicesgvc.com/index.html>

Friday 8am-6pm; Saturday 11am-6pm; Sunday 11am-9pm

Bowls by Cafe Brasil, Porter College

<http://bowlsbycafebrasil.com/menu.html>

Friday: 8:00am - 6:00pm; Saturday 11am - 6pm; Sunday 11am-9 pm

PARTICIPANTS

CECILIA ALDARONDO (caldaron@skidmore.edu)

Cecilia Aldarondo is a filmmaker and scholar whose feature documentary *Memories of a Penitent Heart* debuted at the 2016 Tribeca Film Festival and was broadcast nationally on POV in 2017. She is a 2017 Women at Sundance Fellow and was one of Filmmaker Magazine's '25 New Faces of Independent Film' in 2015. Her work has been supported by grants from the Sundance Institute, the MacDowell Colony, Jerome Foundation, New York State Council for the Arts, Ford Foundation, and many others. She currently works as Assistant Professor of Film at Skidmore College, and is the incoming director of the MDOCS Storyteller's Institute at Skidmore College in Fall 2019..

RAZAN ALSALAH (alsalah.razan@gmail.com)

Razan AlSalah is a Sundance Talent Forum Fellow with New Frontier presenting her latest work *The Greatest Wait*. In 2018, Razan was awarded the Knight New Frontier Fellowship at Sundance, the Latham Award for an Emerging Experimental Video Artist at Ann Arbor Film Festival, & Sunbird Award for Best Narrative Short at CinemaDays Palestine. Her work has exhibited in festivals & galleries around the world including HotDocs, Melbourne & Glasgow International, Sharjah Film Forum, Tokyo Photographic Art Museum, Boston Museum of Fine Arts & Surssock Museum. Razan teaches Moving Images and Intermedia at Concordia University in Montreal.

JENNIFER BOLES (boles.jennifer@gmail.com)

Jennifer Boles is a documentary filmmaker, cinematographer, and editor based out of Chicago. She is completing her MFA in the Documentary Media program at Northwestern University and received her PhD in history at Indiana University in 2015. As one of many post-2008 academic "refugees", she thanks the recession for pushing her to take a chance and do what she really loves—make documentary films that interrogate our relationship to history in unexpected ways and places. She is the recipient of major fellowships and awards from the Fulbright Foundation, the Social Science Research Council, the University Film and Video Association, Telluride Student Symposium, and the Graduate School at Northwestern University.

ISABELLE CARBONELL (imcarbon@ucsc.edu)

Isabelle Carbonell is a Belgian-Uruguayan-American award-winning documentary filmmaker and a PhD Candidate at the University of California,

Santa Cruz thinking through a cinema of slow violence. Her work lies at the intersection of expanded documentary, environmental justice, invasive species, eco-disasters, and multispecies ethnography.

SARAH CHRISTMAN (schristman@brooklyn.cuny.edu)

Sarah Christman makes films that explore the intersections between people, technology and the natural world. Her work has screened widely, including International Film Festival Rotterdam, Toronto Film Festival, New York Film Festival, MoMA, and the Los Angeles Film Forum. She received the New Visions Award from the San Francisco International Film Festival for *Dear Bill Gates* and Jury Awards from the Ann Arbor Film festival for *Broad Channel* and *As Above, So Below*. She is an Associate Professor in the Film Department and the Feirstein Graduate School of Cinema at Brooklyn College/CUNY.

JASON COYLE & LASKA JIMSEN

(jcoyle@mcad.edu / ljimsen@carleton.edu)

Jason Coyle and Laska Jimsen work across nonfiction forms from video documentary to 16mm filmmaking. Their individual and collaborative work has screened at festivals and venues including Ann Arbor, Athens, Big Muddy, IC Docs, Los Angeles Filmforum, Cellular Cinema, and Walker Art Center. Laska and Jason are individual recipients of Minnesota State Arts Board Artist Initiative Grants and collective recipients of an inaugural Jerome Hill Artist Fellowship. Laska is Associate Professor of Cinema & Media Studies at Carleton College; Jason is Associate Professor of Media Arts at the Minneapolis College of Art & Design.

CATHY LEE CRANE (ccrane@ithaca.edu)

Cathy Lee Crane has been charting a speculative history on film since 1994. She is the recipient of fellowships from the Guggenheim Foundation and the New York Foundation for the Arts as well as grants from the New York State Council on the Arts and the San Francisco Arts Commission. Her award-winning films (which include the experimental biographies *Pasolini's Last Words* and *Unoccupied Zone: The Impossible Life of Simone Weil*) have screened at the Viennale, San Francisco International Film Festival, Festival du Nouveau Cinema, Cinematheque Francais, BFI, and Arsenal/Berlin. Her body of work received its first survey in 2015 as part of the American Original Now series at the National Gallery of Art.

SHARON DANIEL (sdaniel@ucsc.edu)

Sharon Daniel is a media artist who produces interactive and participatory documentaries focused on issues of social, economic, environmental and criminal justice. Daniel's work has been exhibited internationally in festivals and museums as well as on the Internet. Detailed descriptions and links to these works can be found at <http://sharondaniel.net>. Daniel's essays have been published in books, academic and online journals. She is a Professor in the Film and Digital Media Department and the Digital Arts and New Media MFA program at the University of California, Santa Cruz where she teaches Digital Media Art and expanded forms of documentary practice.

TIRTZA EVEN (teven@saic.edu)

A practicing video artist and documentary maker, Tirtza Even has produced both linear and interactive video work representing the less overt manifestations of complex, and at times extreme, social/political dynamics in specific locations (e.g. Palestine, Turkey, Spain, the U.S. and Germany, among others). Her work has appeared at the Museum of Modern Art, NY, at the Whitney Biennial, the Johannesburg Biennial, as well as in many galleries, museums and festivals in the U.S., Israel and Europe, including Rotterdam Film Festival, San Francisco Film Festival and New York Video Festival, Lincoln Center.

JEANNE C. FINLEY (jcfiney55@gmail.com)

Jeanne C. Finley works in film, video, photography, installation, internet, and socially engaged work to create hybrid documentary and expanded cinema projects. These projects weave a discursive, cinematic fabric of narrative, documentary interviews, scientific evidence, and archival and original footage to investigate sites where lives have transformed due to events beyond their control. For the past three years Finley has developed *Journeys Beyond the Cosmodrome*, a multi-platform project with teens ageing out of Kazakhstan's Akkol Bolshoi Orphanage. Finley's work has been exhibited internationally, including the Guggenheim Museum, San Francisco Museum of Modern Art, and New York Museum of Modern Art, Whitney Museum, and the George Pompidou Center. She has received many grants, including a Rockefeller Media Arts Fellowship, Guggenheim Fellowship, Creative Capital Foundation, Cal Arts / Alpert Award, National Endowment for the Arts Fellowships, and CEC Artslink fellowship.

SARAH FRIEDLAND (sfriedla@skidmore.edu)

Sarah Friedland received her BA from Sarah Lawrence College and the International School of Film and Television in Cuba and her MFA from the Integrated Media Art Program at Hunter College. Friedland's works and collaborations been supported by the Jerome Foundation, the Paul Newman Foundation, the Ford Foundation, the Center for Asian American Media, the Palestinian American Research Center, the LABA House of Study, and the MacDowell Colony. She was named one of the "Top 10 Independent Filmmakers to Watch" by the Independent Magazine, is a recipient of the Paul Robeson award, and was nominated for a New York Emmy. She is currently working on a feature documentary titled *Lyd In Exile*, which she is co-directing with Rami Younis, and which was selected to pitch at the DocCorner Market at the Cannes Film Festival and Days of Cinema in Ramallah Palestine. Friedland is the Director of the MDOCS Storyteller's Institute at Skidmore College and a member of the Meerkat Media Collective.

MICHAEL GITLIN (mgitlin@mindspring.com)

Michael Gitlin makes work about the intricate conceptual and ideological systems that we use to organize our ways of knowing the world. His work has been screened at numerous venues, including the Museum of Modern Art in New York, the Toronto International Film Festival, the Full Frame Documentary Festival, the London Film Festival and the Whitney Biennial Exhibition. Gitlin's recent feature project, *That Which Is Possible*, screened in a number of venues, including The Museum of the Moving Image in New York and the Museum of Fine Arts in Boston. His recent short project, *A Disaster Forever*, was in the 2015 New York Film Festival. His 16mm film, *The Birdpeople*, is in the collection of the Museum of Modern Art. Gitlin was the recipient of a Guggenheim Fellowship in 2006. His work has also been supported by the Jerome Foundation, the New York State Council on the Arts, and the New York Foundation for the Arts. Gitlin received an M.F.A. from Bard College. He teaches at Hunter College in New York City.

JOHN GREYSON (johngreyzone@gmail.com)

John Greyson is the director of *14.3 Seconds*, *Covered*, *Fig Trees*, and many other works of film and video, and teaches in the Film Department at York University.

KRISTY GUEVARA-FLANAGAN (kgflanagan@tft.ucla.edu)

Kristy Guevara-Flanagan is an Assistant Professor at UCLA's School of The-

atre, Film and Television where she heads the MFA Directing Documentary concentration. She has been making documentary films that focus on gender and representation for nearly two decades, starting with a 1999 experimental documentary about a blow-up doll (which screened at the Los Angeles Country Museum of Art, among other venues). Guevara-Flanagan's documentary and experimental films have screened at the Sundance, Tribeca, SXSW, and HotDocs film festivals and the Getty Museum. Her work has been broadcast on PBS and the Sundance Channel, received numerous awards, and been funded by ITVS, the Sundance Institute, the Tribeca Institute, Latino Public Broadcasting and California Humanities.

IRENE GUSTAFSON (ireneg@ucsc.edu)

Irene Gustafson is a documentary filmmaker and writer. She works as Associate Professor at the Department of Film and Digital Media, UCSC. Her films and videos have screened nationally and internationally and her writing has appeared in *Camera Obscura*, *The Journal of Visual Culture*, *The Moving Image*, *Cinema Journal Dossier* and *Spectator*. Her work, both audiovisual and written, explores a discrete set of interests: essayistic modes of production; non-fiction media production, history and theory; and questions of identity, visual style, gender and sexuality.

FABIOLA HANNA (fhanna@ucsc.edu)

Fabiola Hanna is an artist from Lebanon who currently lives and works in Santa Cruz. Hanna's artistic practice encompasses computer science, art, and politics, moving between electronics and software, to research-based, collaborative installations. Her work has been exhibited widely in California at the Museum of Art and History in Santa Cruz, the New Children's Museum in San Diego, the SubZero Festival in San Jose, the Digital Arts Research Center in Santa Cruz, and the MakerFaire in San Mateo. Hanna is currently a PhD candidate in the Film and Digital Media program at the University of California Santa Cruz.

TRACI HERCHER (Traci.Hercher@gmail.com)

Traci Hercher is an experimental filmmaker from Illinois. She is currently completing her MFA at the University of Iowa where she also teaches film production and programs for the microcinema Vertical Cinema. She is the recipient of the Non-Fiction Shorts Prize from Northampton Film Festival (2018), a Hemera Contemplative Fellowship (2018), and the Iowa Arts Fellowship (2016). Her work has screened internationally at film festivals

including Process Festival (Latvia), Milwaukee Underground Film Festival, Revolutions per Minute Festival (Boston), Unseen Festival (Denver), and at venues including AcreTV.org, Artists' Television Access (San Francisco), the Nightingale (Chicago), Art Cinema OFFoff (Belgium), Roman Susan Gallery (Chicago) and the Ann Arbor Art Center (MI).

RANA JARBOU (raljarbo@ucsc.edu)

Rana Jarbou is a filmmaker and social documentarian. Her artistic and archival practice deals with Arabic graffiti, social movements, and gender in the Arabian Peninsula, to produce counter-narratives highlighting issues of censorship and the politics of space. She's published essays in *Arabic Graffiti*, *Walls of Freedom*, and *Street Art of Resistance* and exhibited her work in international and regional arts and culture exhibitions. Her first documentary film *Hajwalah* screened in numerous international film festivals, and she is currently pursuing her PhD in UC Santa Cruz's Film & Digital Media.

ALEXANDRA JUHASZ (Alexandra.Juhasz@brooklyn.cuny.edu)

Dr. Alexandra Juhasz is the chair of the Film Department at Brooklyn College, CUNY. She makes and studies committed media practices that contribute to political change and individual and community growth. She is the author or editor of *AIDS TV: Identity, Community and Alternative Video* (Duke University Press, 1995); *Women of Vision: Histories in Feminist Film and Video* (University of Minnesota Press, 2001); *F is for Phony: Fake Documentary and Truth's Undoing*, co-edited with Jesse Lerner (Minnesota, 2005); *Learning from YouTube* (MIT Press, 2011: <https://mitpress.mit.edu/books/learning-youtube>); co-edited with Alisa Lebow, *The Blackwell Companion on Contemporary Documentary* (2015) and with Yvonne Welbon, *Sisters in the Life: 25 Years of African-American Lesbian Filmmaking* (Duke University Press, 2018) and with editors Jih-Fei Cheng and Nishant Shahani, *AIDS and the Distribution of Crises* (Duke, 2020). Dr. Juhasz is also the producer of educational videotapes on feminist issues from AIDS to teen pregnancy as well as the feature fake documentaries *The Watermelon Woman* (Cheryl Dunye, 1997) and *The Owls* (Dunye, 2010). Her current work is on and about feminist Internet culture including fake news (<http://scalar.me/100hardtruths>), YouTube (aljean.wordpress.com), and feminist pedagogy and community (feministonlinespaces.com and ev-ent-angement.com). With Anne Balsamo, she was founding co-facilitator of the network, FemTechNet: femtechnet.org.

KIRSTEN JOHNSON (kwadlia@gmail.com)

Kirsten Johnson is currently grappling with her father's dementia and the state of the planet by making a comedy about death. Her film *Cameraperson* premiered at Sundance 2016, was short-listed for an Academy Award, won the National Board of Review "Freedom of Expression" prize, and was named one of the 'Top Ten Films of 2016' by The Washington Post and The New York Times. Her short film, *The Above*, premiered at the 2015 New York Film Festival and was nominated for the IDA Best Short of 2016. Kirsten's camerawork has appeared in the Academy Award-winning *Citizenfour*, Academy Award-nominated *The Invisible War*, Tribeca Documentary winner, *Pray The Devil Back To Hell*, and Cannes winner *Fahrenheit 9/11*. She is curious about the future of image literacy, the nature of subjectivity, and believes in cinema.

ALEXANDER JOHNSTON (johnstonalex@seattleu.edu)

Alexander Johnston is a documentarian, media maker, and media scholar. His scholarship has appeared in *The Journal of Sport and Social Issues*, the *IN-CITE Journal of Experimental Media*, and the documentary blog, *Docalogue*. His films and media have screened at a wide variety of venues, including the Berlinale, IndieLisboa, the Walker Art Center, and San Francisco's Other Cinema. Alex is also the managing editor of the radical online media journal *NOW! A Journal of Urgent Praxis*. (NOW-Journal.com) He teaches filmmaking at Seattle University, where he is Assistant Professor of Film.

JONATHAN KAHANA (jkahana@ucsc.edu)

Jonathan Kahana is the author of *Intelligence Work* and the editor of *The Documentary Film Reader* and teaches in the Film and Digital Media Department at UC Santa Cruz.

SRĐAN KEČA (skeca@stanford.edu)

Srđan Keča's work has centered around sites of memory, often in relation to conflict and displacement. His films like *A Letter to Dad*, *Mirage*, and *Escape* have screened at leading documentary festivals including IDFA, DOK Leipzig, and Full Frame, and his video installations have been exhibited at venues such as the Venice Biennale of Architecture and the Whitechapel Gallery. *Flotel Europa*, which he produced and edited, premiered at the 2015 Berlin Film Festival, winning the Tagesspiegel Jury Award. He studied at Ateliers Varan and the NFTS, and is now Assistant Professor in the Department of Art & Art History at Stanford University.

MARGARET LAURENA KEMP (mlkemp@ucdavis.edu)

Margaret Laurena Kemp has appeared on regional and international stages including Arena Stage, Mark Taper Forum, Yale Rep, South Coast Repertory, La Mama Theatre (Melbourne, Australia), Theatre of Changes (Athens, Greece), Red Pear Theatre (Antibes, France), and The Magnet Theatre (Cape Town, South Africa). She won worldwide praise for her starring role in the film *Children of God*. Her latest film, the supernatural thriller, *The Dark Rite*, is slated for a 2016 release. She has also acted in television programs, including *The Orlando Jones Show*, *Commander in Chief* and others. Her visual work has been shown in solo and group shows at Art Share Los Angeles and The National Gallery of Art in Nassau, Bahamas. She holds memberships in One Union (SAG-AFTRA) and Actors Equity Association (AEA).

LAURA KISSEL (KISSEL@mailbox.sc.edu)

Laura Kissel is Professor of Media Arts in the School of Visual Art and Design at the University of South Carolina where she teaches courses in media culture, video production and documentary filmmaking. Her Emmy-nominated documentary about a global, cotton supply chain—*Cotton Road* (2014)—has been translated into four languages and widely exhibited in film festivals, community events, and classrooms. Kissel was an Invited Featured Artist at the Robert Flaherty Film Seminar in 2011; a Fulbright Research Fellow in 2009 and a South Carolina Media Arts Fellow in 2007. Her productions have been supported by grants from the Fledgling Fund and the South Carolina Humanities Council. She currently serves as Director of the School of Visual Art and Design and Interim Director of the Film and Media Studies Program at the University of South Carolina.

S. TOPIARY LANDBERG (stopiary@ucsc.edu)

S. Topiary Landberg is a PhD candidate in Film & Digital Media at UCSC and the Mellon Curatorial Fellow at the Oakland Museum of California.

ALISA LEBOW (alisa@alisalebrow.net)

Alisa Lebow is a film scholar/maker, who teaches film studies and supervises practice-led PhDs at the University of Sussex. Her research explores the aesthetic and political dimensions in documentary film and related media. Her books *The Cinema of Me* (Wallflower Press, 2012) and *First Person Jewish* explore the phenomena of first person filmmaking. She co-edited *The Companion to Contemporary Documentary Film* with Alexandra Juhasz (Wiley-Blackwell, 2015). She is intrigued by the intersection between practice

and theory, and her most recent work, *Filming Revolution* (Stanford University Press, 2018: <http://filmingrevolution.supdigital.org/>) about filmmaking in Egypt after the revolution, performs an intermedial film studies 2.0. In addition to her scholarly work, she has made several films and curated film programs for cultural arts institutions in London, New York, and Istanbul. She has served as a senior documentary consultant to the Istanbul Film Festival and IDFA. For more information, visit her website at www.alisalebaw.net.

SANDRA LIM (sandra.lim@ryerson.ca)

Sandra E. Lim currently lectures on Politics and Film at Ryerson University in Toronto, Canada. She holds a PhD in Art and Design for the Moving Image, from the University of Brighton in the UK. Her writing on Politics, Film and Aesthetics can be found in the journals *Senses of Cinema*, *Screenworks* and *Reconstruction*. Additionally, her moving image work is distributed by the Canadian Filmmakers Distribution Centre (CFMDC) Toronto.

LANA LIN (lin@newschool.edu)

Lana Lin has been making experimental films since the 1990s. Her work examines the fragilities and contradictions of human and discursive bodies, emphasizing the conceptual and poetic capacities of moving image media. Her latest film *The Cancer Journals Revisited* is prompted by the question of what it means to re-visit and re-vision Black lesbian feminist poet Audre Lorde's classic 1980 memoir of her breast cancer experience today. Since 2001, she has collaborated on multi-disciplinary research-based projects (as Lin + Lam) that explore the contingencies of history and collective memory. Her art and films have been shown at international venues including the Museum of Modern Art and Whitney Museum, NY; Stedelijk Museum, Amsterdam; Oberhausen Film Festival; Images Festival, Toronto; the Taipei-China Institute, and the Taiwan International Documentary Festival. Lin has received awards from the Jerome Foundation, the Fulbright Foundation, New York State Council on the Arts, New York Foundation for the Arts and The MacDowell Colony. Lin is the author of *Freud's Jaw and Other Lost Objects*, and teaches in the School of Media Studies, The New School, New York.

MARTIN LUCAS (martin@martinlucas.net)

Martin Lucas is a filmmaker and educator. Since his first film, *Tighten Your Belts, Bite the Bullet* (New York Film Festival, 1980) he has examined social injustice as it is embedded in cultural and technological systems of communications, economics and war. As a founding member of the Paper Tiger Tele-

vision Collective Martin was a producer of *The Gulf Crisis Television Project*, (Whitney Biennial, 1993). His latest film, *Hiroshima Bound* (2015) meditates on America's collective memory of, and amnesia concerning, the atomic bombings of World War 2. He is an Associate Professor in the Integrated Media Arts MFA Program, Department of Film and Media Studies, Hunter College, City University of New York. He is co-author with Prof. Kelly Anderson of *Documentary Voice and Vision: A Creative Approach to Non-fiction Media Production* (New York, Focal Press, 2016).

IRENE LUSZTIG (ilusztig@ucsc.edu)

Irene Lusztig is a filmmaker, visual artist, and archival researcher. Her film and video work mines old images and technologies for new meanings in order to reframe, recuperate, and reanimate forgotten and neglected histories. Often beginning with rigorous research in archives, her work brings historical materials into conversation with the present day. Much of her work is centered on public feminism, language, and histories of women and women's bodies, including her debut feature *Reconstruction* (2001), the feature length archival film essay *The Motherhood Archives* (2013), the ongoing web-based *Worry Box Project* (2011—), and her newest performative documentary feature *Yours in Sisterhood* (2018). She teaches filmmaking at UC Santa Cruz where she is Associate Professor of Film and Digital Media.

AMY MAGOWAN GREENE (avecdeselles@bellnet.ca)

Amy Magowan Greene grew up in Belfast, Northern Ireland in the 90's, therefore she could be called "a ceasefire baby". Politics and identity were part and parcel of everyday life. From flags to murals to over-frequent local elections oscillating back and forth to and from direct rule by Westminster, shootings and bomb alerts were part of the portrait. At the same time, she also was very much touched by efforts of reconciliation by community organizations and new forms of inclusive schooling. From there, she went to explore the world: spending time in other parts of Europe, in Vietnam and finally settling in Canada. She settled into what she knew and what she thrives on: collective efforts to improve our world. She works as a community worker in a woman's centre in rural Quebec, where practically everyone speaks French. Thanks to her work, Amy has the pleasure of witnessing the development and personal victories of women who benefit from each other's presence and support.

IPHIGÉNIE MARCOUX-FORTIER (iphigenie@lesglaneuses.org)

Iphigénie has been concocting documentaries since the turn of the millennium. She has co-founded the production company Les glaneuses with her colleague Karine van Ameringen. Their films are always anchored in the territory, raising questions of identity, highlighting intercultural encounters, philosophies of life (or death) and, like a silent mantra, listening to details. Over the years, Iphigénie has also worn different hats while collaborating with other directors. She has over ten years of experience as a filmmaker-mentor for Wapikoni Mobile, for the Mapuce del Aylla Rewe Budi School of Cinema and Communication, and for the Power of the Lens research-creation project. She has accompanied the creation of more than forty short films in an indigenous context. In light of this background, Iphigénie conceives documentary filmmaking as a political and poetic process, as a flagship tool, and as a tool for bridge-building. Her interests sometimes lead her to other narrative forms, where interactivity is deployed during urban walks (development of BRIB) or in audio-literary installations for young audiences. She is currently doing a Master's degree in Media Studies at Concordia University in which she explores documentary co-creation with women of various cultures in rural areas, and specifically in her native Lanaudière.

MITCH MCCABE (Mitchfilm@gmail.com)

Mitch McCabe is a queer artist, filmmaker and educator whose film work spans narrative, experimental, nonfiction and the many areas in between. Her short films *Playing the Part*, *September 5:10PM*, *Highway 403*, *Mile 39* and *To Whom It May Concern* have screened at Sundance, New Directors/New Films, New York Film Festival, Ann Arbor Film Festival, Clermont-Ferrand and Visions du Réel. Her narrative feature *This Corrosion* premiered at Haugesund Film Festival and her HBO documentary *Youth Knows No Pain* screened at IDFA, Lincoln Center and AFI Silverdocs, among others. A fellow of the MacDowell Colony and Flaherty Seminar, McCabe's work has been supported by Yaddo, LEF Foundation, VCCA, Princess Grace Foundation, Jerome Foundation, SPACE Gallery, iPark Foundation and NYSCA. She has worked extensively as a cinematographer for series on A&E, Discovery and TNT. She is currently an Assistant Professor at SUNY-Purchase College. She received her BA in Visual and Environmental Studies from Harvard College and her MFA from New York University's Tisch School of the Arts.

MEG MCLAGAN (mmclagan@barnard.edu)

Meg McLagan is a filmmaker and anthropologist whose work includes the

feature documentary, *Lioness*, which aired nationally on the PBS series Independent Lens and was recently optioned by Sony Television Pictures for tv serialization. Recent collaborations includes *Half Truths and Full Lies*, an experimental documentary project that depicts the case of Efen Paredes Jr., a Latinx man from Michigan who was sentenced to life without parole at age fifteen for a murder he claims he did not commit, and *Air Drifts*, produced with NASA's Global Modeling and Assimilation Office, which premiered at the 2016 Oslo Architecture Triennale. McLagan began her film career working as a producer on *Paris is Burning*, one of the most acclaimed examples of 1990s New Queer Cinema. McLagan's scholarly work examines the relationship between forms of politics and visual culture. She has published on human rights, testimony and architectures of activism and is co-editor of *Sensible Politics: The Visual Culture of Nongovernmental Activism*, published by Zone Books in 2012.

D'ANGELO MADSEN MINAX (madsenwashere@gmail.com)

D'Angelo Madsen Minax works in documentary and hybrid filmmaking formats, narrative cinema, experimental and essay film, sound and music performance and media installation. His projects have screened and exhibited at spaces including the European Media Art Festival (Germany), the Ann Arbor Film Festival (MI), the Museum of Contemporary Art (Chicago), Anthology Film Archives (NYC), The British Film Institute (UK), Museum of Fine Arts (Houston), REDCAT (Los Angeles), and hundreds of LGBT film festivals around the world from Osaka, Japan to Montevideo, Uruguay. Minax has participated in residencies at the Skowhegan School of Painting and Sculpture, the Core Program, Bemis Center for Contemporary Art, Berlinale Doc Station, and numerous others. He is currently a Samuel Edes Foundation fellow as well as a Queer|Arts|Mentorship fellow.

MEGAN MOODIE (mmoodie@ucsc.edu)

Megan Moodie (B.A. Skidmore College 1998; Ph.D. University of California, Santa Cruz, 2006) is Associate Professor of Anthropology, specializing in feminist political and legal anthropology and experimental ethnographic writing. Her book, *We Were Adivasis: Aspiration in an Indian Scheduled Tribe*, appeared in the South Asia Across the Disciplines Series with the University of Chicago Press in 2015 and her scholarly works have been published in the journals *American Ethnologist*, *Signs*, *Economic and Political Weekly*, and *Focaal*, among others. Moodie's popular essays on motherhood, art, politics, and illness can be found in literary journals such as *Hip Mama* and *SAPIENS*.

org. She is also the curator and editor of the Margaret Mead Journalism Project, which aims to bring the best of contemporary anthropological thought to bear on pressing social issues in a popular media forum. At work on a novel set in India and the U.S., much of Moodie's work pushes the boundaries between ethnography and fiction, biography, and reflective essay; she is currently exploring the relationship between aesthetics and analytics in ethnographic practice and textual production.

MEGHAN O'HARA (meohara@csumb.edu)

Meghan O'Hara is a California-based filmmaker and Assistant Professor of Documentary Film at California State University Monterey Bay. She was a 2014 Fellow of the Sundance Institute Documentary Film Program and named one of the '10 Filmmakers to Watch in 2014' by The Independent. Her most recent feature documentary, *In Country* (co-directed with Mike Attie) explores reenactments of the Vietnam War performed by American combat veterans of Vietnam, Iraq and Afghanistan. The film premiered at Full Frame Documentary Film Festival, and had international premieres at Hot Docs and CPH:DOX. It was released in theaters in 2015 and was featured in the New York Times Op-Docs, Salon, Time, A.V. Club, and The Atlantic. O'Hara has received support for her work from the Sundance Institute, the Independent Filmmaker Project (IFP), DOK.Incubator, and numerous arts foundations. Her short films have screened at major film festivals in the United States and abroad, including the Edinburgh International Film Festival, the Mill Valley Film Festival, and Slamdance. O'Hara holds an MFA in Documentary Filmmaking from Stanford University.

MEKY OTTAWA (meky.ottawa@gmail.com)

Meky Ottawa is an Atikamekw from Manawan. As a multidisciplinary artist based in Tio'tia:ke Montréal, she works with video, illustration and installation. She is self-taught, and likes to sing karaoke in her spare time. She has worked as an illustrator for *Meshmag*, *Spirale*, and for many issues of *WIOT* magazine (Working It Out Together). She has also contributed to productions by Rezolution Pictures, namely the film *Rumble the Indians Who Rocked the World* (2017). Her work has been shown in Mashteuiatsh, Nantes, and in Montréal, including the Montréal Museum of Fine Arts as part of the group exhibition *Elles Autochtones* (2017). Her animated films have been presented in Canada (in Toronto, in the Canadian Rocky Mountains, and most recently as part of a screening event devoted to the work of Indigenous women artists, curated by Catherine Boivin at Centre CLARK) and

internationally (in New York; Santiago, Chile; Paris; Sao Paulo; Marseille; and Guadalajara, Mexico).

DUANE PETERSON (duanepeterson3@gmail.com)

Duane is an award-winning filmmaker whose work explores new ways of seeing and understanding the environment. An alumnus of the UC Santa Cruz film program, his films strive to reinterpret landscapes through a critical geography framework.

RICK PRELINGER (rick@ucsc.edu)

Rick Prelinger, Professor of Film & Digital Media at UCSC, is an archivist, writer, filmmaker and educator. His collection of 60,000 ephemeral films was acquired by Library of Congress in 2002. Beginning in 2000, he partnered with Internet Archive to make a subset of the Prelinger Collection (now 7,000 films) available online for free viewing, downloading and reuse. His archival feature *Panorama Ephemera* (2004) played in venues around the world, and his feature project *No More Road Trips?* received a Creative Capital grant in 2012. His *25 Lost Landscapes* participatory urban history projects have played to many thousands of viewers in San Francisco, Detroit, Oakland, Los Angeles, New York, and elsewhere. He frequently lectures and presents on archives, critical archival studies and home movies.

RAED RAFEI (relrafei@ucsc.edu)

Raed Rafei is a Lebanese filmmaker, writer and multimedia journalist. For over ten years, he was a reporter for national and international publications covering political, social and economic issues in the Middle East. He also worked as a researcher, producer and director on many TV news reports and documentaries for channels like Al-Jazeera, CNN and ARTE. Since 2011, Rafei has been making independent hybrid films. He made two feature films: *74 (The Reconstitution of a Struggle)* (2012) (co-directed with Rania Rafei), and *Here I am ... Here you are* (2016); and two short films: *Prologue* (2011) and *Salam* (2017). His films have screened at international film festivals and received several prizes. Rafei is currently based in California where he is pursuing a PhD in Film and Digital Media at the University of California in Santa Cruz.

D. ANDY RICE (riceda@miamioh.edu)

Dr. D. Andy Rice is a media theorist and nonfiction filmmaker who researches the impact of digital technologies on discourses about documentary eth-

ics, practices, and aesthetics. He has published in *Jump Cut*, *Journal of Film and Video*, *The Scholar and Feminist Online*, and *Senses of Cinema*, among other venues. His current book project, *Moments of Truth: Documentary Camerawork and Reenactment in Digital Culture*, analyzes the convergence of camerawork and reenactment performance in documentary media about simulations of traumatic events in the post-2000s United States. He also co-produced, shot, and edited *Spirits of Rebellion: Black Independent Cinema from Los Angeles* (2016, 101 min.) on the LA Rebellion film movement, the starting point for his new work in site-specific augmented reality documentary.

REBEKAH RUTKOFF (rrutkoff@gmail.com)

Rebekah Rutkoff is the author of *The Irresponsible Magician: Essays and Fictions* (Semiotext(e), 2015) and the editor of a book of essays by and about the American filmmaker Robert Beavers (Austrian Film Museum, 2017). She is Assistant Professor in the Department of Humanities at the New Jersey Institute of Technology.

PAIGE SARLIN (p.sarlin@gmail.com)

Paige Sarlin is a filmmaker, scholar, and artist. Her first film, *The Last Slide Projector*, premiered at the Rotterdam International Film Festival in 2007. Her writing has appeared in *Camera Obscura*, *Discourse*, *Re-Thinking Marxism*, *Afterimage*, and *Framework: A Journal of Film and Culture*. She is currently finishing a manuscript entitled *Questions of Form and Politics: A Genealogy of a Interview-Work*. She is an Assistant Professor in the Department of Media Study at University at Buffalo, SUNY.

HELEN HOOD SCHEER (Helen.Scheer@csulb.edu)

Helen Hood Scheer is a documentary filmmaker, freelance producer, and Assistant Professor at California State University Long Beach, where she spearheads the Creative Nonfiction program. Documentaries that Helen has directed/produced/shot/edited have screened at over 100 venues including Hot Docs, Full Frame, True/False, Los Angeles Film Festival, The National Gallery of Art, and the U.S. Department of State's American Film Showcase. She has also produced or served as archival producer on documentaries for other directors that have been broadcast on HBO, PBS, ABC, A&E and National Geographic Television. She made her directorial debut with *Jump!*—an award-winning documentary feature film about competitive jump rope that premiered at the Los Angeles Film Festival, was acquired by Showtime,

broadcast nearly 250 times, and optioned for fictionalization. She also made several acclaimed short films including *The Apothecary*, which won the Student Academy Award. Recently, Helen served as archival producer on *In Country* (directed by Mike Attie and Meghan O'Hara) and as a consulting producer on *Landfill Harmonic* (winner of SXSW's 24 Beats Per Second Award; distributed by HBO Latino). Currently, she is producing *Body Parts* (directed by Kristy Guevara-Flanagan), a Sundance-supported documentary feature about representations on female nudity and desire in mainstream film and televisions, and how the industry is grappling with the aftermath of Me Too. She is also now serving as a consulting producer on *How to Have an American Baby* (directed by Leslie Tai), *For Mad Men Only* (directed by Emmy-winner Heather Ross), and Julie Wyman's *Untitled Dwarfism* project. Helen earned a BA with highest honors in American Studies and a minor in History from University of California Santa Cruz and a M.F.A. in Documentary Film and Video from Stanford University.

LEE ANNE SCHMITT (leanneschmitt@gmail.com)

Lee Anne Schmitt is an artist and filmmaker based in Los Angeles interested in political thought, personal experience and the land. Much of her work involves 16mm filmmaking placed in landscape, objects and the traces of political systems left upon them. Her projects have addressed American exceptionalism, the logic of utility and labor, gestures of kindness and refusal, racial violence, cowboyism, trauma and narrative and the efficacy of solitude. She has exhibited widely at venues that include MoMA NY, the Getty Museum, RedCat Theater, Northwest Film Society, Centre Pompidou and festivals such as Viennale, CPH/DOX, Oberhausen, Rotterdam, BAFICI and FID Marseilles. Schmitt has received grants from the Graham Foundation, Creative Capital and was named a Guggenheim fellow in 2018.

BENJAMÍN SCHULTZ-FIGUEROA (schultzfigub@seattleu.edu)

Dr. Benjamín Schultz-Figueroa is an Assistant Professor in Film Studies at Seattle University. He earned his PhD in Film and Digital Media from University of California Santa Cruz and his MA in Media Studies from The New School. His research focuses on the History of Scientific Filmmaking, Nontheatrical Film, and Animal Representations on Film.

HANNA ROSE SHELL (hanna.shell@colorado.edu)

Hanna Shell is a filmmaker and scholar, trained as a historian of science and technology, and Associate Professor of cinema studies and moving image

arts, and art & art history, in Boulder, Colorado.

ABRAM STERN (aphid@ucsc.edu)

Abram Stern (aphid) is an artist and scholar who is interested in media archaeology, panoptics and the public domain. Much of his work builds upon collections of government-produced media and metadata, interrogating both the material produced by public bureaucracies and the technologies and infrastructures that mediate our experience of it. His work has been exhibited at Real Art Ways, the Beall Center for Arts and Technology, Works|San Jose, the McDonough Museum of Art, New Langton Arts and various online fora. Abram is a PhD student in Film and Digital Media at UC Santa Cruz.

SINDHU THIRUMALAISAMY (sindhu.tms@gmail.com)

Sindhu Thirumalaisamy is an artist and filmmaker with an interest in sound and spatial politics. Sindhu's work engages a poetics of uncontainability across media and borders. She experiments with contextual practices of looking, listening and speaking in order to produce 'sonic possible worlds' in the form of films, compositions, texts and events. She often works collaboratively as a researcher, sound designer, educator and performer. Sindhu holds an MFA in Visual Arts from the University of California, San Diego and a Professional Diploma in Film and Video from Srishti School of Art, Design and Technology. She is a 2018 Flaherty Film Seminar fellow, and a 2017 SOMA Summer resident. She has participated in programs and exhibitions at The Museum of Contemporary Art San Diego, San Diego Museum of Art, Artists' Television Access (San Francisco), SOMA (Mexico City), University of Oslo, University of Manitoba, Los Angeles Asian Pacific Film Festival, Edinburgh Festival of Art, Kunsthaus Langenthal, Khoj International Artists' Association (New Delhi) and Dharamshala International Film Festival.

JAMES MERLE THOMAS (jmt@temple.edu)

A curator and historian of modern and contemporary art, James Merle Thomas is Assistant Professor of Instruction in the Department of Art History at Temple University and serves as Curator at the University of Pennsylvania-affiliated Slought Foundation, where he regularly produces exhibitions and public programs. Thomas holds a doctorate in Art History from Stanford University, where his studies focused on the art, technology, and politics of the Cold War. His research is supported through fellowships at the National Air and Space Museum, the National Gallery of Art, the University of Southern California, and the Pew Center for Arts and Heritage. His current

research concerns the visualization and narration of NASA's Apollo era, and is realized through a number of academic and creative projects, including the forthcoming book *Space Administration: NASA & the Aesthetics of Habitability, 1968–1974*. His scholarship and exhibitions have received national media coverage, including interviews and feature articles in NPR's Weekend Edition, Science Friday, and Smithsonian Magazine. In 2018 Thomas collaborated with artist Walead Beshty to produce *Picture Industry: A Provisional History of the Technical Image, 1844–2018* (JRP | Ringier), a major anthology on photography and art, produced in partnership with the Bard Center for Curatorial Studies and the LUMA Foundation.

LIZZIE THYNNE (l.thynne@sussex.ac.uk)

Lizzie Thynne is Reader in Film at Sussex University. She is a film-maker and writer on film, photography and television and the role women have played in these media. Her work has been widely shown in galleries, exhibitions and festival and on television. Her feature documentaries include *On the Border*, 2012 (on her Finnish mother's history) *JMP Screenworks 4 and Brighton: Symphony of A City*, (Brighton Festival live cinema commission with composer Ed Hughes, 2016) and *Playing a Part: The Story of Claude Cahun* (2005). She is currently working on the AHRC funded project *Jill Craigie: Film Pioneer* with Yvonne Tasker (UEA) and Sadie Wearing (LSE).

ADAM TINKLE (atinkle@skidmore.edu)

Adam Tinkle creates, teaches, and writes about music, sound, media, and performance. At the center of Adam's work are strategies for artistic engagement, interactivity, and pedagogy that draw on experimental music. In 2010, he co-founded the Universal Language Orchestra, a group of elementary-aged novice musicians that composed, improvised, and built their own instruments. He subsequently created several similarly path-breaking arts education programs across San Diego county, where his collaborations with his students and his audience-participatory works were shown at the Birch Aquarium, the Museum of Contemporary Art San Diego, the San Diego Museum of Art, the Old Globe Theatre, and the Institute of Perception. Before moving to Skidmore in 2014, he was a founding broadcaster on KNSJ 89.1FM, San Diego's first community radio station, where he led community workshops on radio-making and produced a weekly crowd-sourced music and documentary program. His award-winning solo performance *A Mess of Things* merges radio documentary with songs and video art. In May 2014, his interactive sound sculpture the *Shantytown Scrapblaster* was permanently

installed at the Media Arts Center San Diego.

CELIA VARA (celiavara@gmail.com)

Celia Vara has a bachelor's in Philosophy, Education and Psychology and a Master's in Gender and Equality. She is a researcher, professor and visual artist. Since 1998, she has been working in a pioneering research and treatment center on gender violence. She has participated in numerous research projects on feminism, media, and art in Europe, Canada, and the Caribbean. Her Master's thesis ("Feminist Video Art in the 70's in Spain") won the first Award in Gender and Research by Jaume I University in Spain in 2013. She has had numerous residencies and individual and collective exhibitions in the Dominican Republic, Canada, Cuba and Spain. She holds a PhD in Communication from Concordia University (Montreal, QC) where she develops ways of "doing" research based on embodied methodologies, research-creation, practice as research (film and performance) and kinesthetic empathy, proceeding from a situated feminist approach.

RABIA WILLIAMS (rabia_williams@yahoo.com)

Rabia Williams works with varied formats ranging from interactive documentary and doc-games, to radio, radio-sculpture, micro-broadcast and broadcast interventions in public spaces. Her main focus as an artist is in developing practices for collaborative relationship structures for exploring and iterating documentary, shared anthologies, and related non-fiction works. She is co-founder of the creative association La Asociacion de Creadoras Audiovisual (the Association of Women Audio/Visual creators). ACA was formed in order to contribute to the world of audiovisual creation by supporting and provoking new spaces of reflection and investigation that motivate experimentation in various audio and visual genres, especially that of documentary, and to support women artists by encouraging the exchange of knowledge and access to production.

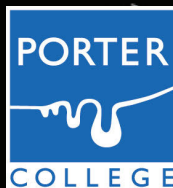
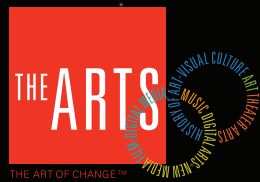
SASHA WORTZEL (sasha.wortzel@gmail.com)

Sasha Wortzel is a New York-based artist and filmmaker originally from Florida. Blending documentary techniques and fictional narratives, Wortzel's films, installations, and performances explores how structures of power shape our lives around race, gender, sexuality, and place. Wortzel's work has been presented internationally at MoMA, New Museum, Brooklyn Museum, Hirshhorn Museum and Sculpture Garden, The Kitchen, ICA London, BAM-cinématek, Berlinale, and DOC NYC. Wortzel has been supported by the Sun-

dance Institute, Art Matters, Lower Manhattan Cultural Council Workspace program, Queer/Art/Mentorship, the Astraea Foundation's Global Arts Fund and the New York State Council on the Arts (NYSCA). Wortzel was awarded a 2018 NYSCA/NYFA Artist Fellowship in film/video, Special Mention at 2018 Outfest Film Festival, and is a 2018-2019 participant in Abrons Arts Center's AIRspace Residency for Visual Artists. Wortzel has been featured by the New York Times, New York Magazine, Artforum, Art in America, and The Nation. Wortzel received an MFA in Integrated Media Arts from Hunter College.

JULIE FORREST WYMAN (jfwyman@ucdavis.edu)

Julie Forrest Wyman is a filmmaker and performer whose work aims to challenge and expand our culture's narrow range of represented bodies. Her documentary films engage issues of embodiment, body image, gender, and the politics, possibilities, and problematics of media spectatorship. Her films have been aired nationally on PBS, Showtime and exhibited at New York's MoMA, London's National Film Theater, Boston's Museum of Fine Arts, the Wexner Art Center, the Walker Art Center, and the Wadsworth Atheneum in Hartford, Connecticut. Wyman holds an MFA from UC San Diego's Visual Arts program. She currently an Associate Professor in the Cinema and Digital Media Program at UC Davis.



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