

# Visible Evidence Conference (2024): Decentering Documentary

**Pre-conference graduate workshop “The City Essay Film”**  
**Conducted by Laura Rascaroli (University College, Cork, Ireland).**

**Tuesday December 17**

**10.00 –12.00 am,**

**Caulfield campus, S.801**

Open to the conference and MFJ HDRs and ECRs.

Places are limited, so please register earlier.

(Registration link TBC)

***Opening Night: Tuesday December 17***

**Plenary Session 1 (Tue. 6.00–7.30pm)**

6.00–7.30pm	<b>Karrabing Film Collective Screenings and Q&amp;A</b>
VENUE: ACMI Cinema 1/Cinema 2 TBC	<b><i>Family and the Zombie</i> (Karrabing Film Collective 2024)</b> <b><i>Day in the Life</i> (Karrabing Film Collective 2024)</b>
	<b>Chair: TBC</b>

**7.30pm Opening Reception (drinks and snacks) at *Beer DeLuxe* (Federation Square).**

All delegates invited. Conference registration required.

## ***Day 1: Wednesday December 18***

*8.30–9.00am Registration*

**9.00–9.30am Welcome to Country – N'Arweet Aunty Carolyn Briggs**

**Organized by William Cooper Institute**

**Official Conference Opening – Pro-Vice Chancellor Professor Tristan Kennedy (Indigenous)**

(Main Lawn, Caulfield Campus Monash University)

### **Plenary Session 2 (Wed. 9.30–10.30am)**

9.30–10.30am

VENUE: H.116

**Speaker: Laura Rascaroli (University College, Cork, Ireland)**

**Voicing the Border: The Ghost in the Essay Film.**

Chair: Deane Williams (Monash University)

*10.30–11.00am Morning Tea*

## Parallel Session 1 (Wed. 11.00am–12.30pm)

1.1. H.116 Loss/Witnessing	1.2. H.212 Civic/Public/ Memory/Action	1.3. H.209 Archives/Space/Time	1.4. H.208 Decolonise	1.5. H.207 Nature/Wildlife/Climate	1.6. H.216 Politics/War/Conflict
<p><b>Michael Renov</b> (U of Southern California) Beyond Subjectivity: Witnessing the World</p>	<p><b>Judith Aston</b> (U of West of England) <b>ONLINE</b>; <b>Karen Boswall</b> (U of Sussex) De-centering at the Local Civic Level: Documentary Practice as a Catalyst for Dialogue and Action around Just Transition to Net Zero</p>	<p><b>Rotem Sudman</b> (Tel Aviv U) Decentering Zionist Time: Archival Means of Palestinian Resistance in the Essay Film</p>	<p><b>Mehvish Rather</b> (Queen's U, Kingston, Canada) Perils of Evidentiary Filmmaking: Towards Decolonizing Expository Documentary in Kashmir</p>	<p><b>Hugo Ljungbäck</b> (U of Chicago) Television as Metaphor: Digital Nationhood, Remote Documentary, and Anthony Svatek's .TV (2017) <b>ONLINE</b></p>	<p><b>Ilona Jurkonyté</b> (U of Toronto) Notes on Production of Nuclear Sublime</p>
<p><b>Elizabeth Hoyle</b> (Auckland U of Technology) Untitled Grief: Heuristic Inquiry and the Documenting of Loss</p>	<p><b>Changmin Lee (Sogang U Seoul), Patricia Aufderheide (American U, Washington)</b> Copyright and Korean Documentary Film: Public Memory, Human Rights and Accountability at Risk <b>ONLINE</b></p>	<p><b>Esther Hamburger</b> (U of Sao Paulo) Lilith video documentaries and the politics of intersecting archives</p>	<p><b>Carl Schmitz</b> (U of California, San Diego) 'Tupi or Not Tupi': Contesting the Archive of Colonial Encounter Through Film</p>	<p><b>Jane Dawson</b> (U of West England) [Un]Natural Worlds: Decentring Wildlife Documentaries</p>	<p><b>Paula Amad</b> (U Iowa) Boomerang Camera: Decentering the Eurocentric and Militarized Gaze of Drone Vision</p>
<p><b>Dara Waldron</b> (Technological U of the Shannon (Midwest)) 'Parallel Lines on a Slow Decline': Asynchronicity as a Decentring Strategy in Recent Nonfiction Film</p>	<p><b>Paul D.J. Moody</b> (British U Vietnam) Acts of Resistance: Re-centring Marginalised People and Practices through Critical Humanist Documentary</p>	<p><b>Laís de Lorenço Teixeira</b> (UNICAMP, Campinas, Brazil) Remembrance through the creation of "archive" and space <b>ONLINE</b></p>	<p><b>Aaron Burton</b> (U of Wollongong), <b>Waruni Chandrasena</b> (U of Colombo) The Re-composition of Documentary Filmmaking in Sri Lanka</p>	<p><b>Minji Kim</b> (U of Southern California) For the Better "Seeing": Nature Documentary as a Technology</p>	<p><b>Barbara Evans</b> (York U) On the Side of the People: Early Women Filmmakers and Political Controversy <b>ONLINE</b></p>
Chair TBC	TBC	TBC	TBC	TBC	TBC
<p><b>SCREENING</b> [G.104 MADA]: <i>Memory Film: A Filmmaker's Journey</i> (Jeni Thornley, 2023, Australia, 81min)</p>					

**Plenary Session 3 (Wed. 12.30–1.45pm)**

12.30–1.45pm

VENUE: H.116

*Presentation of the Patricia Zimmermann Memorial Fellowships for Visible Evidence 2024.*

**Feminist Filmmaker Panel: Catherine Dwyer, Margot Nash, Jeni Thornley.**

Chair: Felicity Collins (La Trobe University)

*1.45–2.45pm Lunch*

## Parallel Session 2 (Wed. 2.45pm–4.15pm)

2.1. H.116 Women/Authorship/Voice	2.2. H.212 Encounter/Exchange	2.3. H.209 China: New Visions	2.4. H.208 Ecology/Law/Activism	2.5 H.207 Women/Trauma	2.6 H.216 VR/XR/ Immersion
<p><b>Amy Villarejo (UCLA)</b> Feminist Resistance, Lesbian Impressions: Revisiting Barbara Hammer by way of Walter Benjamin and Lisa Fittko</p>	<p><b>Simon Sigley (Massey U, Auckland)</b> A Persistent <i>powhiri</i> of Encounter and Exchange: Primary and Secondary Migrants' Symbolic Frontiers</p>	<p><b>Xiang Fan (Newcastle U, UK)</b> Performing 'Independence'? Unspoken Violence and Hegemonic Masculinity in Chinese Independent Cinema <b>ONLINE</b></p>	<p><b>Benjamin Richardson (U of Tasmania)</b> The Origins of Environmental Activism in Australian Cinema</p>	<p><b>Agnieszka Piotrowska (Oxford Brookes, U of Gdansk)</b> Female transgenerational trauma in the War in Ukraine through the documentary <i>A bit of a Stranger</i> (2024)</p>	<p><b>Kris Fallon (U California, Davis)</b> Decentering Reality: On the Politics of the Pass-Through Interface</p>
<p><b>Hanna Esperança (U of Sao Paulo)</b> The Cinema of Olga Futemma</p>	<p><b>Gilberto Sobrinho (UNICAMP, Campinas, Brazil)</b> <i>Quilombismo</i> as a Discursive Trope in Brazilian Documentary</p>	<p><b>Yijingzi Huang (Monash U)</b> Decentering Patriarchy: Exploring the Documentary Practice of Chinese Women Documentary Filmmakers</p>	<p><b>Claire Perkins, Aneta Podkalicka (Monash U)</b> #progressoverperfection: imperfect environmentalism as contradictory social practice</p>	<p><b>Kate Erskine (Northwestern U)</b> Affective Publics and the Aesthetics of Feminized Trauma on TikTok <b>ONLINE</b></p>	<p><b>Elna Lex (Concordia U)</b> XR Platforms and Archival Futures on the Tantramar Marshes <b>ONLINE</b></p>
<p><b>Lizzie Thynne (U of Sussex)</b> Feminist Witnessing</p>	<p><b>Mairi Gunn (Waipapa Taumata Rau U of Auckland), Irene Hancy (Matariki Court, Kaikohe, New Zealand)</b> Cultural Collisions: When Cameras Become Tools to Activate Intercultural Relationships in a Colonised Setting.</p>	<p><b>Zoe Meng Jiang (New York U)</b> Infrastructures of Grassroots Visibility: Independent Documentary and Digital Short Video in 21st Century China</p>	<p><b>Oliver Wilson-Nunn (U of Cambridge)</b> Relocating the Documentary Geographies of Law: Film and the Judicialisation of River-Based Conflict in Argentina <b>ONLINE</b></p>	<p><b>Wakae Nakane (USC, LA)</b> Politicizing Familial Space: Women's Post-Fukushima Documentaries</p>	<p><b>Carolina Zuñiga, Viviana Flores (U Diego Portales, Santiago, Chile)</b> <i>Vestigios</i>, the testimony in an immersive documentary experience</p>
Chair TBC	TBC	TBC	TBC	TBC	TBC
<p><b>SCREENING</b> [G.104 MADA]: <i>Twilight Time</i> (John Hughes, 2024, Australia, 89min)</p>					

4.15–4.45pm Afternoon Tea

### Parallel Session 3 (Wed. 4.45pm–6.15pm)

3.1. H.116 Rubble, Ruins, Roots: Rethinking Cinematic Contingency	3.2. H.212 Access and the Problem of the State/Disability	3.3. H.209 De-centering Histories and geographies: new Practices and Aesthetics in Indian non-fiction	3.4. H.208 Diaspora/Refugee	3.5. H.207 Landscape/Cityscape	3.6. H.216 Polyphony/Dialogue/ Collaboration
<p><b>Joshua Malitsky</b> (Indiana U, Bloomington) Nonfiction Cinematic Rubble and Modernity <b>ONLINE</b></p>	<p><b>Pooja Rangan</b> (Amherst College) Disability, Incarceration, and the Dilemma of Access in <i>Titicut Follies</i></p>	<p><b>Shweta Kishore</b> (RMIT U) Realist Ethics in Camp's filmmaking; Repurposing technologies and collaboration</p>	<p><b>Sean Metzger</b> (UCLA) Ai Weiwei's Refugee Screening <b>ONLINE</b></p>	<p><b>Alexander Nevill</b> (U Edinburgh) Navigating borders: exploring liminality and landscape in documentary practice</p>	<p><b>Dorothea Braemer</b> (Buffalo State U) Bakhtin's Polyphony in Documentary Film</p>
<p><b>Ilona Hongisto</b> (U of Helsinki) Visualizing the Deep Sea: Documentary Ruins and the Oceanic Imaginary <b>ONLINE</b></p>	<p><b>Jordan Lord</b> (Colorado College) Remediating "America" in the Americans with Disabilities Act</p>	<p><b>Rajdeep Roy</b> (Maquarie U) Contemporary Hybrid Cinemas of India: Transformation of Material Conditions &amp; Cinematic Aesthetics Under Hindutva. <i>Dearest</i> (2017)</p>	<p><b>Duncan Callard</b> (Auckland U of Technology) 'Out of State': Diasporic identity in Hawaiian documentary cinema</p>	<p><b>Peter Limbrick</b> (UC, Santa Cruz) Suspended Life: The Essay Documentaries of Jocelyne Saab</p>	<p><b>Craig Hight</b> (Newcastle U) Decentering interactive, 'polyphonic' and immersive documentary</p>
<p><b>Selmin Kara</b> (U California, Santa Cruz) The Roots of Contingency: Documenting the Arbo- Real</p>	<p><b>Hideaki Fujiki</b> (Nagoya U) Crippling the Disaster/ Normalcy: Documentaries by and on People with Disabilities after the 3/11 Earthquake in Fukushima</p>	<p><b>Ritika Kaushik</b> (Goethe U, Frankfurt) Videographic Meddling as Feminist Media History: Decentering the "Official" in State-Sponsored Documentary Film Archive in India <b>ONLINE</b></p>	<p><b>Bentley Brown</b> (American U of Sharjah) "We're the new colonizers": Sudan's filmmaking community's newfound diasporic identity in the wake of war</p>	<p><b>Pao-chen Tang</b> (U of Sydney) Environmentalist Documentary and Cultural Nativism in Taiwan</p>	<p><b>Axel Grigor (online)</b> (Dalarna U), <b>Peter Hegedus (Griffith Film School)</b> Making Impact Count: Documenting the Long- Term effects of Cross- cultural Collaboration on Emerging Documentary Practitioners <b>ONLINE</b></p>
Chair TBC	TBC	TBC	TBC	TBC	TBC
<p><b>SCREENING</b> [G.104 MADA]: <i>We Tattooed Your Mother</i> (Andrew Philip, 2023, UK, 86min)</p>					

# Visible Evidence Documentary Conference (2024): Decentering Documentary

## ***Day 2: Thursday December 19***

*8.30–9.00am Registration*

### **Plenary Session 4 (Thu. 9.00–10.00am)**

9.00–10.00am VENUE: H.116	<b>Speaker: Christina Milligan (Auckland University of Technology)</b> <b>"An Eye for a Situation, a Nose for a Story, and a Mind of One's Own to Make the Critical Judgement": a Discussion of the Work of the Screen Producer.</b>  Chair: Annie Goldson (University of Auckland)
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*10.00–10.30am Morning Tea*

## Parallel Session 4 (Thu. 10.30am–12.00pm)

4.1. H.116 Witnessing Gaza Workshop 1: Setting the Stage: histories, practices of resistance and genocidal visual modalities.	4.2. H.212 The Essay Film as Historical Montage	4.3. H.209 Self/Celebrity /Authorship/Genre	4.4. H.208 Indexicality, AI	4.5. H.207 Indigenous Documentaries	4.6. H.216 Environmental Aesthetics
Sary Zananiri <b>ONLINE</b> Leshu Torchin Anita Chang Dale Hudson Pratāp Rughani	<b>Nora Alter (Temple U)</b> A Politics of Citation <b>ONLINE</b>	<b>Kristen Fuhs (Woodberry U)</b> Performing, Not Performing, and Performing Not Performing: Documentary and the Presentation of the Public Self	<b>Marina Hassapopoulou (New York U)</b> F for (Deep) Fake: Surpassing Indexical Concerns about the Real through Experimental AI Documentaries <b>ONLINE</b>	<b>Rashmi Devi Sawhney (New York U)</b> <i>Adivasi</i> ('First Inhabitants') Images in Indian Documentary	<b>Ahmed Tahsin Shams (Indiana U Bloomington)</b> Silent Flutters: Bridging Human and Non-Human Worlds in Non-fiction Visual Arts
	<b>Matthew Fee (Le Moyne College)</b> The Documentaries of Ireland's 'Desperate Optimists'	<b>Annie Goldson (U Auckland)</b> Celebrity Fare: Documentary authorship in celebrity documentary	<b>Jiwon Park (U of Southern California)</b> Hyperreal Images: Synthetic Data, Microsoft's DigiFace-1M and "Engineering" Race	<b>Cristina Wahlberg (Stockholm U)</b> Screaming Silences and Stitches for Life: Aesthetics of Resistance from Within Sápmi <b>ONLINE</b>	<b>Lena Dobrowolska (U of West of England )</b> Documenting non- economic loss and damage (NELD) Together <b>ONLINE</b>
	<b>Roger Hallas (Syracuse U)</b> Transing the Documentary Biopic	<b>Adam Lowenstein (PITT U)</b> Who's Afraid of Philippe Mora?: Documentary, Horror, and the Spaces Between	<b>Callan Norman (Monash U)</b> The Post-Profilmic Image: Cinematic Realism, Veridicality, and Film as Evidence in the Era of Generative AI	<b>April Lindala (Northen Michigan U)</b> War Cry: Indigenous visual storyworkers carrying the burdens of the people through documentary film <b>ONLINE</b>	
Chair TBC	TBC	TBC	TBC	TBC	TBC
<b>SCREENING</b> [G.104 MADA]: <i>Reasonable Doubt(s) - Chapter One "Central Valley"</i> (Sharon Daniel, USA, 71min)					



## Parallel Session 5 (Thu. 12.00–1.30pm)

5.1. H.116 Witnessing Gaza Workshop 2: Modes of witnessing: technological mediations, evidencing genocide and restorative narrative.	5.2. H.212 Violence/pain/memory	5.3. H.209 Arts of Noticing: Attuning to Place, Location, and Environment in Nonfiction Media	5.4. H.208 Local/global	5.5. H.207 Inclusion	5.6 H.216 Turbulent Forms: XR Documentary from Ideation to Interpretation
<p>Nayrouz Abu Hatoum <b>ONLINE</b> Hadeel Assali Roberto Filippello Narmeen Ijaz Brenda Longfellow Sheezah Taimouri</p>	<p><b>Shruti Nagpal (Independent Researcher)</b> Sketches, Photographs and Video Diaries: Exploring the Counter Surveillance and Sousveillance Archive of students in Delhi</p>	<p><b>Hannah Brasier (RMIT U)</b> Surface Levels: A practice of Attuned Noticing for Smartphone Filmmaking</p>	<p><b>Dafydd Sills-Jones (Auckland U of Technology); Jouko Aaltonen (Aalto U, Helsinki)</b> Nordisk Panorama: assuring Quality through Collaboration in Media Ecologies</p>	<p><b>Catalin Brylla (Bournemouth U, UK)</b> Decentering Perspectives through Intersectional Representations in Documentary: A Framework for Reducing Prejudice and Fostering Inclusion</p>	<p><b>Katy Morrison (Deakin U)</b> Setting the Frame: Establishing an Emerging Media Documentary Accelerator in Australia</p>
	<p><b>Andi Dixon (Columbia U)</b> See Her Face (?): A Content Analysis of Visual Representations of Breonna Taylor in Digital News Media, 2020-2021 <b>ONLINE</b></p>	<p><b>Stephanie Milsom (RMIT U)</b> The Thin Blue Dot: Mapping the Self in Data</p>	<p><b>Con Verevis (Monash U)</b> Beyond Borders: Documenting Cultural Adaptation</p>	<p><b>Liz Burke (Swinburne Institute of Technology)</b> 'Defiant Lives' Infiltrating the system. Creating a documentary working with structures both inside and outside the industrial system.</p>	<p><b>Ben Joseph Andrews (U of Melbourne)</b> Embodied/Misembodied: Developing An Emergent Aesthetics of Motion Misperception in <i>Turbulence: Jamais Vu</i></p>
	<p><b>Vladimir Rosas-Salazar (U of Warwick)</b> Public memory from the margins: Archival visions in <i>Mute Fire</i> <b>ONLINE</b></p>	<p><b>Melanie Ashe (Monash U)</b> Lead as Commodity, Lead as Contaminant: Attuning to Environmental histories in Broken Hill, NSW</p>	<p><b>Ellen Scally (U College Cork, Ireland)</b> Locating Ireland's Amateur Cinema Movement</p>	<p><b>Gemma King (Australian National U, Canberra)</b> Decentering Hearing Perspectives in Sign Language Documentary</p>	<p><b>Victoria Duckett (Deakin U)</b> <i>Turbulence: Jamais Vu:</i> The generative possibilities of documentary XR</p>
<p>Chair TBC</p>	<p>TBC</p>	<p>TBC</p>	<p>TBC</p>	<p>TBC</p>	<p>TBC</p>
<p><b>SCREENING</b> [G.104 MADA]: <i>Undercurrents</i> (Margot Nash, 2023, Australia 20min) <i>Refuge: A Duty to Care</i> (Annie Goldson, 2024, NZ, 37min) <i>Acts of Resistance: House the Homeless! (1963-74)</i> (Paul DJ Moody, 2024, UK, 40min)</p>					

1.30-2.30pm Lunch

## Plenary Session 5 (Thu. 2.30–3.30pm)

2.30 – 3.30pm	<b>Title: Visible Evidence Diversity, Equity and Inclusion Roundtable</b>
VENUE: H.116	<b>Speakers: Shweta Kishore, Zoe Meng Jiang, Kate Nash, Pratāp Rughani</b>
	Chairs: Catalin Brylla (Bournemouth University) and Patrick Kelly (RMIT)

*3.30 -3.45pm Afternoon Tea*

## Parallel Session 6 (Thu. 3.45pm–5.15pm)

6.1. H.116 Environment/ /Practice/Materiality	6.2. H.212 Decentering the Documentary Product, Foregrounding Documentary Processes	6.3 H.209 Amplifying Migrant Voices: Exploring Documentary Film Perspectives in Australia	6.4. H.208 Innovations/Interactiv y	6.5. H.207 Queer/Activism	6.6 H.216 Animals and Plants
<b>Yingda Wang (Columbia U)</b> The Weight of Camera: Archiving “Documentary Techniques” in the Materiality and Logistics of Perception in Mock- documentary	<b>Kim Munro (U South Australia)</b> The Art of Work is a Work of Art	<b>Nicole McCuaig, (Queensland U of Technology)</b> The migrant creative: Ayten Kuyululu's personal account as a filmmaker, writer, singer, performer, artist in translation	<b>Jasmin Kermanchi (U of Hamburg)</b> Between Representation and Intervention: When Interactive Documentary Forms Meet Alternative Practices <b>ONLINE</b>	<b>Raz Yosef (Tel Aviv U)</b> Gay Shame, Porn, and Homonationalism in Contemporary Israeli Documentary Cinema: <i>Jonathan Agassi Saved My Life</i>	<b>Antonio Gomez (Tulane U, New Orleans)</b> Collecting Nature and Culture: Latin American Docs on Herbaria, Conservation, and Film
<b>Grace Russell (Monash U)</b> “Very old; not much value”	<b>Laura Murray and Dorit Naaman (Queens U, Kingston, Canada)</b> Documentary Conversations with the Belle Park Totem Pole	<b>Phoebe Hart (Queensland U of Technology)</b> Documenting migrant Third Spaces in Australia: Contemporary screen practices	<b>Rengin Gurel Ozmen, (U of West of England, Bristol)</b> Introducing Interactive Documentary to Designers: A Design Thinking and User Research Tool? <b>ONLINE</b>	<b>Andrew Philip (Reading U)</b> Amateur Dramatics: Queering Filmmaking Temporalities	<b>Kornelia Boczkowska (Adam Mickiewicz U, Poznań)</b> (Never) dead and buried: Mourning animals in experimental documentary film <b>ONLINE</b>
<b>Cristina Formenti (U of Groningen)</b> Conflicting Messages and the Spectacle of Nonfiction Films’ Materiality in Behind-the- scenes and Making-of Documentaries <b>ONLINE</b>	<b>Aggie Ebrahimi Bazaz (Independent, Atlanta, USA)</b> <i>Como Vivimos</i> : Towards a relational documentary process	<b>Ahmet Gürata, (Izmir U of Economics, Turkey)</b> Reviving and recentering migrant film archive: The case of Ayten Kuyululu <b>ONLINE</b>	<b>Sergey Kirakosyan (U of Luxembourg)</b> Redefining Traditional Aesthetic Norms in Documentary Cinema- Through Experimentation and Innovation in Narrative Structure and Storytelling Techniques	<b>Patrick Kelly (RMIT U)</b> Honcho Disko: De- centering, Queer-ing and Drag(g)ing Ethics in Documentary Production	<b>Ronny Hardliz (U of Gothenberg)</b> Decolonising Documentary Film Practices and the Global Crisis for Donkeys <b>ONLINE</b>
Chair TBC	TBC	TBC	TBC	TBC	TBC
<p><b>SCREENING</b> [G.104 MADA]:  <i>Frankston</i> (Patrick Tarrant, 2020, Australia, 21min)  <i>Definition of Forest</i> (Kristiina Koskinen, 2024, Finland, 13min)  <i>Midsummer and Other Short Films</i> (Masha Vlasova, 2023, 40min programme)  <i>Grandma is a Bitch</i> (Mehvish Rather, 2023, 46 min)</p> <p>Note: this session is 120 mins.</p>					

5.30-6.30pm

VENUE: **TBC**

**Book launch**

**Book title: “The Intellect Handbook of Documentary”. Intellect, 2025.**

Edited by Kate Nash and Deane Williams

Launched by Laura Rascaroli

# Visible Evidence Documentary Conference (2024): Decentering Documentary

## ***Day 3: Friday December 20***

*8.30–9.00am Registration*

### **Plenary Session 6 (Fri. 9.00–10.00am)**

9.00–10.00am	<b>Speaker: Belinda Smaill (Monash University)</b>
VENUE: H.116	<b>Title: Celluloid Continent: Documentary History and the Remaking of the Australian Environment.</b>
	<b>Chair: Julia Vassilieva (Monash University)</b>

*10.00–10.30am Morning Tea*

**Parallel Session 7 (Fri. 10.30am–12.00pm)**

7.1. H.116 Space	7.2. H.212 Beyond Realism	7.3. H.209 indecent Exposure: The Politics of Vernacular Documentation on Social Media	7.4. H.208 Women/Auto-Ethnography/ Biography	7.5. H.207 Ethics
<p><b>Patricia Aufderheide (American U, Washington)</b> Independent Filmmaking in the Flyover Zone: How Kartemquin Films' Location Shaped US Midwestern Film Culture <b>ONLINE</b></p>	<p><b>Julia Scott-Stevenson (U of Technology Sydney)</b> The Documentarian as Guide in the Realm of Creative AI</p>	<p><b>Marc Francis (Yale U)</b> Snapchat's "Freak" Programming</p>	<p><b>Nidhi Singh (Indiana U, Bloomington)</b> "My Mom is not crazy:" Mindy Faber's <i>Delirium</i> as an Illness Narrative</p>	<p><b>Grace Anglin (Independent Television Service, San Francisco), Patricia Aufderheide (American U, Washington)</b> Interpreting the Ethics of Care in U.S. Documentary Film Production: Filmmakers' Choices in Practice <b>ONLINE</b></p>
<p><b>Simon Troon (Monash U)</b> Dystopia in Extra Time: Sports Stadiums and the Catastrophic Imagination of Climate Futures in Contemporary Visual Culture.</p>	<p><b>Patrick Tarrant (London South Bank U)</b> The Decentering of Illustrative Bonds in Non-Fiction Film and Photography.</p>	<p><b>Damon Young (U of California, Berkeley)</b> Documenting the Self: The Evidence of Dickpix</p>	<p><b>Janet Merewether (Sydney U)</b> The Art of Multi-tasking: Women documentary directors who frame their own pictures.</p>	<p><b>B. Dalia Hatalova (U of Toronto)</b> The Seduction Community's Documentary Aesthetics: The Marketing and Meaning Making of In-Field Videos</p>
<p><b>Tito Jr Quiling (Monash U)</b> Between Land and Over Water: Time, Space, and Nostalgia in <i>The Bamboo Bridge</i> (Juan Francisco Salazar, 2019)</p>	<p><b>Michael Holly (Queens U Belfast) Joe Walker (U of Sussex)</b> The Post-Realist-Documentary Lab</p>	<p><b>Nilo Couret (U of Michigan)</b> A Catalog of Appropriation: Crazy Ass Moments in Latin American Politics (@AssLatam) and the Counter-Archival Impulse of Web 2. <b>ONLINE</b></p>		<p><b>Bharath Ananthanarayana (U of Exeter/U of the West of England)</b> Decentering Documentary Ethics: An Indian Spiritual Thought <b>ONLINE</b></p>
<p>Chair TBC</p>	<p>TBC</p>	<p>TBC</p>	<p>TBC</p>	<p>TBC</p>
<p><b>SCREENING</b> [G.104 MADA]: <i>Left, Right, Hook</i> (Shannon Owen, 2024, Australia, 90min)</p>				

## Parallel Session 8 (Fri. 12.00–1.30pm)

8.1. H.116 Workshop: The World Geography of Revolutionary Documentary: Towards East Asia and Back Again	8.2. H.212 Essay/Subjectivity	8.3. H.209 China: Reflections	8.4. H.208 Conviction Politics: The Digital Liberation of the Convict Archive	8.5. H.207 Queer Belonging/Identity
Jane Gaines, Tanya Goldman <b>ONLINE</b> Kin Tak Raymond Tsang, Ying Qian	<b>Lourdes Monterrubio Ibáñez (Pompeu Fabra U, Barcelona)</b> <i>Orlando, My Political Biography</i> : (Re-) Centering transgender identity from a non-binary perspective	<b>Jia Tan (Chinese U Hong Kong)</b> Mocking the Televisual Documentary Forms: Humor and Digital Media in Late Socialist China	<b>Tony Moore (Monash U)</b> Unshackling Convict Australia: How Transmedia is Re-evaluating and Democratizing the Archive of the British Empire's Transported Convicts	<b>Yayu Zheng (Courtauld Institute of Art in London)</b> Identity in Everydayness: A Family Documentary's Odyssey
	<b>Julia Vassilieva (Monash U)</b> Artavazd Pelechian: ["]nature["], machine vision and algorithmic sensibility	<b>Dong Yang (Grinnell College)</b> Pensive Disengagements: Camera Consciousness and Techniques of Visual Concealment in the New Chinese Indie Documentaries <b>ONLINE</b>	<b>Monika Schwarz (Monash U)</b> From the Archive to the Public: Visualising Convict Resistance in the Conviction Politics Project	<b>Lesley Luo (Swinburne Institute Technology)</b> Becoming and Belonging through Documentary Filmmaking
	<b>Deane Williams (Monash U)</b> The Great Divide: the social/political stream vs the personalist/romantic stream in 1940s Australian Documentary.	<b>Wei Zheng (Jinan U, China)</b> Decentring the Definition: Reimagining Documentary in Contemporary China	<b>Hamish Maxwell-Stewart (U of New England)</b> Making Historical Evidence Visible <b>ONLINE</b>	<b>Mazyar Mahan (U of Texas)</b> Reclaiming the Body: Gender, Exile, and Body Politics in <i>A Moon For My Father</i> <b>ONLINE</b>
Chair TBC	TBC	TBC	TBC	TBC
<b>SCREENING</b> [G.104 MADA]: <i>Kukusanya</i> (Ahmed Tahsin Shams, 2024, 18min) <i>The Story of Akin Adesokan</i> (Ahmed Tahsin Shams, 2024, 13min) <i>Notes on Listening</i> (Francisco Mazza, 2023, UK, 13mins) <i>I Want to Make a Film About Women</i> (Karen Pearlman, 2020, Australia, 12min) <i>Breaking Plates</i> (Karen Pearlman, 2023, Australia, 25min)				

1.30-2.30pm Lunch

## Parallel Session 9 (Fri. 2.30–4.00pm)

9.1. H.116 History/France/Memory	9.2. H.212 Transnational Coproductions, Accented Documentaries, Diaspora Filmmakers, Translation, Translocality	8.4. H.209 Essay/Travel/ Diary	9.4. H.208 Decentering Documentary Geography: Documentaries in Sarawak, Malaysia	9.5. H.207 Authorship/Resistance/Dis sent
<b>Jonathan Devine (U of Queensland)</b> Alain Resnais's <i>Guernica</i> : Documenting a Painted and Poetic Past	<b>Hannah Holtzman (Sophia U Tokyo, Japan)</b> Documentary Filmmaking in 'Foreign' Languages	<b>Ohad Landesman, Vered Maimon (Tel Aviv U)</b> No Innocence from Abroad: Performing Disenchantment in the Essayistic Travelogue	<b>Augustus Raymond Segar (Swinburne U of Technology, Malaysia)</b> Rhizome In XR Documentary	<b>Chris Cagle (Temple U)</b> Slow Cinema/Auteur Cinema: Documentary Studies through <i>Toponimia</i> (2015)
<b>Kristian Feigelson (Sorbonne-Nouvelle, Paris)</b> Chris Marker: Decentered Memory <b>ONLINE</b>	<b>Vlada Lodesk (U of Southern California)</b> Crafting accented experience: haptic visuality in nonfiction films	<b>Paola Lagos Labbé (Universitat Internacional de Catalunya (UIC))</b> Decentering the Essayistic Voice: (Micro) Oralities and Other Sonic Strategies to Depict Uprooting in David Perlov's Diary Films. <b>ONLINE</b>	<b>Wilson Suai Moses Jantan (Swinburne U of Technology)</b> Reviving the Past: Long Akah Fort Immersive Storytelling	<b>Billy Head (Monash U)</b> Decentering the Director: Collaborative Authorship in the Making of <i>The City</i> (1939)
<b>Nathalie Rachlin (Scripps College, USA)</b> Alice Diop's <i>Nous</i> (2021) and the Right to Opacity <b>ONLINE</b>	<b>Khurram Sheikh (Indiana U Bloomington)</b> Translocal Muslim Identity: The Racial Becoming of Muslims in Post 9/11 Documentaries	<b>Zane Balčus (Vilnius U)</b> Travel Diaries in the Baltic Cinema: Exploring the World <b>ONLINE</b>	<b>Max Schleser (Swinburne U of Technology)</b> Documentary At The Periphery: The Case Of Vertical Documentary Film	<b>Moynul Alam (Tokyo U of Foreign Studies)</b> The Revolutionary Barricades in Peter Watkins' <i>La Commune</i> <b>ONLINE</b>
Chair TBC	TBC	TBC	Ida Fatimawati Adi Badiozaman	TBC
<b>SCREENING</b> [G.104 MADA]: <i>Independent Miss Craigie</i> (Lizzie Thynne, 2021, UK, 93min)				

4.00–4.15pm Afternoon Tea



## Parallel Session 10 (Fri. 4.15–6.00pm)

10.1 H.116 Academy/Education /Future	10.2 H.212 Testimony/Activism	10.3 H.209 Participation/Impact /Collaboration	10.4. H.208 Sound	10.5. H.207 Beyond Visible Evidence
<p><b>Liani Maasdorp (U of Capetown), Reina-Marie Loader (Bournemouth U)</b> De-centering Western perspectives in film education: learning from Majority World 'impact producing' case studies</p>	<p><b>Catherine Gough-Brady (Edith Cowan U, Perth)</b> Advocacy filmmaking that responds to the experiences of the advocates.</p>	<p><b>Alex Kelly (U of South Australia)</b> <i>In My Blood It Runs</i> and collaborative impact-producing documentary.</p>	<p><b>Tessa Dwyer (Monash U)</b> AI and Screen Archives: Automated Captions and Decentered Voices</p>	<p><b>Lydia Donohue (Manchester U)</b> Centring touch in visual anthropology: the quilt as a tactile document of women's lives.</p>
<p><b>Julian O'Shea (Monash U)</b> The 59-second documentary: how "creator academics" are sharing knowledge and reaching audiences on TikTok, YouTube and Instagram</p>	<p><b>Arcadio Andrea Oranday (U of Chicago)</b> Considerations for Cinema on Testimony as Secondhand Knowledge</p>	<p><b>Emily Coleman (King's College London)</b> Exploitation and documentary contributors</p>	<p><b>Jessica Minshall (Macquarie U)</b> Observational documentary and claims to actuality in non-visual mediums</p>	<p><b>Kiki Tianqi Yu (Queen Mary U of London)</b> Film and Media Epistemology through Qi, Vital Energy: Cinematic Truth beyond 'Visible Evidence' <b>ONLINE</b></p>
<p><b>Kristi Street (U of Technology Sydney)</b> Decentering the academy - Documentary filmmaking as research method</p>	<p><b>Miranda Wilson (U of Auckland)</b> Un-contained multitudes: documentary screen space as common space as counter space</p>	<p><b>Caleb Murray-Bozeman (UC, Berkeley)</b> Unintelligible Voices: the Legacy of Participatory Documentary in <i>Tales of Two Who Dreamt</i></p>	<p><b>Arushi Vats (U of Cambridge)</b> Eavesdropping as Earwitnessing: The Leaky Media of the Radia Tapes in CAMP's <i>Hum Logos</i> (2012)</p>	<p><b>Mousumi Hazra (U of North Bengal)</b> What Does a Feminist Do at <i>Home</i>? Recentring the 'Real' of Feminism in Paromita Vohra's Select Documentaries <b>ONLINE</b></p>
<p><b>Shannon Owen (U of Melbourne)</b> Documentary Futures Technique: A theory of practice in response to the crisis of our times.</p>		<p><b>Nadica Denic (U of Amsterdam)</b> 'Can we allow ourselves to make films?': Production Ethics, First-Person Cinema and Migration <b>ONLINE</b></p>	<p><b>Francisco Mazza (U College, London, Staffordshire U)</b> 'Amplifying Ambience': Listening as Strategy in Nonfiction Filmmaking</p>	
Chair TBC	TBC	TBC	TBC	TBC
<b>SCREENING</b> [G.104 MADA]: <i>Brazen Hussies</i> (Catherine Dwyer, 2020, Australia 90min)				

## Close of Conference

## Screening Program: Synopses of Films

<p><i>Acts of Resistance: House the Homeless!</i> (1963-74) (Paul DJ Moody, 2024, UK, 40min)</p>	<p>In this film participant accounts combine with unseen and hitherto uncontextualized archive documentation of British anti-homelessness activism, from protests against unfit hostels, through to the successful 'Friends of King Hill' hostels campaign, to the dramatically successful squatting movement. Over this period activists used non-violent direct action as a legally defensible, reasonable and proportionate response to substandard provision, shirking of responsibility and Dickensian regulations that destroyed families.</p>
<p><i>Brazen Hussies</i> (Catherine Dwyer, 2020, Australia 90min)</p>	<p><i>BRAZEN HUSSIES</i> shows how a daring and diverse group of women joined forces to defy the status quo, demand equality and create profound social change - contributing to one of the greatest social movements of the 20th Century. Freshly uncovered archival footage, personal photographs and memorabilia are combined with lively accounts from the women who ignited the women's liberation movement in Australia.</p>
<p><i>Breaking Plates</i> (Karen Pearlman, 2023, Australia, 25min) <i>I Want to Make a Film About Women</i> (Karen Pearlman, 2020, Australia, 12min)</p>	<p><i>Breaking Plates</i> is a raucous documentary about the not so silent women of the silent film era, a boundary-smashing brawl, a creative revolution for women onscreen, a riotously entertaining enactment of the principle that if we want to tell different stories, we have to tell stories differently. <i>I want to make a film about women</i> is a queer, speculative, documentary love letter to Russian constructivist women. It asks what the revolutionary women artists of the 1920s said, what they did, and what they might have created had it not been for Stalin's suppression.</p>
<p><i>Definition of Forest</i> (Kristiina Koskinen, 2024, Finland, 13min)</p>	<p><i>Definition of Forest</i> is an experimental short documentary that explores what a forest is, beginning with its official definition. The film's unruly voiceovers and sensual visual material guide the viewer down conflicting paths, resisting a cohesive perspective or definitive portrayal of the forest. <a href="https://koneensaatio.fi/hanke/becoming-a-forest/">https://koneensaatio.fi/hanke/becoming-a-forest/</a></p>
<p><i>Frankston</i> (Patrick Tarrant, 2020, Australia, 21min)</p>	<p><i>Frankston</i> is a study of the place I grew up, a satellite of Melbourne with affordable housing, nature-strips and beach views. This suburban symphony is rendered in strange hues and luminescences as though affirming Robin Boyd's depiction of an Australia where "taste has become so dulled and calloused that anything which can startle a response on jaded retinas is deemed successful.</p>
<p><i>Grandma is a Bitch</i> (Mehvish Rather, 2023, 46 min)</p>	<p>This auto-ethnographic experimental documentary explores my difficult relationship with my grandmother as I try to uncover the reason behind my brother's death when I was 13 years old. The documentary is an experiment with representing narratives from a political conflict zone (Kashmir) with humour. It delves into the political causes behind the epidemic of drug addiction in Kashmir and how a family lives with and beyond trauma.</p>
<p><i>Independent Miss Craigie</i> (Lizzie Thynne, 2021, UK, 93mins)</p>	<p>Jill Craigie (1911 – 99) was one of the first women to direct documentaries in the UK. This drama documentary uses her own films as well as other 1940s and 50s fiction and propaganda to reflect on, and contextualize, her life and career. Dual narrative voices evoke the split between Craigie's persona as a young, apparently confident film-maker and her later dismissal of her work.</p>
<p><i>Kukusanya</i> (Ahmed Tahsin Shams, 2024, 18min)</p>	<p>The title, Kukusanya, is a self-synergy philosophy and kinesthetic art; in Swahili, it means both "assembling and assembler." This film is a conversation with Ashley Hayes, a Ph.D. student at Indiana University Bloomington, a dance performer who is making a film on the African American Dance Company (AADC) at their 50th anniversary at Indiana University Bloomington in 2024.</p>
<p><i>Left, Right, Hook</i> (Shannon Owen, 2024, Australia, 90min)</p>	<p>A groundbreaking program that combines boxing and creative writing turns into a journey of recovery, transformation and friendship for eight survivors of childhood sexual abuse.</p>
<p><i>Memory Film: A Filmmaker's Journey</i> (Jeni</p>	<p><i>Memory Film</i> is a poetic feature documentary created from the filmmaker's Super 8 archive (1974-2003), chronicling her</p>

Thornley, 2023, Australia, 81min)	personal and political filmmaking years. Accompanied by an immersive, music score it charts journeys of liberation amidst the dynamic sexual politics of feminism and social change. It is a lovingly crafted, lucid meditation on resistance, legacy and realising one's place amid constant transformation
<i>Midsummer and Other Short Films</i> (Masha Vlasova, 2023, 40min program)	Stalking the tension between indexicality (i.e. recording the world through photographic means) and sensory depth of the moving image produced through abstraction, the films in this program exist at the intersection of documentary and experimental modalities. Landscape is featured as both the films' collaborator and subject. Water and light—basic material units of the analogue filmmaking process—are an ongoing motif in this selection.
<i>Notes on Listening</i> (Francisco Mazza, 2023, UK, 13mins)	<i>Notes on Listening</i> is an experimental documentary that explores Peckham, London, through its acoustic territory, using sound as a central methodology. Winner of the 2024 BAFTSS award, the film employs listening as a strategy to immerse viewers in the neighbourhood's sonic landscape, offering a sensory experience that reveals the complex relationship between sound, place, and community.
<i>Reasonable Doubt(s) - Chapter One "Central Valley"</i> (Sharon Daniel, USA, 71min)	<i>Reasonable Doubt(s)</i> examines the relation between race, place, identity, and systemic injustice in the US criminal legal system. <i>Chapter One: Central Valley</i> , an immersive three-channel video installation, documents the role police and prosecutorial misconduct played in the wrongful death penalty conviction of Timothy James Young, an innocent, Black, death row prisoner, in predominantly white Tulare County, California.
<i>Refuge: A Duty to Care</i> (son, 2024, NZ, 37min)	<i>Refuge: A Duty to Care</i> centres on life and work at a secret haven that shelters pets from violent homes, allowing victims of family violence to seek safety while knowing their animals are being cared for.
<i>Twilight Time</i> (John Hughes, 2024, Australia, 89min)	<i>Twilight Time</i> concerns the work of 'insurgent intellectual' Desmond Ball (1947-2016), a barefooted academic from 'down under' hailed by Jimmy Carter as "the man who saved the world" as he proved the fallacy of 'limited' nuclear war. Des studied spy bases - like Pine Gap in Australia's red center – determining their functions and purposes. Des' insights are everyday more urgent.
<i>The Story of Akin Adesokan</i> (Ahmed Tahsin Shams, 2024, 13min)	This short documentary film features author Akin Adesokan with an intermedial and intertextual approach to storytelling, alluding to the Afro-beat legend Fela Kuti.
<i>Undercurrents</i> (Margot Nash, 2023, Australia 20min)	A short poetic essay documentary about the undercurrents of history playing out in the present. Made from reimagined/recycled images and sounds from the filmmaker's archive and other found materials it explores links between, the global rise of the far right, patriarchal power, racism and colonisation and pays tribute to the life affirming power of resistance.
<i>We Tattooed Your Mother</i> (Andrew Philip, 2023, UK, 86min)	<i>We Tattooed Your Mother</i> traces the ruptures between the filmmaker's Brazilian mother Regina, her Catholic mother and Jewish grandmother, a journey that leads him across continents over 14 years. Experimenting with editing and visual effects, the film explores identity, migration, belonging, embodiment and matrilineal inheritances: the inherited absent presences that inscribe mothers and their children.