



Visible Evidence XXIV – 2017 – Buenos Aires, Argentina

2-6 August/Agosto

Preliminary Program / Programa preliminar

August 1st – 8pm – (ENERC – National Film School, Moreno 1199)

Pre-Opening Screening + Dialogue between Michael Renov and Thomas Elsaesser

***The Sun Island* (Thomas Elsaesser, 2017)**

This is a film about coincidences, shattered lives and posthumous fame. It is about love and passion, friendship and heartbreak, about history with a capital H and lower-case histories, about Germany between the wars, about an island in Berlin, about environmental protection, sustainability and recycling – before these terms had been properly invented. It is about the dead that unexpectedly speak out among the living, about the reunion with a past whose existence hardly anyone suspected. And it is about the utopian potential of ideas buried in the ground of a tiny marshland island for the past 70 years.

The Sun Island is an essay film with voice-over narration, interviews and extracts from correspondences, told collectively but still in a mostly linear and chronological manner. Framed by a personal present-day perspective, it has a flashback construction. At a meta-level, it discusses and problematizes the status of home movies as visible evidence –unreliable and indispensable– but whose unreliability can take on documentary force and authentic presence.

1 de agosto – 8pm - (ENERC, Moreno 1199)

Proyección de Preapertura + Diálogo entre Michael Renov y Thomas Elsaesser

The Sun Island (Thomas Elsaesser, 2017)

Esta es una película sobre coincidencias, vidas quebrantadas y fama póstuma. Es un film sobre el amor y la pasión, la amistad y la angustia, sobre Historia e historias, sobre Alemania de entreguerras, sobre una isla en Berlín, sobre la protección ambiental, la sustentabilidad y el reciclaje –antes de que estos términos fuesen realmente utilizados. Es un obra sobre la muerte que inesperadamente se manifiesta a los vivos, sobre la reunión con un pasado, no solo y no pasado, pero cuya existencia difícilmente alguien haya sospechado. Y es un relato sobre la potencial utopía de las ideas que han enterrado en una pequeña isla pantanosa durante los últimos 70 años.

The Sun Island es un film ensayo con narración en voz over, entrevistas y fragmentos de correspondencias, ensamblados de modo asociativo pero aun así lineales y cronológicos. En un meta-nivel, el film discute y problematiza el estatus de las películas domésticas como *visible evidence* –poco fiable e indispensable– pero incluso dicha falta de fiabilidad puede tomar fuerza documental y auténtica presencia.

Day 1 / día 1: Wednesday, August 2 / miércoles 2 de agosto									
Time	Room/Panels								
9:00 - 10:30 A.M.	Registration (Alianza Francesa – Centro Cultural Borges-UNTREF)								
	ROOM 1 - ALIANZA FRANCESA	ROOM 2 – ALIANZA FRANCESA	ROOM 3 - AUDITORIO ALIANZA FRANCESA (Simult. Trans.)	ROOM 4 - BORGES	ROOM 5 -BORGES (Simult. Trans.)	ROOM 6 - BORGES (Simult. Trans.)	ROOM 7 - AUDITORIO BORGES (Simult. Trans.)	ROOM 8 - BORGES	ROOM 9 - BORGES
10:30 - 12:00 P.M Session 1	Panel: Documentary Film Festivals as Sites of Knowledge Production [Festivales de cine documental como sitios de producción de conocimiento] Chair: Aida Vallejo Vallejo, Universidad del País Vasco UPV/EHU.		FILM SCREENING Filmando en Cuba con Kiarostami, Varios cortos, Total: 48' Presented by:	Panel: Precarious Bodies, Unruly Movements: Choreographing Social Change [Cuerpos precarios, movimientos rebeldes: Coreografiando el cambio social] Chair: Dean Allbritton / Colby College	Panel: CHILEAN DOCUMENTARY [Documental Chileno] 2 papers in English & 2 Spanish Chair: Luisela Alvaray, DePaul University	Panel: Imágenes de técnicas en el cine documental latinoamericano: motivos de modernidad y territorio [Technical Images in Latin American Documentary: Modernity and Territoriality Motives] Chair: Catalina Donoso, Universidad de Chile	Panel: El documental contemporáneo entre los efectos y los afectos de archivo [Contemporary Documentary Between Archive's Effects and Affects] Chair: Irene Depetris , Universidad de Buenos Aires & CONICET	Panel: URUGUAYAN DOCUMENTARIES [Documentales uruguayos] Chair: Beatriz Tadeo Fuica, Universidad Católica del Uruguay	

<p>1. Ezra Winton, Concordia University, Montreal (Canada), "The Program is Political: The Cultural Politics of Documentary Festival Curating"</p> <p>2. Antoine Damiens, Concordia University, Montreal (Canada), "Documenting Film Festivals : Documentaries about LGBT/Q Festivals, Archives of feelings, and Cultural Memory"</p> <p>3. Svetla Turnin, Cinema Politica, "The Female Gaze and the Push for Gender Equality at Documentary Festivals"</p> <p>4. Phillipe Meers, University of Antwerp (Belgium), "Tales that travel: Two Itinerant documentary film festivals in Mexico and Central America"</p>		<p>CARMEN GUARINI (DOC Bs. As.) SUSANA BARRIGA (EICTV)</p>	<p>1. Selmin Kara, (OCAD University), "Ditch Plains and the Post-Cinematic Documentary"</p> <p>2. Dean Allbritton, University, "'Carrying, Nesting, Surviving: Movements of Early AIDS Activism "</p> <p>3. Camilla Møhring Reestorff, University of Aarhus, "Refugees, Participation, and the Affective Truth Claims of Suffering"</p> <p>4. Joshua Malitsky, Indiana University (US), "Esfir Shub's KShE (1932) and the Movement of Energy"</p>	<p>INTERPRETER?</p> <p>1. Antonio Traverso, Curtin University (Australia), "La Flaca Alejandra: post-dictatorship documentary and (no)reconciliation in Chile"</p> <p>2. Salomé Aguilera Skvirsky, The University of Chicago (US), "The Latin American Process Film: The Case of Sergio Bravo"</p> <p>3. Jorge Iturriaga, Universidad de Chile, "Aristóteles versus Brecht. Los documentales de la Escuela de Artes de la Comunicación de la Universidad Católica de Chile (1970-1978)"</p> <p>4. Milena Gallardo, Universidad de Chile, "Bosques sacudidos por el viento": Identidades generacionales en El eco de las canciones de Antonia Rossi (2010)</p>	<p>1. Pablo Corro, Universidad Católica de Chile, "Reflexiones documentales sobre la Guerra. El caso de la Guerra del Chaco y de la Guerra de las Malvinas"</p> <p>2. Valeria de los Ríos, Pontificia Universidad Católica de Chile, "Presencia visible: La cámara en Agarrando pueblo (1977) de Luis Ospina y en Como me da la gana I (1985) y II de Ignacio Agüero (2016)"</p> <p>3. Ximena Vergara, Universidad Católica de Chile, "La fuerza de lo motorizado en los noticieros cinematográficos "Chile en marcha" (1964-1970) y "Noticiero Nacional" (1970-1973)"</p> <p>4. Cristina Alvares Beskow, Universidade de São Paulo (ECA-USP), "Los carriles del subdesarrollo: el tren como dispositivo narrativo en Tire Dié (Fernando Birri, 1958-1960, Argentina) y Viramundo (Geraldo Sarno, 1965, Brasil)</p>	<p>1. Mariano Veliz, Universidad de Buenos Aires (Argentina), "Archivo y estrategias de remontaje. La trilogía "Tristezas de la lucha" de Paz Encina"</p> <p>2. Mariela Staude, Universidad de Buenos Aires & UNA (Argentina), "Archivo-bicentenario"</p> <p>3. Natalia Taccetta, Universidad de Buenos Aires & UNA (Argentina), "Memorias de infancia en dictadura: de la potencia de la imagen al afecto de archivo"</p> <p>4. Irene Depetris, Universidad de Buenos Aires & CONICET, "Un archivo de sentimientos: Metraje encontrado, filmaciones familiares y derivas afectivas en El eco de las canciones y Avanti Popolo"</p>	<p>1. Cecilia Lacruz, Universidad de Buenos Aires, "La voz del uruguayo en Carlos: cine-retrato de un caminante en Montevideo (M.Handler, 1965)"</p> <p>2. María Laura Rocha, Universidad Católica del Uruguay & Florencia Varela Gadea, Universidad Católica del Uruguay, "Otra forma de saber de nosotros"</p> <p>3. Pablo Alvira, Universidad Nacional de Rosario (Argentina), "Democracia "burguesa" y elecciones según el documental latinoamericano de intervención política"</p>
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12:00 - 1:30 P.M. Lunch Break (Room)

1:30 - 3:00 P.M. Session 2	ROOM 1 - ALIANZA FRANCESA	ROOM 2 – ALIANZA FRANCESA	ROOM 3 - AUDITORIO ALIANZA FRANCESA (Simult. Trans.)	ROOM 4 - BORGES	ROOM 5 -BORGES (Simult. Trans.)	ROOM 6 - BORGES (Simult. Trans.)	ROOM 7 - AUDITORIO BORGES (Simult. Trans.)	ROOM 8 - BORGES	ROOM 9 - BORGES
Panel: Documenting the Border: Bodies, Spaces, and Digital Media [DOCUMENTAR EL LÍMITE: CUERPOS,			Panel: ETHICAL DILEMMAS [Dilemas éticos]	Panel: HISTORICAL APPROACHES AND TRANSITIONAL PERIODS [Acercamientos históricos y períodos transicionales]	Panel: Art, Medium, Institution [Arte, Medio, Institución]	Panel: ON THE USE OF ARCHIVE MATERIAL [SOBRE EL USO DE MATERIAL DE ARCHIVO]	Panel: ARGENTINE DOCUMENTARY [DOCUMENTAL ARGENTINO] 3 papers Spanish & 1 English Chair: Marcela Visconti,		FILM Screening VO sin subtítulos, Q&A with directors [Proyección de películas en versión original en inglés sin subtítulos, con

<p>ESPACIOS, Y MEDIOS DIGITALES</p> <p>Chair: Daniel Grinberg, University of California, Santa Barbara (US)</p> <ol style="list-style-type: none"> 1. Eszter Zimanyi, University of Southern California (US), "Mapping Refugee Selfies: New Formations of Documentary Geographies" 2. Francisco Monar, Brown University, "At the Margins of Documentary and Documentation: The Border Film Project and Moving Images" 3. Juan Llamas-Rodriguez, University of California, Santa Barbara (US), "Tunnels as Geopolitical Infrastructures" 4. Daniel Grinberg, University of California, Santa Barbara (US), "Inscribing Bodies: Airport Scanners, FOIA Disclosures, and Documentary Traces" 		<p>Chair: Brian Winston</p> <ol style="list-style-type: none"> 1. Nandini Sikand, Lafayette College, "Pay to Play: The Ethics of Financial Compensation in Documentary Cinema" 2. Andy Smith, Lafayette College in Easton, "Post-Trump(ed): Leaving Student Sanctuaries of Entitlement Behind" 3. Brian Winston, University of Lincoln (UK) & Gail Vanstone, York University, Toronto, "TOWARDS TO A 4 TH CINEMA" 4. Eleanor Kay Dickinson, Concordia University, Montréal, "The Labour of Revolutionary Video Collectives" 	<p>Chair: Paul Fileri, New York University (USA)</p> <ol style="list-style-type: none"> 1. Jennifer Wilson, University of Pennsylvania, "The Soviet Sissako: Documenting Diaspora from Rostov to Luanda" 2. Asbjørn Tiller, Norwegian University of Science and Technology (NTNU) in Trondheim, "Stations of the Crass - Documenting the anarcho-punk movement" 3. Sandra Meiri, Open University of Israel, "THE HOLOCAUST AND PORNOGRAPHY IN ISRAEL DURING THE SIXTIES" 4. Paul Fileri, New York University (USA), "The Phantom Sounds of West Africa: The Inscription of Documentary Listening in Paulin Vieyra's Colonial-Period Work" 	<p>Chair: Roger Hallas, Syracuse University (USA)</p> <ol style="list-style-type: none"> 1. Amy Villarejo, Cornell University (USA), "Experimental Television and the Human Revolution" 2. Matthew J. Fee, Le Moyne College (USA), "Seeing too much is seeing nothing": Documentary Film and the Place of Fashion" 3. Roger Hallas, Syracuse University (USA), "Filming the Photographic Object" 4. Gail Pearce, Royal Holloway, University of London (UK), "Documentary and installation used to symbolize the progress of a collaborative project in St Petersburg" 	<p>1 English & 3 in Spanish</p> <p>Chair: Maria Alzuguir Gutierrez</p> <ol style="list-style-type: none"> 1. Anton Kaes, Stanford University, 'Lessons from the Archive: On Harun Farocki's Videograms of a Revolution' 2. Jamer Mello, Universidade Anhembi Morumbi, "Anarchivo y circulacionismo: hacia una estética de la resistencia en la obra de Harun Farocki y Hito Steyerl" 3. Tiziana Panizza Montanari, Universidad de Chile, "La revolución de Isla de Pascua como metraje encontrado en el cine etnográfico contemporáneo" 4. Gustavo Aprea, Universidad de Buenos Aires, "Los archivos audiovisuales, la memoria y la transición democrática" 	<p>Universidad de Buenos Aires. INTERPRETER?</p> <ol style="list-style-type: none"> 1. Marcela Visconti, Universidad de Buenos Aires, "Cuerpos biográficos como documentos de historia. A propósito de Campo minado (2016) de Lola Arias" 2. Alejandro Pedregal, Universidad Aalto, "El drama del testimonio – De Operación Masacre a los retos de la industria cultural híper-atomizada" 3. Pablo Gullino, FADU/ UBA (Argentina), "“Un ejército orgulloso” Representaciones audiovisuales de la guerra de Malvinas" 4. Matt Losada, University of Kentucky (US), "Commercial Narrative Cinema as Counter-Document: Reactionary Recuperation of Third Cinema Settings and Formal Devices in Yo tengo fe (Enrique Carreras, 1974)" 	<p>la presencia de los directores)</p> <p>Money Puzzles (Michael Chanan, 2016) - solo capitulo 1 - 10minutos</p> <p>Brighton: Symphony of a City (Lizzie Thyme, 2016) - 48 minutos</p>
<p>3:00 - 3:30 P.M.</p>	<p>Coffee Break (Room)</p>						

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3:30 - 5:00 P.M. Session 3	<p>Panel: First person documentary practice in East and Southeast Asia: performing subjectivity, memory construction, and social intervention [Práctica documental en primera persona en Asia del este y sudeste: Actuando subjetividad, construcción de memoria, e intervención social]</p> <p>Chair: Alisa Lebow</p> <p>1. Thomas Barker, University of Nottingham Malaysia Campus, First Person Melancholy: Documentaries from Malaysia and Indonesia</p> <p>2. Kiki Tianqi YU, USC-SJTU Institute of Cultural and Creative Industry (Shanghai), "First Person Familial in Greater China: bridging parent-children"</p>		<p>FILM SCREENING INTRODUCTION AND Q&A WITH DIRECTOR</p> <p>IGNACIO AGÜERO Como me da la gana II (Ignacio Agüero, 2016) - 86 minutos</p>	<p>Panel: LGBTQ & QUEER CINEMA [Cine Queer & LGBTQ]</p> <p>Chair: Louise Wallenberg, Stockholm University</p> <p>1. Allison Ross, USC, "The Watermelon Woman and/as An Archive of Experience – a Case Study"</p> <p>2. Guillermo Olivera, University of Stirling (UK), "Reframing visibilities and 'the right to the city': the emergence of LGBT people as political subjects in the post-2001 Argentine documentary"</p>	<p>Panel: MEMORY & NEW MEDIA [Memoria y nuevos medios] (2 PAPERS SPANISH & 1 English)</p> <p>Chair: Joaquin Serpe</p> <p>1. Maria Zalewska, USC School of Cinematic Arts, "Pokémon in Auschwitz: New Encounters Between Augmented Reality Technologies, Spaces of Memory, and Places of Commemoration"</p> <p>2. Martín Sorbille, University of Florida (US), "Astiz, a treinta años de la traición: testimonio del efecto unheimlich"</p>	<p>Panel: EXPERIMENTAL & AVANT GARDE PRODUCTIONS [Producciones experimentales y de vanguardia]</p> <p>Chair:</p> <p>3 PAPERS ENGLISH & 1 SPANISH</p> <p>1. Jill Daniels, University of East London (UK), The performative voice-over: frictions between realism and the imagined in the experimental documentary film</p> <p>2. Jane Johnson, TBC, "Le Sang des Bêtes: On the Fringes of History"</p>	<p>Panel: DEPICTING CITIES AND ARCHITECTURE [Representando ciudades y arquitectura]</p> <p>Chair: Natalia Christofolletti Barrenha, Universidade Estadual de Campinas – UNICAMP (Brazil)</p> <p>1 paper Spanish & 3 English</p> <p>1. Natalia Christofolletti Barrenha, Universidade Estadual de Campinas – UNICAMP (Brazil), La arquitectura de la destrucción y el espacio en ruinas en dos documentales argentinos: AU3 – Autopista Central (Alejandro Hartmann, 2010) y La multitud (Martín Oesterheld, 2012)</p> <p>2. Anthony Kinik, Brock University, "Cité Libre/Ciné Libre: Visions of Anti-Colonialism in the Cinema of Sixties Montreal"</p>	<p>Panel: CHILEAN DOCUMENTARIES AND MEMORY [Documentales chilenos y memoria]</p> <p>Chair: Fernando Rosenberg, Brandeis University</p> <p>3 papers English & 1 Spanish</p> <p>1. Luisela Alvaray, DePaul University, "Animating the Past: Reconstructing History in Chile"</p> <p>2. Hannah Goodwin, UC Santa Barbara (US), "Cosmic Archives in Nostalgia for the Light (Patricio Guzmán, 2010)"</p>	

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	<p>communication, collecting family memories, and investigating family history"</p> <p>3. Nakane Wakae, Nagoya University, "Women's Bodies in Japanese Self-Documentaries in the 1990s"</p> <p>4. Ling Zhang, SUNY Purchase, Taming the Wind: Joris Ivens' Cinematic Journey in Socialist China</p>			<p>3. Marc Francis , University of California, Santa Cruz (US), "A Schizoid Activism: Double Binds in the Reception of It is Not the Homosexual Who Is Perverse But the Society in Which He Lives"</p> <p>4. Alexandra James, Columbia University (US), TBC</p>	<p>3. Virginia Vecchioli; Martín Malamud; Dolores Tezanos Pintos; Luciana Serrano; Natalia Helena de Lima; Mayra Janette Llopis Montaña; Diego Higuera, UNGS, FADU (Argentina), "Dispositivos transmedia y post-memorias: la reconstrucción virtual de los Centros Clandestinos de Detención en Argentina"</p>	<p>3. Patrícia Mourão, TBC, "The Invention of a Tradition: Passages in North American Experimental Film"</p> <p>4. Maia Gattás Vargas, UBA (Argentina), "Las cenizas de Vertov: el anti-cine de Debord y Godard"</p>	<p>3. Lizzie Thynne, University of Sussex (UK), "The 'city symphony' revisited: Brighton Symphony of a City (2016)"</p> <p>4. Daniel Rudin, University of California, Santa Cruz (US), "Ivens, the party, and Song of Heroes: Documentary "personalization" as socialist construction"</p>	<p>3. Page McClean, University of Colorado, Boulder (US), "Temporality and Reenactment in the Work of Patricio Guzmán"</p> <p>4. Walescka Pino-Ojeda, The University of Auckland (New Zealand), "Testimonio y "rendición de cuentas": El documental chileno y los sitios éticos fundados y fundantes de la dictadura"</p>	
<p>5:00 - 7:00 P.M.</p>	<p>Break</p>								
<p>7:00 - 9:00 P.M. KEYNOTE</p>	<p>Opening Even. First Keynote MARÍA LUISA ORTEGA GALVEZ, Universidad Autónoma de Madrid (Spain) (Venue: Margarita Xirgu) - WITH SIMULTANEOUS TRANSLATION</p>								
<p>Title of presentation: "Dos instantes, una tradición. Cruce de miradas en torno al documental político a través del Atlántico" [Two Instances, One Tradition; Exchanging Gazes on Political Documentary Across the Atlantic].</p>									

Preliminary Program

Day 2 / día 2: Thursday, August 3 / jueves 3 de agosto

Time	ROOM 1 - ALIANZA FRANCESA	ROOM 2 -ALIANZA FRANCESA	ROOM 3 - AUDITORIO ALIANZA FRANCESA (Simult. Trans.)	ROOM 4 - BORGES	ROOM 5 - BORGES (TRAD. SIMUL.)	ROOM 6 - BORGES (Simult. Trans.)	ROOM 7 - AUDITORIO BORGES (Simult. Trans.)	ROOM 8 - BORGES	ROOM 9 - BORGES
9:00 - 10:30 P.M Session 1	<p>Panel: The New Political Subject: Documentary Form as Social Formation in the 21st Century [El nuevo sujeto político: La forma documental como formación social en el siglo veintiuno]</p> <p>Chair: Joel Neville Anderson, University of Rochester</p> <p>1. Marit Kathryn Corneil, University of Trondheim, NTNU (Norway), "The Whole World Is Watching: streaming newsreel in the echo chambers of the Internet"</p>	<p>Panel: Utopia/Dystopia and Social Change: Politics, the Environment and Documentary Form [Utopia/Distopia y cambio social: Política, el medio ambiente y la forma documental]</p> <p>Chair: Elizabeth Miller, Professor, Concordia University, Montreal, QC, Canada</p> <p>1. E. Ann Kaplan, Stony Brook University, "'Getting Real About the Anthropocene': Documentary, Gender, and the Utopia/Dystopia binary."</p>	<p>FILM SCREENING</p> <p>INTRODUCTION AND Q&A WITH DIRECTOR</p> <p>327 cuadernos (Andrés Di Tella, 2015), 76 min.</p>	<p>WORKSHOP</p> <p>Behind the interface: assessing technological implications in expanded documentary practices [Detrás de la interface: Evaluando las implicaciones tecnológicas en las prácticas documentales expandidas]</p> <p>Helen Gaynor, "Exploring the design of interactive documentary interdisciplinarily"</p> <p>Franziska Weidle, Göttingen University (Germany), "Disruptions in Knowledge Making: An Authoring Tool as Co-teacher"</p>	<p>Panel: RITHY PAHN</p> <p>2 papers in English & 1 Spanish</p> <p>Chair: Lior Zylberman</p> <p>1. Deirdre Boyle, The New School (New York, US), "'We Refugees'-- Migration and the films of Rithy Panh"</p>	<p>Panel: Redes transnacionales: el documental latinoamericano en los festivales de cine [Transnational Networks: Latin American Documentary in Film Festivals]</p> <p>Chair: Ezra Winton, Concordia University, Montreal (Canada)</p> <p>1. Mariana Amieva, Universidad Nacional de La Plata (Argentina), "El Festival de Cine Documental del SODRE (ROU): las voces del documental y un espacio de encuentro para el cine latinoamericano en Uruguay. [SODRE Documentary Film Festival (ROU): Documentary Voices and a Meeting Point for Latin American Cinema in Uruguay]"</p>	<p>Panel: Documentary South of the West [Documental al sur del oeste]</p> <p>Chair: Gilberto Alexandre Sobrinho, Unicamp (Brazil)</p> <p>1. Professor Esther Hamburger, University of São Paulo & Consuelo Lins, Federal University of Rio de Janeiro (Brazil), "Beyond the Sociological Mode: 1966 The Interview by Helena Solberg"</p>	<p>Panel: Fragments and Incisions: The Renewal and Expansion of the Contemporary Short in Latin America [Fragmentos e incisiones: La renovación y expansión del corto contemporáneo en América Latina]</p> <p>Chair: Federico Windhausen</p> <p>1. Vinicius Navarro, Emerson College (USA), "Place, Politics, and Short Documentary Media in Latin America"</p>	

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	<p>2. Jason Fox, New York University (USA), "Refusing Representation: Speed, Mapping, and the Abounaddara Film Collective"</p> <p>3. Martin Lucas, Hunter College, City University of New York (USA), "Occupy Documentaries and the Long Instant of Self-organizing Politics"</p> <p>4. Joel Neville Anderson, University of Rochester, "Unpaid R&D: Community Media and TV Documentary"</p>	<p>2. Kathleen Vernon, Stony Brook University, "Songs without Borders? Music Documentary and the Limits of Utopia in the Films of Javier Corcuera"</p> <p>3. Adrián Pérez-Melgosa, Stony Brook University, "Of Bricolage and Utopia: Documenting the Margins of Political Struggle in Aldo Garay's Films."</p> <p>4. David I. Tafler, TBC, "Human agency and media effects: Mobilizing Somatic Performative documentary to combat climate change"</p>		<p>Hannah Brasier, RMIT University (Australia), "What does Vine See? A project-based account of how a technology makes a documentary"</p> <p>Kim Munro, RMIT University (Australia), "De-authoring the documentary: experiments in teaching participatory documentary making"</p> <p>Georgia Wallace-Crabbe, (WOW Festival (Australia), "Expanded Documentary and Multiscreen installation (works)"</p>	<p>2. Raya Morag, The Hebrew University of Jerusalem (Israel), "Trauma and Revolution: The Case of New Cambodian Cinema"</p> <p>3. Marta Noemi Rosa Casale, UCA (Argentina), "Rithy Panh: Filmar el exterminio. El genocidio en primera persona"</p>	<p>2. Paola Margulis, CONICET & Instituto de Investigaciones Gino Germani, "Entre festivales. El desarrollo de Cine Ojo, la primera casa productora de documentales en Argentina. [Between Festivals. The Development of Cine Ojo, the first Documentary Production Company in Argentina]"</p> <p>3. María Paz Peirano, Universidad de Chile (ICEI), "FIDOCS y los Festivales de cine documental: La formación de un campo Chileno en la post-dictadura. [FIDOCS and Documentary Film Festivals: the Formation of a Chilean Space after Dictatorship]"</p> <p>4. Aida Vallejo Vallejo, Universidad del País Vasco UPV/EHU, "La circulación internacional del documental latinoamericano: una mirada histórica al Festival Internacional de Documental y Cortometraje de Bilbao. [The International Circulation of Latin American Documentary: a Historical View of the International Festival of Documentary and Short Film of Bilbao]"</p>	<p>2. Professor Fernão Ramos, State University of Campinas (UNICAMP), "The Notebook Of Eduardo Coutinho"</p> <p>3. Professor Deane Williams, Monash University, Australia, "Home and Away: Essaying Southern Identity in Margot Nash's The Silences (2015)"</p> <p>4. Gilberto Alexandre Sobrinho, Unicamp (Brazil), "Martírio (2016) and the Reaction to Abandonment: a Film Between the Indigenous Insurgency and the Political Art"</p>	<p>2. Javier Cossalter, (CONICET), "El cortometraje moderno latinoamericano. Documental y experimentación"</p> <p>3. Federico Windhausen , independent scholar, "How to Map a Country in Pieces: Contextualizing the MAFI Microdoc Project in Chile"</p> <p>4. Juan Suarez, University of Murcia (Spain), "The Noise of History: The Videos of Los ingravidos"</p>	
10:30 - 11:00	Coffee Break (Room)								
11:00 - 12:30 P.M.	ROOM 1 - ALIANZA FRANCESA	ROOM 2 -ALIANZA FRANCESA	ROOM 3 - AUDITORIO ALIANZA FRANCESA (Simult. Trans.)	ROOM 4 - BORGES	ROOM 5 - BORGES	ROOM 6 - BORGES (Simult. Trans.)	ROOM 7 - AUDITORIO BORGES (Simult. Trans.)	ROOM 8 - BORGES	ROOM 9 - BORGES
							KEYNOTE:		

Session 2							ANDRÉS DI TELLA Title of presentation: "Iluminado por el olvido" [Enlightened by Oblivion]		
12:30 - 14:00 P.M	Lunch Break (room)								
14:00 - 15:30 Session 3	ROOM 1 - ALIANZA FRANCESA	ROOM 2 -ALIANZA FRANCESA	ROOM 3 - AUDITORIO ALIANZA FRANCESA (Simult. Trans.)	ROOM 4 - BORGES	ROOM 5 - BORGES (Simult. Trans.)	ROOM 6 - BORGES (Simult. Trans.)	ROOM 7 - AUDITORIO BORGES (Simult. Trans.)	ROOM 8 - BORGES	ROOM 9 - BORGES
	Panel: CIRCULATION & RECEPTION IN INDIAN DOCUMENTARIES [Circulación y recepción en documentales de la india]	Panel: Documentary and Disability [Documental y discapacidad]	Panel: Lightnings for a present of danger: appearances and resonances of Ernesto Guevara's figure in Leandro Katz's work [Relámpagos para un presente de peligro: apariciones y resonancias de la figura de Ernesto Guevara en la obra de Leandro Katz] ROUNDTABLE DISCUSSION	WORKSHOP Individuality vs. The Representation of Collective Subjectivities and Multi-Temporalities	Panel: AESTHETICS & FORMAL DISCUSSIONS [Discusiones formales y estéticas]	Panel: Before the Social Documentary: Travelogue, Ethnography, and Non-Fiction Film Practices in Latin America [Antes del documental social: El travelogue, etnografía, y prácticas fílmicas de no-ficción en América Latina]	Panel: FIRST PERSON DOCUMENTARIES [Documentales en primera persona]	Panel: AUDIENCE, RECEPTION & DOCUMENTARY FILM PRACTICE CONCERNS [Audiencia, recepción y preocupaciones de la práctica documental]	FILM SCREENING - INTRODUCTION AND Q&A WITH DIRECTOR VO sin subtítulos

	<p>Chair: Fathima Nizaruddin, AJK Mass Communication Research Centre, Jamia Millia Islamia, New Delhi (India),</p> <p>1. Shweta Kishore, RMIT University (Vietnam), "Circulating Independently: Tactical Digital and Historical Collectivities"</p> <p>2. Francesca Soans, University of Northern Iowa (USA), "Counter-Space: Documenting Community Radio in the Himalayas"</p> <p>3. Veena Hariharan, Jawaharlal Nehru University, "The Trials of Truth"</p>	<p>Chair: Phoebe Hart, Queensland University of Technology (Australia)</p> <p>1. Catalin Brylla, University of West London, "Spectatorship and Portrayals of Blindness"</p> <p>2. Slava Greenberg, Tel Aviv University, "(Dis)abling the Spectator: Embodying Disability in Animated Documentary"</p> <p>3. Linnéa Hussein, New York University (USA), "Patients vs. Actors: Exploitation, Informed Consent, and the Right to Self-Represent in Mental Health Documentaries"</p> <p>4. Phoebe Hart, Queensland University of Technology (Australia), "Aberrancy and Autobiographical Documentary"</p>	<p>Chair: Maria Aimaretti</p> <p>1. Eduardo Grüner, TBC</p> <p>2. Leandro Katz, filmmaker</p> <p>3. Ana Longoni, CONICET</p> <p>4. Jeffrey Skoller, TBC</p>	<p>Pooja Rangan</p> <p>Alisa Lebow</p> <p>S. Topiary Landberg</p> <p>Isabelle Carbonell</p> <p>María Teresa Rodríguez</p>	<p>Chair: Tiffany Fairey, Goldsmiths College, London (UK)</p> <p>1. Gabriel Kitofi Tonelo, State University of Campinas, UNICAMP (Campinas - Brazil), "Autobiographical Documentary and the development of Direct Cinema mise-en-scène"</p> <p>2. Julia Kratje, Universidad de Buenos Aires (Argentina), "Política sexual de la belleza. Estética y performance en el cine documental contemporáneo"</p> <p>3. Cassandra Xin Guan, Brown University, "A Revolution of the Garden Variety: Biomorphc Flowers in Modern Technical Media"</p> <p>4. Tiffany Fairey, Goldsmiths College, London (UK), "Remembering TAFOS: citizen photographers and the documentation of social movements in the pre-internet age"</p>	<p>Chair: Nilo Couret, University of Michigan (USA)</p> <p>1. Jennifer Peterson, Woodbury University, "South America for Northerners: Argentina and Brazil in Early U.S. Travelogues and Newsreels"</p> <p>2. Julián Etienne, University of Texas, Austin (USA), "Mapping deep culture. Ethnographic film and indigenismo in Mexico"</p> <p>3. Nilo Couret, University of Michigan (USA), "Counterclaiming the Real: The Origins of Documentary in Brazil"</p> <p>4. Ana López, Tulane University (USA), "The Travelogue Within: Making, Defining, Contesting Nation"</p>	<p>Chair: Pablo Lanza (UBA)</p> <p>1. Enrica Colusso, Roehampton University (UK), "ABC Colombia – the insider/outsider perspective"</p> <p>2. Barbara Evans, York University in Toronto (Canada), "From Agnes to Iris: Portraits of Older Women in Documentary Film"</p> <p>3. Lucy Fischer, University of Pittsburgh (USA), "Is The Personal the Political? Two Documentaries by Ross McElwee"</p> <p>4. Pablo Lanza, Universidad de Buenos Aires (Argentina), "El documental de investigación en la actualidad: crímenes, misterios e historias personales"</p>	<p>Chair: Craig Hight, University of Newcastle, NSW</p> <p>1. Cristina Formenti, University of Milan (Italy), "Super Size Me's 'incorporated' paratexts and the expansion of its socio-political message across media"</p> <p>2. Adrian Hermann, Universität Hamburg, (Germany), "Documenting the Father of Lights' 'Revolutionary Love': The Aesthetics and Audience Reception of a Contemporary US Charismatic-Christian Documentary Film"</p> <p>3. Craig Hight, University of Newcastle, NSW, "What do we know about 'documentary' audiences?"</p> <p>4. Anandana Kapur, AJK MCRC, "Yes, up to 2 fingers!"</p>	<p>When Women Weave (Aparna Sharma, 2017), 90 mins.</p>
15:30 - 15:45	Coffee Break (Room)								
15:45 - 17:15	<p>ROOM 1 - ALIANZA FRANCESA</p> <p>WORKSHOP</p>	<p>ROOM 2 -ALIANZA FRANCESA</p> <p>Panel: The Politics of Human and Material Diasporas: Documentaries</p>	<p>ROOM 3 - AUDITORIO ALIANZA FRANCESA (Simult. Trans.)</p> <p>Panel: CUBAN DOCUMENTARY [Documental cubano]</p>	<p>ROOM 4 - BORGES</p> <p>Panel: Deconstructing the Authentic [Deconstruyendo lo auténtico]</p>	<p>ROOM 5 - BORGES (Simult. Trans.)</p> <p>Panel: PAEDAGOGICAL PERSPECTIVES & DOCUMENTARY FILM</p>	<p>ROOM 6 - BORGES (Simult. Trans.)</p> <p>Panel: La voz del Estado en el cine documental argentino 1920-1970 [The</p>	<p>ROOM 7 - AUDITORIO BORGES (Simult. Trans.)</p> <p>Panel: IN-BETWEEN FICTION AND NON-FICTION [Entre</p>	<p>ROOM 8 - BORGES</p> <p>Panel:DOCUMENTARIES FROM/ABOUT EASTERN</p>	<p>ROOM 9 - BORGES</p> <p>FILM SCREENING - INTRODUCTIO</p>

<p>Session 4</p>	<p>Film Philosophy, the material turn [Filosofía fílmica, el giro material]</p> <p>Chair: Adrian Miles, RMIT University, Melbourne (Australia)</p> <p>1. Daniel Fetzner, Offenburg University, Offenburg & Martin Dornberg, Albert-Ludwigs-University, Freiburg</p> <p>2. Judith Aston, UWE, Bristol</p> <p>3. Bettina Frankham, UTS, Sydney</p>	<p>Within East Asia and Beyond [Las políticas de las diásporas humanas y materiales: Documentales del este de Asia y más allá]</p> <p>Chair: Mika KO, Hosei University (JAPAN)</p> <p>1. Ran MA, Nagoya University (JAPAN), "Into the City of Jade: Midi Z's Minor Transnational Documentary and the Art of Dissensus"</p> <p>2. Hideaki FUJIKI, Nagoya University (JAPAN), "Politicizing the Circuit of Radioactive Matter through Documentary"</p> <p>3. Cobus van STADEN, University of the Witwatersrand (SOUTH AFRICA), "China-Africa Relations as a Borderland Between Documentary and Propaganda: Thinking about Chinese State Media in Africa"</p>	<p>Chair: Ruth Goldberg, SUNY Empire State College in New York City (USA)</p> <p>1. Michael Chanan, Roehampton University, London (UK), "Imperfect Cinema Transformed"</p> <p>2. Anabella Castro Avelleyra, Universidad de Buenos Aires (Argentina), "Volver al padre: dos caminos documentales hacia la identidad. Cincuentaicinco hermanos y The Illusion"</p> <p>3. Maria Alzugar Gutierrez, ECA/USP, "Huellas de una presencia"</p>	<p>Chair: Beatriz Rodovalho, Université Sorbonne Nouvelle – Paris 3, IRCAV</p> <p>1. Patricia Anne Simpson, University of Nebraska, "Third Cinema and the Second World: Solidarity and Socialism in the Chilean Documentaries"</p> <p>2. Lucia Ricciardelli, Montana State University, "Indigenous Storytelling: An Alternative Model to Western-Centric Documentary Filmmaking Approaches"</p> <p>3. Theo Lipfert, Montana State University, "Degraded Truth: The Role of Noise in Flashbacks and Recreations"</p>	<p>PRACTICES [Perspectivas pedagógicas y prácticas documentales]</p> <p>Chair: Jane Gaines, Columbia University (USA)</p> <p>1. Andrew Taylor, University of Technology, Sydney (UTS), "Shoestring aesthetics: the short A/V essay & an alternative approach to teaching documentary"</p> <p>2. Sheila Schvarzman, Universidade Estadual de Campinas (Brazil), "EL CAMBIO SOCIAL EN EL ANTICOMUNISMO: LAS PELÍCULAS DEL INSTITUTO NACIONAL DE CINE EDUCATIVO PARA LA CAMPAÑA NACIONAL POR LA EDUCACIÓN RURAL EN BRASIL"</p> <p>3. Katie Model, New York University (USA), "Filming Therapy: Fragmentation, Performance and Narrative Frames in The Gloria Films"</p>	<p>Voice of the State in Argentine Documentary 1920-1970]</p> <p>Chair: Clara Kriger, Universidad de Buenos Aires</p> <p>1. Irene Marrone, TBC</p> <p>2. Sonia Sasiain, TBC</p> <p>3. Eduardo Galak, TBC</p>	<p>Ficción y no-ficción]</p> <p>Chair: Moguillansky, Marina, (IDAES/UNSAM-CONICET)</p> <p>1. Edgardo Dieleke, Princeton University (USA), "Ucronías, el archivo y el encierro en Brasil. El cine político de Adirley Queirós y Kleber Mendonça Filho y los cruces entre ficción y documento"</p> <p>2. Coscia, Vanesa, (IIGG-CONICET) & Moguillansky, Marina, (IDAES/UNSAM-CONICET), "Fábricas recuperadas. Revisitando los debates sobre ficción/documental"</p> <p>3. GUILLERMO DE CARLI, Universidad de Buenos (Argentina), "ACERCA DE LA IMAGEN SEMI-SUBJETIVA EN EL DOCUMENTAL"</p>	<p>EUROPE [Documentales de/sobre Europa del este]</p> <p>Chair: Jennifer Wilson, University of Pennsylvania</p> <p>1. Kristian Feigelson, Sorbonne-Nouvelle University/Ircav, "Filming the terror in USSR , « SLON » (1927)"</p> <p>2. Luis Felipe Labaki, TBC, "Articles, Diaries and Projects: Imprecisions and censorship in the publishing of Dziga Vertov's writings in the USSR during the Thaw"</p> <p>3. Sima Kokotović, Concordia University, Montreal, "Krstó Škanata cinematic practice in the time of Yugoslav Self-Management"</p>	<p>N AND Q&A WITH PRODUCER</p> <p>VO sin subtítulos</p> <p>A Program of Indigenous Shorts from Canada</p> <p>Ezra Winton</p> <p>A RED GIRL'S REASONING (Elle-Máijá Tailfeathers / 2012 / English / 10')</p> <p>THE DANCING COP (Kelvin Redvers / 2012 / English / 7')</p> <p>BALMORAL HOTEL (Wayne Wapeemukwa / 2013 / no language / 10')</p>
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	4. Carles Sora, Pompeu Fabra University, Barcelona	4. Mika KO, Hosei University (JAPAN), "Politics of Landscape: a Deteriorating Japanese Suburban City and its Multi-Ethnic Inhabitants in Tomita Katsuya's Saudade"	4. Michael Renov, University of Southern California (USA) & Joshua Kun, USC, "Now!: The Utopianism of Radical Solidarity"	4. Beatriz Rodovalho, Université Sorbonne Nouvelle – Paris 3, IRCAV, "Good Girls: The Deconstruction of the Male Gaze Through the Reappropriation of Home Movies"	4. Jane Gaines, Columbia University (USA), "Theorizing the Never-Completed Documentary Work"	4. Fernando Ramírez Llorens, TBC	4. Annie Goldson, filmmaker, "Making a Murderer"	4. M Brebenel, TBC, "Historiographies of the Present: the Question of Futurity in South-Eastern European Moving Image Art"	SONNY SIDE UP (Sonny Papatie / Canada / 2015 / English / 6')KAHA:WI: CYCLE OF LIFE (Shane Belcourt / 2014 / English / 45')
	5. Adrian Miles, RMIT University, Melbourne (Australia)					5. Clara Kriger, TBC			
17.15 - 18.00									
18.00 - 19.30 Keynote							KEYNOTE SPEAKER	THOMAS ELSAESSER	Title of presentation: "The Poetics and Politics of Obsolescence"

Preliminary Program / P

Day 3 / día 3: Friday, August 4 / viernes 4 de agosto

Time	ROOM 1 - ALIANZA FRANCESA	ROOM 2 -ALIANZA FRANCESA	ROOM 3 - AUDITORIO ALIANZA FRANCESA (Simult. Trans.)	ROOM 4 - BORGES	ROOM 5 - BORGES (Simult. Trans.)	ROOM 6 - BORGES (Simult. Trans.)	ROOM 7 - AUDITORIO BORGES (Simult. Trans.)	ROOM 8 - BORGES	ROOM 9 -BORGES
9:00 - 10:30 P.M Session 1	<p>Panel: ON VIRTUAL REALITY [Sobre realidad virtual]</p> <p>Chair: Cindy Poremba, OCAD University</p> <p>1. Bettina Frankham, University of Technology Sydney (Australia), "Multiple epistemological modalities in VR documentary"</p> <p>2. Neepa Majumdar, University of Pittsburgh (USA), "Attention, Interaction, Immersion: Virtual Reality Documentation in the"</p>	<p>WORKSHOP Female Authorship in Documentary: Issues and Approaches [Autoría femenina en el documental: problemáticas y acercamientos] Chairs: Aparna Sharma, UCLA & Anna Backman Rogers, University of Gothenburg</p> <p>1. Lisa French, RMIT University (Australia), "'Female aesthetics' and documentary film"</p> <p>2. Ania Ostrowska, University of Southampton (UK), "'The best thing to do was just"</p>	<p>Panel: Familia e identidad en el documental autobiográfico latinoamericano reciente [Family and Identity in Contemporary Autobiographical Latin American Documentary]</p> <p>Chair: Pablo Piedras, Universidad de Buenos Aires - CONICET</p> <p>1. Efrén Cuevas, Universidad de Navarra (Spain), "El fuera de campo en el documental autobiográfico. El caso de O Futebol"</p> <p>2. Sandra Straccialano Coelho, Universidade Federal da Bahia (Brazil), "El tema migratorio en el"</p>	<p>Panel: Multi-linear Landscapes of the Anthropocene: interactive documentary approaches to representing collective forms of resistance to environmental ruin (disaster) [Paisajes multi-lineares del antropoceno: Acercamientos al documental interactivo para representar formas colectivas de resistencia a los desastres/ruinas medioambientales]</p> <p>Chair: Elizabeth Miller, Concordia University, Montreal, QC (Canada)</p> <p>1. Isabelle Carbonell, UC Santa Cruz, CA (USA), "The River Runs Red: a post-disaster interactive documentary on human and nonhuman suffering"</p> <p>2. S. Topiary Landberg, UC Santa Cruz, CA (USA), "A long-view of gentrification through the microcosm of a single San Francisco city block"</p>	<p>Panel: Transformaciones recientes del cine documental chileno [Recent Transformation of Chilean Documentary]</p> <p>Chair: Carolina Urrutia, Universidad Católica de Chile</p> <p>1. Wolf Bongers, Universidad Católica de Chile, "Las propuestas políticas y estéticas de la Escuela Popular de Cine en Chile"</p> <p>2. Iván Pinto, Universidad de Chile, "Explorando los límites: el documental"</p>	<p>Panel: Queer Documentary Activism: Archives, Distribution, Subjects, and Styles [Activismo documental queer: Archivos, distribución, sujetos y estilos]</p> <p>Chair: Chris Holmlund, University of Tennessee, Knoxville (USA)</p> <p>1. Thomas Waugh, Concordia University, Montreal (CANADA), "Cataloguing and Curating the Canadian Queer Archive"</p> <p>2. Chris Holmlund, University of Tennessee, Knoxville (USA), "Transgender Pioneers:"</p>	<p>Panel: BRAZILIAN DOCUMENTARY [Documental brasileiro]</p> <p>Chair: Gustavo Souza, Universidad de São Paulo (Brazil)</p> <p>1. Maria Dora Mourão, University of São Paulo (Brazil), "THE SUBJECTIVE AND THE PUBLIC IN THE CONTEMPORARY BRAZILIAN DOCUMENTARY"</p> <p>2. Silvia Hayashi, TBC, "Documenting the disappearing traditions in south"</p>	<p>Panel: DOCUMENTARIES FROM THE MIDDLE-EAST [Documentales del medio este]</p> <p>Chair: Tim Schwab, Concordia University in Montréal,</p> <p>1. Hend F. Alawadhi, University of Rochester, "In search of the Palestinian Film Archive"</p> <p>2. Nadia Yaqub, University of North Carolina at Chapel Hill, Towards a Palestinian Third Cinema</p>	<p>FILM Screening, VO sin subtítulos, Q&A with director</p> <p>Lovers in Time or how we didn't get arrested in Harare (Agnieszka Piotrowska, 2015), 60 min.</p>

Eliminar

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	Doctors without Borders Forced From Home Exhibit"	to keep filming": two women's documentaries about ailing mothers"	documental en primera persona latinoamericano: un análisis de los espejos de la memoria en Fotografías (Di Tella, 2007)"		experimental chileno"	Documentaries Shaping History"	Brazil: men, land and music"		
	3. Sasha Crawford-Holland, University of Southern California (USA), "Virtual Witnessing: VR Documentary and the Mythologies of Cinematic Realism"	3. Aparna Sharma, UCLA, "Filming in Dialogue: Constructing Assamese Women Weavers on the Documentary Screen"	3. Catalina Donoso, Universidad de Chile, "Tránsitos dentro y fuera de la pantalla: materiales extrafílmicos en las cartas visuales de Tiziana Panizza"	3. Wentao Ma, Columbia University, "Devastating "Sage Media": The Moving Image of Contemporary China in Interactive Documentary"	3. María Laura Lattanzi, Universidad de Chile, "El malestar de lo político en el documental chileno reciente"	3. Ingrid Ryberg, Valand Academy, University of Gothenburg, Gothenburg (SWEDEN), "Significant Silences in Swedish LGBTQ Amateur Footage from the 1980s"	3. Kathryn Lehman, University of Pittsburgh (USA), "Negotiating the Ethical Pact in Front of the Camera when Asymmetries Loom Large"	3. Ryan Watson, Misericordia University (Dallas, US), "Documentary Sniper Shots: Abounaddara and Emergency Cinema in Syria"	
	4. Cindy Poremba, OCAD University, "Going Deep: Hybrid Images in Non-Fiction"	4. Kerreen Ely Harper, TBC	4. Pablo Piedras, Universidad de Buenos Aires - CONICET, "Frente al nombre del padre: tiendas filiales entre hijas y padres en el documental autobiográfico latinoamericano de los últimos años"	4. Elizabeth Miller, Concordia University, Montreal, QC (Canada), "Infrastructure Self-Reflexivity in Documentary Interactives in The Shoreline"	4. Carolina Urrutia, Universidad Católica de Chile, "Estéticas híbridadas en el documental de José Luis Torres Leiva"	4. Louise Wallenberg, Stockholm University, Stockholm (SWEDEN), "Genital Reconstruction and Vulnerability in Ångrarna"	4. Gustavo Souza, Universidad de São Paulo (Brazil), "Memoria, tradición y trabajo en el documental brasileño: Aboio, de Marília Rocha"	4. Tim Schwab, Concordia University in Montréal, DOCUMENTING CONTEMPORARY SYRIA – INSIDE AND OUT	

10:30 - 11:00 Coffee Break (Room)

	ROOM 1 - ALIANZA FRANCESA	ROOM 2 -ALIANZA FRANCESA	ROOM 3 - AUDITORIO ALIANZA FRANCESA (Simult. Trans.)	ROOM 4 - BORGES	ROOM 5 - BORGES	ROOM 6 - BORGES (Simult. Trans.)	ROOM 7 - AUDITORIO BORGES (Simult. Trans.)	ROOM 8 - BORGES	ROOM 9 -BORGES
11:00 - 12:30 Session 2	Panel: The female turn in first person documentaries; theory and practice [El giro femenino en los documentales de primera persona; teoría y práctica] Chair: Boel Ulfsdotter, University of Gothenburg (Sweden)		FILM SCREENING INTRODUCTION AND Q&A WITH DIRECTOR CICLO: JPF	Panel: Prácticas y procesos del documental ecuatoriano contemporáneo [Processes and Practices of Contemporary Ecuadorian Documentary] Chair: Miguel Alfonso Bouhaben, Universidad de las Artes	Panel: Documentando Latinoamérica en las primeras décadas del siglo XX [Documenting Latin America in the First Decades of the 20th Century] 1. Georgina Torello, SNI (ANII, Uruguay), "Primicias de los	Panel: ARGENTINE DOCUMENTARY [Documental Argentino] Chair: Javier Campo, CONICET (Argentina)	Panel: INTERACTIVE DOCUMENTARY [Documental interactivo] Chair: Speaker	WORKSHOP Teaching Texts and Contexts [Enseñando textos y contextos] Chair: Jonathan Kahana	Panel: The Politics of Digital Documentary [La política del documental digital] Chair: Joshua Malitsky, Indiana University (USA)

	<p>1. Gabrielle McNally, School of Art and Design, "A New Language of Dissent: Female Autobiography's Revolution of 'Film' as Verb"</p> <p>2. Annelies van Noortwijk, University of Groningen, "La Otra, la Misma/The Other, the Same: The Female turn in Contemporary Documentary Practice"</p> <p>3. John Riley, Woosong University, "Shifting Gender Roles In Post-Soviet South Caucasus Documentary"</p>		<p>Jean-Daniel, parle moi encore! (Jean-Paul Fargier, 2016) 58 min.</p>	<p>1. Carla Valencia Dávila, TBC</p> <p>2. Diego A. Falconi Averhoff, TBC</p> <p>3. Arsenio Cadena, Escuela de Cine de la Universidad de las Artes de Ecuador, "El sonido como escritura cinematográfica. Una reflexión alrededor de las maneras de construir sonido en Persistencia (Fernando Mieles, 2015)"</p>	<p>alocados años 20 uruguayos. Los noticieros San José Films, de Juan Chabalgoity (1924-1927)"</p> <p>2. Mónica Villarroel Márquez, "Cineteca Nacional de Chile", "Relatos sobre la Patagonia: intertextualidades , ciencia y colonialidad en el cine de Alberto María De Agostini"</p> <p>3. Andrea Cuarterolo, CONICET (Argentina) & Gloria Ana Diez, Universidad de Buenos Aires (Argentina), "'La otra América". Burton Holmes y sus travelogues sudamericanos"</p>	<p>1. Ana Laura Lusnich, Universidad de Buenos Aires, CONICET, "Reflexiones en torno a las prácticas documentales en el diálogo cine – crónica histórica – pintura"</p> <p>2. David Oubiña, CONICET (Argentina), "La película que Sergei Eisenstein no filmó en la Argentina"</p> <p>3. Leandro Listorti, MUSEO DEL CINE/UNTREF (Argentina), "Sombras en el cuadro - Sobre films argentinos inconclusos"</p>	<p>1. Jake Bohrod, USC, "360 Degrees of Separation: Deterritorializing Ethical Space in Immersive Nonfiction"</p> <p>2. Hannah Brasier, RMIT University, "A Proposition Towards an Ethics of Documentary Noticing"</p> <p>3. Judith Aston, i-Docs & Royal Society of Arts, "Interactive documentary and thick description: embracing complexity and transcultural understanding"</p>	<p>1. Jonathan Kahana, University of California, Santa Cruz (USA), "Teaching with close textual analysis: how to do things with clips"</p> <p>2. Leshu Torchin, University of St Andrews (UK), "Teaching beyond the film text"</p> <p>3. Dan Streible, New York University (USA), "Teaching documentary history with nonfiction orphan films"</p>	<p>1. Joaquin Serpe, Concordia University (USA), "Centros Clandestinos: Materiality of Memory and Storytelling in a Digital Interactive Documentary"</p> <p>2. Patrick Smith, Concordia University (USA), "'Capturing the global economy: the spatio-political aesthetic of Thomas Kneubühler's Land Claim project"</p> <p>3. Oliver Gaycken, University of Maryland (USA), "The Motion-Picture Encyclopedia in an Era of Digital Technics"</p> <p>4. Nikki J.Y. Lee, Nottingham Trent University (UK), "VR (Virtual Reality) Documentary as Branded Entertainment: A Case Study of The Displaced (2015)"</p>
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Pre

	4. Boel Ulfsdotter, University of Gothenburg (Sweden), "First Person Revolution"			4. Miguel Alfonso Bouhaben, Universidad de las Artes, "Imaginar la Historia. El uso de la recreación en el documental ecuatoriano contemporáneo"		4. Javier Campo, CONICET (Argentina), "¿Cómo preservar la memoria de las culturas populares? El caso de Jorge Prelorán"	4. Adrian Miles, RMIT in Melbourne (Australia), "Below the Screen: Questions About What it is to Read Interactive Documentary"	4. Thomas Waugh, Concordia University, Montreal (CANADA)	
12:30 - 14:00	Lunch Break (room)								
	ROOM 1 - ALIANZA FRANCESA	ROOM 2 -ALIANZA FRANCESA	ROOM 3 - AUDITORIO ALIANZA FRANCESA (Simult. Trans.)	ROOM 4 - BORGES	ROOM 5 - BORGES (Simult. Trans.)	ROOM 6 - BORGES (Simult. Trans.)	ROOM 7 - AUDITORIO BORGES (Simult. Trans.)	ROOM 8 - BORGES	ROOM 9 -BORGES
14:00 - 15:30 P.M. Session 3	Panel: Border Territories: Nicolás Guillén Landrián and Migrations of the Cuban Revolutionary Documentary Film Tradition [Territorios fronterizos: Nicolás Guillén Landrián y las migraciones de la revolucionaria tradición documental cubana] Chair: Juan Carlos Rodríguez, Georgia Tech	WORKSHOP Teaching Activism, Ethics, and Community [Enseñando activismo, ética y comunidad] Chair: Jonathan Kahana, University of California, Santa Cruz (USA) 1. Tomas Crowder-Taraborelli, Soka University of America (USA) & Kristi Wilson, Soka University of America (USA), "Teaching community engagement with the ITVS "Community Cinema" model"	FILM SCREENING CICLO: JPF INTRODUCTION AND Q&A WITH DIRECTOR	Panel: The Poetics of Fragility [Poética de la fragilidad] Screening of The Poetics of Fragility (HD 63 minutes) & Panel Discussion of English-Español Transmedia Project, Film-Artist Book-Website.	BOOK PRESENTATION [Presentación de libro] BRIAN WINSTON and Gail Vanstone The act of documenting. Documentary Film in the 21st Century" (Brian Winston, Gail Vanstone, Wang Chi)	Panel: Cartographies of Participatory New Media: Critical Pedagogies and Social Impact I [Cartografías de nuevos medios participativos: Pedagogías críticas e impacto social I] Chair: Elizabeth Miller, Concordia University (Canada) Moderator: Patricia R. Zimmermann, Ithaca College (USA)/Brenda Longfellow, York University (Canada) 1. Pratap Rughani, University of the Arts, London (UK), "Map my ethics! Revealing and re-making the key ethical decisions that form the pivot of the documentary short film 'Justine'"	Panel: EL CINE ENSAYO, ESTADO DE LA CUESTION Chair: CARMEN GUARINI, CONICET & UBA (Argentina)	WORKSHOP "Consumo y audiencias de contenido documental en 360 y Realidad Virtual-RV" [Consumption and Audiences of 360 and Virtual Reality Documentary Content] "Está prevista la participación de productores y realizadores de contenidos en 360 y VR" [with the participation of producers and artists specialized in 360 and VR"	Panel: ARGENTINE DOCUMENTARY & MEMORY [Documental argentino y memoria] Chair: Paula Andrea Toro Sierra, Universidad Pontificia Bolivariana, UPB Medellín (Colombia)

	<p>1. Ruth Goldberg, SUNY Empire State College in New York City (USA), "Sound, Fury, Dissonance: An Aesthetics of Politics in the Experimental Ethnography of Nicolas Guillén Landrián"</p> <p>2. Jessica Gordon-Burroughs, Hamilton College, "Portraits of the diaspora: Guillén Landrián in Miami"</p> <p>3. Ernesto Livon-Grosman, Boston College (USA), "Two Types of Documentary and Two Forms of Political Critique: Sara Gómez and Nicolás Guillén Landrián"</p> <p>4. Juan Carlos Rodríguez, Georgia Tech, "Ociel del Toa o la ciudad interpelada por los campesinos"</p>	<p>2. Dan Geva, Haifa University, "Teaching documentary ethics and documentary praxis"</p>	<p>Play it again, Nam (Jean-Paul Fargier, 1998-1999), 26 min.</p> <p>Bill Viola : Expérience de l'infini (Jean-Paul Fargier, 2014) 53 min</p>	<p>1. Mariel Szlifman, FADU (UBA) & Universidad del Cine.</p> <p>2. Rosa Linda Fregoso, University of California, Santa Cruz.</p> <p>3. Lata Mani, Writer & Filmmaker</p> <p>4. Nicolás Grandi, Artist & Filmmaker</p>		<p>2. Dorit Naaman, Queens University (Canada), "Writing the map together"</p> <p>3. Aggie Ebrahimi Bazaz, Muhlenberg College (USA), "Between the observer and the observed"</p> <p>4. Elizabeth Miller, Concordia University (Canada), "Deepening the connection between engagement and critical pedagogy"</p> <p>5. Mark Williams</p> <p>6. Sharon Daniel, University of California, Santa Cruz, "What can participatory new media do?"</p>	<p>1. Susana Barriga, cineasta cubana [Cuban Filmmaker], "Subjetividad y prácticas en el ensayo audiovisual"</p> <p>2. Ignacio Agüero, director de cine chileno [Chilean Filmmaker], "Qué se ensaya en el cine ensayo? "</p> <p>3. Jorge La Ferla, Universidad de Buenos Aires & Universidad del Cine (Argentina), "El autorretrato documental: El ensayo puesto en escena"</p>	<p>Julieta Casini, directora adjunta LaE-MAPD</p> <p>Ignacio Di Mattia, director NEOmedialab</p> <p>Jorge Gobbi, docente-investigador de la MAPD, UNTREF</p>	<p>1. Mariné Nicola, Universidad Nacional del Litoral- Santa Fe (Argentina), "Documentales, políticas de la memoria y juicios en Argentina. Un abordaje de contextos y representaciones fílmicas audiovisuales"</p> <p>2. Daniel Giacomelli, National University of the Center of the Province of Buenos Aires (Argentina), "The fabric of revolutionary memory From Juan, como si nada hubiera sucedido to M"</p> <p>3. Maria Virginia Morazzo , UNICEN de Tandil (Argentina), "Historias cotidianas y Los rubios: dos formas de narrar el pasado"</p> <p>4. Paula Andrea Toro Sierra, Universidad Pontificia Bolivariana, UPB Medellín (Colombia), "De las sinfonías urbanas a la polifonía de lo singular en el documental latinoamericano contemporáneo"</p>
15:30 - 15:45 P.M.	Coffee Break (Room)								
	ROOM 1 - ALIANZA FRANCESA	ROOM 2 -ALIANZA FRANCESA	ROOM 3 - AUDITORIO ALIANZA FRANCESA (Simult. Trans.)	ROOM 4 - BORGES	ROOM 5 - BORGES (Simult. Trans.)	ROOM 6 - BORGES (Simult. Trans.)	ROOM 7 - AUDITORIO BORGES (Simult. Trans.)	ROOM 8 - BORGES	ROOM 9 -BORGES

<p>15:45 - 17:15 P.M. Session 4</p>	<p>Panel: NEW MEDIA AND DOCUMENTARY THEORY [Nuevos medios y teoría documental]</p> <p>Chair: atiana Levin, New York University (USA)</p> <p>1. Steve Anderson, UCLA (USA), "New Ontologies of Documentary"</p> <p>2. Tatiana Levin, New York University (USA), "Analyzing hypertext web documentaries: navigation, interaction and orientation"</p>	<p>Panel: ON PROPAGANDA [Sobre la propaganda]</p> <p>Chair: Bret Vukoder, Carnegie Mellon University</p> <p>1. Natalia Weiss, Universidad de Buenos Aires (Argentina), "El ojo de Vichy (L'œil de Vichy, Claude Chabrol, 1993) y Autobiografía de Nicolae Ceausescu (Autobiografia lui Nicolae Ceausescu, Andrei Ujica, 2010): miradas del documental sobre el cine de propaganda"</p> <p>2. Lee Grieveson, University College London (UK), "Empire • State • Media"</p>	<p>Panel: Acts of Subversion: Female Filmmakers Making the Private Public and The Personal Political In Documentary Film [Actos de subversión: Cineastas femeninas haciendo lo privado público y lo personal político en el cine documental]</p> <p>Chair: Anna Backman Rogers, TBC</p> <p>1. Kim Munro, RMIT University, Melbourne, "Listening to the material: 37 short films about aloneness"</p> <p>2. Anna Misiak, Falmouth University (UK), "The Miscellaneous Chronicles of Gender Equality under Communism: Everyday Experiences of Polish Women as Filmed by Female Documentarians"</p>	<p>Panel: IN AND OUT OF INDIA [Afuera y dentro de la India]</p> <p>Chair: Shweta Kishore, RMIT University (Vietnam)</p> <p>1. Priya Jaikumar, Southern California's School of Cinematic Arts (USA), "Orientalism and the Poetry of Reality"</p> <p>2. Fathima Nizaruddin, AJK Mass Communication Research Centre, Jamia Millia Islamia, New Delhi (India), "Encountering the Eurocentric</p>	<p>Panel: Cartographies of Participatory New Media: Theories, Practices, Debates II [Cartografías de nuevos medios participativos: Pedagogías críticas e impacto social II]</p> <p>Chairs: Patricia R. Zimmermann, Ithaca College (USA)/Brenda Longfellow, York University (Canada)</p> <p>Moderator: Elizabeth Miller, Concordia University (Canada)</p> <p>1. Stewart Auyash, Ithaca College (USA), "The Digital Cartographies of Comparative of Global Health"</p> <p>2. Helen De Michiel, Independent new media artist (USA), "Blending the Emulsion: One subject, two mediums and many hands"</p> <p>3. Brenda Longfellow, York University (Canada), "Difficult Knowledge and Storytelling Within Participatory New Media"</p>	<p>MARIANO MESTMAN, CONICET (Argentina)</p> <p>"Huellas y citas de La hora de los hornos en el cine del Primer Mundo Films y archivos olvidados de los orígenes del Tercer Cine (1968-1974)"</p>	<p>Panel: INDIGENOUS DOCUMENTARIES [Documentales indígenas]</p> <p>Chair: Speaker</p> <p>1. Claudia Bossay, Fondecyt, "Visiones del mundo Mapuche y la colonia en tres documentales chilenos"</p> <p>2. Danusa Depes Portas, PUC-Rio (Brazil), "Ojos abatidos – la denigración del pensamiento en la visión ameríndia"</p>	<p>Panel: Non-cinema and the Reality of Film [El no-cine y la realidad de la película]</p> <p>Chair: Lúcia Nagib, University of Reading (UK)</p> <p>1. Lúcia Nagib, University of Reading (UK), "Film as Inaesthetics, Life as Non-Cinema"</p> <p>2. Stefan Solomon, University of Reading (UK), "Delays in Production: Protracted Filmmaking Processes Under the Brazilian Dictatorship"</p>
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	<p>3. Diego Damasceno, Universidade de Campinas UNICAMP, (Brazil), "The impossible image: figural thinking and the representation of native people in The Hills of Disorder"</p> <p>4. Allison Schifani, University of Miami (USA), "Pedestrian Revolution?: Digital Mediation and Documentation in the Shifting City"</p>		<p>3. Bret Vukoder, Carnegie Mellon University, "Selling the Sale: The United States Information Agency's Efforts to Explain, Justify, and Ritualize Its Mission through Self-Produced Documentaries"</p> <p>4. Mila Turajlic, TBC, "The camera as a weapon of solidarity: Yugoslav filmmakers and liberation movements"</p>	<p>3. Jimena Ortuzar, University of Toronto, "Performing the 'foreign maid' in the Global South"</p> <p>4. Beth Capper, Brown University, "Feminist Collectivity Between Revolution and Regrouping: Lizzie Borden and the (Un)working of Political Documentary"</p>	<p>Trajectories of Documentary theory"</p> <p>3. Emil Stjernholm, Lund University (Sweden), "Mobility and Marginalization: Arne Sucksdorff's Authorship Abroad"</p>	<p>4. Reece Auguiste, University of Colorado (USA), "Voices from the Margins: Emerging Revolutionary Cartographers of Participatory Practices"</p> <p>5. Patricia Zimmermann, Ithaca College (USA), "Crooked Stories and Polyphonies: Open Space Documentary Theory in New Media Cartographies"</p>		<p>3. James Nicholson, Auckland University of Technology, Auckland (New Zealand), "ANOTHER COUNTRY: SPEAKING ON BEHALF OF OTHERS"</p> <p>4. Anna Westerståhl Stenport, Georgia Institute of Technology, Atlanta (USA), "Indigenous Rights, Women's Documentary, and the Seal Hunt in the Age of Climate Change"</p>	<p>3. Albert Elduque, University of Reading (UK), "No, or the vain glory of film: negativity and self-destruction in Godard, Pasolini and Ferreri"</p> <p>4. Mandy Rose, i-Docs, "Virtual Realities – immersive documentary encounters"</p>
17.15 - 17.30 PM				COFFEE BREAK (ROOM)					
17.30 - 19:00 P.M. Keynote			<p>ROOM 3 - AUDITORIO ALIANZA FRANCESCA (Simult. Trans.)</p> <p>KEYNOTE SPEAKER JEAN-PAUL FARGIER</p> <p>Title of presentation: "Le jeu du "je" dans le documentaire" [The "I" Play in Documentary Film/El juego del "yo" en el documental]</p>						

Preliminary Program

Day 4 / día 4: Saturday, August 5 / sábado 5 de agosto

Time	Room/Panels								
Time	ROOM 1 - ALIANZA FRANCESA	ROOM 2 -ALIANZA FRANCESA	ROOM 3 - AUDITORIO ALIANZA FRANCESA (Simult. Trans.)	ROOM 4 - BORGES	ROOM 5 - BORGES (TRAD. SIMULT)	ROOM 6 - BORGES (Simult. Trans.)	ROOM 7 - AUDITORIO BORGES (Simult. Trans.)	ROOM 8 - BORGES	ROOM 9 -BORGES
9.00 - 10:30 A.M. Session 1	<p>Panel: Miradas al Cine Documental Peruano: panoramas históricos, prácticas contemporáneas y laboratorios de creación documental [Approaches to Peruvian Documentary Film: Historical Accounts, Contemporary Practices and Laboratories of Documentary Creation]</p> <p>Chair: Mauricio Godoy, PUCP (Peru)</p> <p>1. Alonso Quinteros, Pontificia Universidad Católica del Perú, "De la representatividad indigenista a la performatividad documental: una aproximación al documental peruano"</p>	<p>WORKSHOP The Social Ecology of Vulnerable Media: Preservation, Migration and Remediation of Indigenous and Women’s Media Collectives in the Americas [La ecología social de los medios vulnerables: Preservación, migración y remedio de los colectivos indígenas y de mujeres en las Américas]</p> <p>Chair: Susan Lord (Canada)</p> <p>1. Janine Marchessault, York University (Canada)</p>	<p>Panel: HISTORIAS ALTERNATIVAS Y MATERIALIDADES DESCARTADAS EN EL DOCUMENTAL LATINOAMERICANO [Alternative Histories and Discarded Materialities in Latin American Documentary]</p> <p>Chair: Elizabeth Ramírez Soto, Universidad de Valparaíso / University of Warwick</p> <p>1. José Miguel Palacios, New York University (USA), "LA PRODUCCIÓN DOCUMENTAL DE LOS CHILENOS EXILIADOS EN CANADÁ"</p>	<p>Presentation of the interactive documentary: Proyecto Quipu [Presentación del documental interactivo: Proyecto Quipu]</p> <p>1. Maria Ignacia Court, Mucha Media</p>	<p>Panel: BRAZILIAN DOCUMENTARY [Documental Brasileiro]</p> <p>Chair: Guilherme Carréra, University of Westminster in London (UK)</p> <p>1. Fernando Andacht, Facultad de Información & Comunicación, Udelar, Montevideo (Uruguay), "The poetics of the encounter in Últimas Conversas (2015, Brazil, Coutinho/Berg/Moreira Salles), E. Coutinho’s</p>	<p>Panel: FIRST PERSON DOCUMENTARIES [Documentales en primera persona]</p> <p>Chair: Luiz Augusto Coimbra de Rezende Filho, Federal University of Rio de Janeiro (Brazil)</p> <p>1. Renan Paiva Chaves, UNICAMP University of Campinas, SP (Brazil), "New Turn in Documentary Film Soundtracks: The Sounds of the Self"</p>	<p>Panel: ARGENTINE DOCUMENTARY [Documental Argentino]</p> <p>Chair: Cecilia Carril, FHUC-UNL (Argentina)</p> <p>1. Rodrigo Sebastián, Universidad Nacional de La Plata (Argentina), "Ensayo y documental en El Día Que Me</p>	<p>Panel: Documentary and Industrialization Today [Documental e industrialización en la actualidad]</p> <p>Chair: Frances Guerin, University of Kent (UK)</p> <p>1. Alisa Lebow, University of Sussex (UK), "'We are dead and we are going to die': Impossible visions of the Post-Pastoral in Homo Sapiens (Nikolaus Geyrhalter, 2016)"</p>	<p>Panel: El Patrimonio Audiovisual en la región. Experiencias y vicisitudes [Audiovisual Heritage in the Region; Experiences and Vicissitudes]</p> <p>Chair: Speaker</p> <p>1. Isabel Wschebor, l'École National des Chartes; Lucía Secco, UDELAR; Mariel Balás, FHUCE-UdelaR; Archivo General de la Universidad de la República (Uruguay), "El Laboratorio de Preservación Audiovisual: ¿Cómo fijar</p>

	<p>2. Fabiola Sialer, TransLAB & UPC (Peru), "TransLAB 2013 – 2016: replanteando instancias autorales en el proceso de creación audiovisual"</p> <p>3. Mauricio Godoy, PUCP (Peru), "Los Nuevos Giros en el Documental Peruano"</p>	<p>2. Karine Bertrand, Queen's University (Canada)</p> <p>3. Susan Lord, Canada</p>	<p>2. Beatriz Tadeo Fuica, Universidad Católica del Uruguay/Julieta Keldjian, Universidad Católica del Uruguay, "DOCUMENTALES URUGUAYOS DE LOS OCHENTA: LA RESISTENCIA EN FORMATO SÚPER 8"</p> <p>3. Zoe Graham, New York University (USA), "CINEMA (IN)DIRETO: THE ATELIERS VARAN TRANSNATIONAL DOCUMENTARY WORKSHOPS IN PARAÍBA, BRAZIL, 1981-1989"</p> <p>4. Elizabeth Ramírez Soto, Universidad de Valparaíso / University of Warwick, "LA SERIE SOUTH DE CHANNEL 4: IMÁGENES DOCUMENTALES DE AMÉRICA LATINA EN LA TELEVISIÓN EUROPEA"</p>	<p>2. Rosemarie Lerner, Chaka Studio</p> <p>3. Patricia R. Zimmermann, Ithaca College (US)</p>	<p>involuntary autobiographical documentary"</p> <p>2. Jane Shattuc, Emerson College in Boston (USA), "Cinematic Poverty: Documenting Brazil's Favelas"</p> <p>3. Guilherme Maia, Universidad Federal de Bahía (Brazil), "Las canciones y la escucha sensible del otro: el design musical en la obra de Eduardo Coutinho"</p> <p>4. Guilherme Carréra, University of Westminster in London (UK), "Cinema and ruins: an investigation on destruction and decay in contemporary Brazilian documentary"</p>	<p>2. Etami Borjan, University of Zagreb (Croatia), "Staging the Self: performance and self-revelation in Avi Mograbi's documentaries"</p> <p>3. Ilana Feldman, University of São Paulo (Brazil), "DAVID PERLOV'S FILM DIARIES: FROM THE PRIVATE SPHERE TO POLITICS"</p> <p>4. Luiz Augusto Coimbra de Rezende Filho, Federal University of Rio de Janeiro (Brazil), "Who are you? Second person documentary narratives"</p>	<p>Quieras (Leandro Katz 1997)"</p> <p>2. Jimena Cecilia Trombetta, CONICET (Argentina), "Los discursos públicos y los testimonios y registros de la vida privada de Ernesto Guevara en Che... Ernesto y Che un hombre nuevo"</p> <p>3. Magali Mariano, TECC, FA/UNCPBA (Argentina) & Maria Emilia Zarini, CIC – FA/UNCPBA (Argentina), "LOS DOCUMENTALES RECIENTES DE SOLANAS"</p> <p>4. Cecilia Carril, FHUC-UNL (Argentina), "Nos(otros), los muchachos peronistas": La resignificación de la herencia del movimiento peronista en los films documentales producidos en Argentina durante el kirchnerismo (2003-2015)"</p>	<p>2. Debra Beattie, Griffith University, "Aesthetics and Agency in the Representation of Industrial Disputes"</p> <p>3. Frances Guerin, University of Kent (UK), "Divine Comedy: Alternative Interpretations"</p> <p>4. Ilona Jurkonytè, Concordia University (Montreal, Canada), "The Mediterranean Sea Cemetery. Wet Ontology of the Unnamed"</p>	<p>imágenes en tiempos de aceleración tecnológica?"</p> <p>2. Soledad Abarca, Ryerson University (Canadá) & George Eastman House, Rochester (USA); Pamela Fuentes Azócar, Biblioteca Nacional de Chile, "Preservación y acceso a través de la creación de herramientas de gestión de la información en el Archivo Audiovisual de la Biblioteca Nacional de Chile"</p> <p>3. Paula Félix-Didier. Museo del Cine Pablo Ducrós Hicken. "Experiencias del Museo del Cine Pablo Ducrós Hicken"</p>
10:30 - 11:00 A.M	Coffee Break (room)								

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	ROOM 1 - ALIANZA FRANCESA	ROOM 2 -ALIANZA FRANCESA	ROOM 3 - AUDITORIO ALIANZA FRANCESA (Simult. Trans.)	ROOM 4 - BORGES	ROOM 5 - BORGES	ROOM 6 - BORGES (Simult. Trans.)	ROOM 7 - AUDITORIO BORGES (Simult. Trans.)	ROOM 8 - BORGES	ROOM 9 -BORGES
11:00 - 12:30 A.M. Session 2			KEYNOTE SUSANA BARRIGA Title of presentation:						
12:30 - 14:00 P.M.	Lunch Break								
	ROOM 1 - ALIANZA FRANCESA	ROOM 2 -ALIANZA FRANCESA	ROOM 3 - AUDITORIO ALIANZA FRANCESA (Simult. Trans.)	ROOM 4 - BORGES	ROOM 5 - BORGES (Simult. Trans.)	ROOM 6 - BORGES (Simult. Trans.)	ROOM 7 - AUDITORIO BORGES (Simult. Trans.)	ROOM 8 - BORGES	ROOM 9 -BORGES
14:00 - 15:30 P.M. Session 3	Panel: REFLECTIONS ON THE MEDIUM [Reflexiones sobre el medio]	Panel: TRANSMEDIA & INTERACTIVE DOCUMENTARIES [Transmedia & documentales interactivos]	FILM SCREENING - INTRODUCTION AND Q&A WITH DIRECTOR Todo comenzó por el fin / It all started at the end (Luis Ospina, Colombia, 2015) 208 min.	WORKSHOP Eduardo Coutinho: Documentarian of the Political and the Everyday in Brazil [Eduardo Coutinho: Documentalista de lo político y lo cotidiano en Brazil]	Panel: Escenas de la Memoria. Campo político intelectual y poético de la imagen fílmica en la argentina [Memory Scenes. Intellectual Political and Poetic Field of the Film Image in Argentina]	Panel: Documental y poder en América Latina 1: Propaganda, políticas mediáticas y geopolítica [Documentary and Power in Latin America 1: Propaganda, media politics and geo-politics]	Panel: ON GENOCIDE & STATE VIOLENCE [Sobre genocidio y violencia de Estado]	WORKSHOP The Future of Documentary Publishing [El futuro de las publicaciones sobre documental]	Panel:TRANSNATIONAL/TR ANSCULTURAL PERSPECTIVES [Perspectivas transnacionales y transculturales]

<p>Chair: Katja Lautamatti, Aalto University (Helsinki)</p> <p>1. Marietta Kesting, academy of fine arts in Munich (Germany), "Re/Enacting Lost Histories and Searching for Justice through Documentary: Michelle Monareng's Removal to Radium and Lebohang Kganye's Pied Piper's Voyage, South Africa"</p> <p>2. Anabella Speziale, Universidad de Buenos Aires (Argentina), "Videopoems as a documentary form // Videopoemas como una forma documental"</p> <p>3. Jane Roscoe, The London Film School (UK), "Transgressive aesthetics: Enacting documentary ethics in the work of Brian Hill and Joshua Oppenheimer"</p> <p>4. Katja Lautamatti, Aalto University (Helsinki), "Cinema of the Absent"</p>	<p>Chair: Maximiliano de la Puente, Universidad Nacional de Moreno (Argentina)</p> <p>1. Maximiliano de la Puente, Universidad Nacional de Moreno (Argentina), "Los géneros de la no ficción trasmedia"</p> <p>2. Lorena Díaz Quiroga, Filmmaker/artist, "Claves para la realización de un documental transmedia"</p> <p>3. Ignacio Dobrée, UNRN (Argentina), "¿Sueñan los documentales multimedia interactivos con ser transmedia? Algunos problemas de pasajes"</p> <p>4. Fernanda Bernardes, Independent Scholar, "Functions for interaction on webdocumentaries: Analysing Bear 71"</p>		<p>CHAIR: Natalia Brizuela, University of California, Berkeley (USA)</p> <p>1. Krista Brune, Pennsylvania State University, "From CPC to VideoFilmes: Eduardo Coutinho's Trajectory as a Political Filmmaker"</p> <p>2. Nilo F. Couret, University of Michigan, Ann Arbor, "The Posthumous Coutinho"</p> <p>3. Gustavo Procopio Furtado, Duke University, "The Archival and the Corporeal in the Cinema of Eduardo Coutinho"</p> <p>4. Fernando Pérez, Alberto Hurtado University in Santiago (Chile), "Documenting voice: sound and music on Eduardo Coutinho's films"</p>	<p>Chair: Lía Gómez, Universidad Nacional de La Plata y la Universidad Nacional de Quilmes (Argentina)</p> <p>1. Albertina Carri, Realizadora de cine y televisión [Film and Television director]</p> <p>2. Fernando Martín Peña, Crítico, programador, docente, curador [Critic, programmer, lecturer, curator]</p> <p>3. Carlos Vallina, Docente investigador, realizador y crítico de Cine [Academic, filmmaker and film critic]</p> <p>4. Lía Gómez, Universidad Nacional de La Plata y la Universidad Nacional de Quilmes (Argentina)</p>	<p>Chair: Álvaro Vázquez Mantecón, Universidad Autónoma Metropolitana-Azcapotzalco</p> <p>1. David Wood, National Autonomous University of Mexico (UNAM), "Docudrama for the Emerging Postwar Order: Documentary Film, Internationalism and Indigenous Subjects in 1950s Mexico"</p> <p>2. Álvaro Vázquez Mantecón, Universidad Autónoma Metropolitana-Azcapotzalco, "Imágenes de la Guerra Fría desde los noticiarios de la televisión mexicana"</p> <p>3. Claudia Arroyo, Universidad Autónoma Metropolitana (México), "La representación de los feminicidios en el cine documental: el caso de Ciudad Juárez en el trabajo de Alejandra Sánchez"</p> <p>4. Juana Suárez, Independent Researcher, "Residuos noticiosos y nuevas conversaciones entre arte y documental en Colombia"</p>	<p>Chair: Lior Zylberman, CONICET (Argentina)</p> <p>1. Philip Rosen, Brown University, "On Doing Justice to Violence: State Violence, the Sudden and Documentary Cinema"</p> <p>2. Simran Bhalla, Northwestern University (USA), "The Confessing Image: Abbas Kiarostami's Productions of Truth and the Iranian Revolution"</p> <p>3. Diego Ezequiel Litvinoff, Universidad de Buenos Aires (Argentina), "Hender la imagen. Modos de subjetivación en el cine documental de Mary Jiménez"</p> <p>4. Lior Zylberman, CONICET (Argentina), "Cine Documental y Genocidio. Hacia</p>	<p>1. Kristen Fuhs, Woodbury University, "Docalogue and the 'Intermediate' Spaces of Documentary Publishing"</p> <p>2. Chris Cagle, Temple University, "Twitter and Internet Cinephile Documentary Criticism"</p> <p>3. Joshua Malitsky, Indiana University, "Documentary/Nonfiction Publications and the Visible Evidence Online Forum"</p> <p>4. Fernão Pessoa Ramos, State University of Campinas, "Documentary Publishing in South America"</p> <p>5. Deane Williams, Monash University, "International Documentary Publishing in the Transnational Era"</p>	<p>Chair: Cynthia Tompkins, Arizona State University (USA)</p> <p>1. Catherine Benamou, University of California-Irvine (USA), "Media and Migration 2.5: Slow Reporting and the Changing Politics, Ethics, and Aesthetics of Spanish-Language Television Documentary in an Era of Exclusion"</p> <p>2. Cynthia Tompkins, Arizona State University (USA), "Comparación de la representación del afecto en: Mbyá:Tierra en rojo (Cox y Mapelman, 2005), Octubre Pilagá (Mapelman, 2010), Tierra adentro (de la Orden, 2011) y Para los pobres piedras (Orcel, 2013)"</p> <p>3. Patrick Brodie, Concordia University in Montreal (Canada), "From Political Modernism to Neoliberalism: Irish-Funded Transnational Docufiction"</p> <p>4. Ohad Landesman, Tel Aviv University, "Moments of Innocence and Fracture: Transnational Sensibilities in Early Documentary Visits to Israel"</p>
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				5. Luz Horne, Universidad de San Andrés, "The Representation of the Face in Eduardo Coutinho's documentaries: Documentality, Fiction and Singular Subject"			un abordaje integral"		
15.30 - 15:45 P.M.	Coffee Break								
	ROOM 1 - ALIANZA FRANCESA	ROOM 2 -ALIANZA FRANCESA	ROOM 3 - AUDITORIO ALIANZA FRANCESA (Simult. Trans.)	ROOM 4 - BORGES	ROOM 5 - BORGES (Trad. Simul)	ROOM 6 - BORGES (Simult. Trans.)	ROOM 7 - AUDITORIO BORGES (Simult. Trans.)	ROOM 8 - BORGES	ROOM 9 -BORGES
15:45 - 17:15 P.M. Session 4	Panel: Digital Citizenship and Documentary Media [Ciudadanías digitales y medios documentales] Chair:		FILM SCREENING - INTRODUCTION AND Q&A WITH DIRECTOR Todo comenzó por el fin / It all started at the end (Luis Ospina, Colombia, 2015) 208 min.	Panel: Non-Fiction Art, Instrumentalism and Social Practice: conversations about the Visual and political change [Arte de no-ficción, Instrumentalismo y práctica social: Conversaciones sobre el cambio visual y político] Chair: Don Gill	Panel: The Cinematic Representations of the Brazilian Military Dictatorship (Representaciones cinematográficas de la dictadura militar brasilera) Chair: Raquel Schefer, Grenoble Alpes University / Sorbonne Nouvelle — Paris 3 University,	Panel: Reflections on the Inhuman: Capital, Nature, and the Body - [Reflexiones sobre lo inhumano: capital, naturaleza, cuerpo] Chair: Hannah Goodwin, UC Santa Barbara (US)	Panel Documentalistas Argentinos Chair: Tomás Crowde Alejandro Fernández Mouján	Panel: Documental y poder en América Latina 2: Propaganda, políticas mediáticas y geopolítica [Documentary and Power in Latin America 2: Propaganda, media politics and geopolitics] Chair: Jesse Lerner, Pitzer College (USA)	Panel: REDISCOVERED AND UTILITARIAN FILMS [Películas encontradas y utilitarias] Chair: Professor Deane Williams, Monash University (Australia)

Preliminary

	<p>1. Jeff Scheible, King's College London (UK), "Deep Mediations: Citizen Kane, Citizenfour, and Cinema's Digital Futures"</p> <p>2. Rahul Mukherjee, University of Pennsylvania (US), "PARI: Documentary Ecologies that Mediate Rural India"</p> <p>3. Michelle Stewart, Purchase College—SUNY (UK), "Narrowcasting Hate: Rightwing Media and the Crisis of Digital Citizenship"</p>			<p>1. David Miller, Visible Evidence XIV, "The Photographic In-between and the Unrepresentable"</p> <p>2. Don Gill, Visible Evidence XIV, "Perambulation and Perception: The discursive practice of documentation"</p> <p>3. Jackson Two Bears, Visible Evidence XIV, "Stories from the Land: Indigenous Creative and Cultural Practices"</p>	<p>1. Patrícia Machado, PUC-Rio (Brazil) & Thays Blank, FGV/CPDOC, "Between the political and intimacy: home movies under the Brazilian dictatorship"</p> <p>2. Naara Fontinele, Sorbonne Nouvelle — Paris 3 University (France), "Notes about You can also give a nice ham as a blackboard essay film"</p> <p>3. Paula Halperin, Purchase College, SUNY (USA), "O fio da memória (1991): Eudardo Coutinho, los mitos nacionales y las políticas de la historia en Brasil"</p>	<p>1. Moira Fradinger, Yale University (US), "Animales en el documental político."</p> <p>2. John MacKay, Yale University (US), "Vertov and anti-humanism"</p> <p>3. Fernando Rosenberg, Brandeis University, "La naturaleza con memoria en Patricio Guzmán."</p>	<p>Nicolás Prividera</p> <p>Virna Molina</p> <p>Ernesto Ardito</p>	<p>1. Ana Daniela Nahmad, Universidad Autónoma Metropolitana (México), "El cine en revolución. Hibridación, mezcla de formatos y puente de sensibilidades políticas en las imágenes de Nicaragua en los años 70 y 80"</p> <p>2. Tania Ruiz, Independent researcher, "México y el DAPP: Programa de propaganda para América Latina 1936-1940"</p> <p>3. Jesse Lerner, Pitzer College (USA), "Staging Violence in Contemporary Mexico: Photography and Video"</p>	<p>1. Dan Streible (New York University), NYU-led Audiovisual Preservation Exchanges ongoing in Colombia, Uruguay, Chile, and Argentina.</p> <p>2. Maria Dominguez (Museo del cine) - Screening: El Bolillo Fatal, o El Emblema de la Muerte (Luis del Castillo, 1927) 16 mins.</p> <p>3. Grace C. Russell, Monash University (Australia), "'Do YOU deserve to cop it?': Australian Safety films and attitudes to work"</p>
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	4. Rodrigo Lacerda, London Metropolitan University and National Film and Television School (UK), "Indigenous Cinema as Cosmopolitics"			4. Mary Kavanagh, Visible Evidence XIV, "Nuclear Pilgrims, Anxiety and Activism"	4. Raquel Schefer, Grenoble Alpes University / Sorbonne Nouvelle — Paris 3 University, "The newsreel as a political film form and its formal dynamics"	4. Sarah Ann Wells, University of Wisconsin-Madison, "Leon Hirszman: the Short Film and an Ecology of the Global (1973-1976)."		4. Marcos Fabris, University of São Paulo, FFLCH-USP (Brazil), "Documenting politics: cinema, visual arts, and social change"	4. Mick Broderick, Murdoch University (Australia), "Refining the Nuclear Gaze: adapting Anglo-American film technology for the British Nuclear Tests in Australia (1952-63)"
17.15 - 18.00 P.M.	Coffee Break								
18.00-19:30 P.M. Keynote	ROOM 1 - ALIANZA FRANCESA	ROOM 2 -ALIANZA FRANCESA	ROOM 3 - AUDITORIO ALIANZA FRANCESA (Simult. Trans.)						
			KEYNOTE SPEAKER LUIS OSPINA Masterclass: Un viaje por mi obra y los materiales de archivo Masterclass: A Journey Through my Work and Archival Materials						

Preliminary Program

Day 5 / día 5: Sunday, August 6 / domingo 6 de agosto

Time	
9:00 A.M.	Field Trip Start
10:00 A.M.	Coffee Break
10:30 A.M.	Visible Evidence Meeting
12:30 P.M.	Lunch
14:00 P.M. Keynote	Iván Sanjinés - "Miradas de Resistencia. Imaginario indígena y descolonización, transformando y construyendo caminos de incidencia política y expresión propia. La experiencia de CEFREC en Bolivia"[Resistance Gazes. Indigenous Imaginary and de-colonization, transforming and constructing political impact pathways and own expressions] + Cierre del VE2017
15.30 PM	Recorrida guiada por la exESMA [Visit to exESMA, exClandestine Detention Center]

Preliminary Program / Programa Preliminar