

iDOCUMENTARY NOW! 2013 PARTICIPANT BIOS

Joan Ashworth is an artist working in moving image with an interest in 3-dimensional and tactile animation. Ashworth studied at the National Film and Television School, graduating in 1987 with her short film *The Web* based on Mervyn Peake's *Titus Groan*. *The Web* was shown at film festivals worldwide winning the Mari Kuttna Prize for Best British Animation and broadcast on Channel 4. Ashworth co-founded 3 Peach Animation in 1987 through which she directed many commercials, title sequences and stings for TV and cinema including the opening titles for Tim Burton's *Batman 1*. In 1994, Ashworth joined the **Royal College of Art**, London, becoming Professor of Animation in 1998. Since joining the RCA Ashworth has completed ***How Mermaids Breed*** (2002) inspired by Bronze Age Cycladic fertility figures, the drawings of Henry Moore, and Birling Gap Beach, Sussex. The making of *How Mermaids Breed* was explored in *Shaped by Water* exhibition held at Bridge Gallery, Phoenix Arts Centre, Exeter in 2006. Ashworth completed her short film **Mushroom Thief** in 2010 exploring, wildness, landscape and stealing. Ashworth has been involved in **Animation Therapy** as an expert advisor on Animation and working with therapists to explore ways to use the unique challenges of animation to enhance and support their clinical, therapeutic practice. Ashworth has also been developing Visual Writing for Animation with eminent writers Deborah Levy and Peter Blegvad. Ashworth is currently developing a creative documentary on suffragette Sylvia Pankhurst, who was an artist as well as a campaigner and who graduated from the Royal College of Art in 1906.

Mark Bartlett teaches in the Digital Film and Screen Arts/Computer Games programme at the University for the Creative Arts, is Associate Editor of *animation: an interdisciplinary journal* (Sage), and Editor of the Culture and Arts book series at Versitas. He is completing a book, *Newsreel of Dreams: Socialimagestics, Culture: Intercom, and the Techno-Poetics* that takes the American filmmaker and techno-artist, Stan VanDerBeek as an exemplary case study through which to rethink the history, theories, and practices of the American avant-garde between 1965 and 1972. Recent and forthcoming publications include, "Anthropology, Alienology, and the Representation of Indigenism in *Avatar*," *animation: an interdisciplinary journal*, Special Issue: *Avatar*, 7:3, November 2012, and "Socialimagestics and Cinemasymbiosis: The Materiality of A-Realism," forthcoming in *Persuasive Animation: AFI Reader*, ed. Suzanne Buchan, 2013.

Deirdre Boyle is a media historian, critic, curator, and psychotherapist. Her research and teaching focuses on the history and theory of documentary film and video; critical writing about film and media; death-denial in a death-centric, mediated world; history and collective memory; and media consumption and the body. She has published eight books, including a history of video documentaries throughout the 1970s. Her writing has appeared in *Afterimage*, *Cineaste*, *Frameworks*, *The Independent*, *Millennium Film Journal*, *Short Film Studies*, *Wide Angle*, *The Village Voice*, among others. She has also taught at New York University, City College/CUNY, Fordham University, Rutgers University, and Moscow State University. She has been a guest curator for the Hong Kong Arts Centre, Brussels Video Festival, and the Museum of Modern Art, and programmed independent film and video series for public and cable television.

Haim Bresheeth is a filmmaker, photographer and a film studies scholar. His books include the best-selling *Introduction to the Holocaust* (with Stuart Hood, 2 reprints since 1997 also published in Turkish, Croatian and Japanese translations. His co-edited volumes include *The Gulf War and the New World Order*, *Cinema and Memory: Dangerous Liaisons* (Hebrew) 2004, and *The Conflict and Contemporary Visual Culture in Palestine & Israel*, special double-issue of *Third Text* on Palestinian and Israeli Art, Literature, Architecture and Cinema. His films include the widely-shown *State of Danger* (1989, BBC2) – a documentary on the first Palestinian Intifada. His latest film is *London is Burning* (2012) on the London riots.

Suzanne Buchan is Professor of Animation Aesthetics at Middlesex University London, and 2000-2012 Director of the Animation Research Centre at The University for the Creative Arts. She did her PhD at the University of Zurich and was a founding member and co-director (1994-2003) of the Fantoche International Animation Film Festival, Switzerland. She teaches, curates and advises internationally in her research field of a wide concept of history, theory and aesthetics of animation outside commercial canons. Books include *Pervasive Animation: an AFI Reader* (July 2013) and *The Quay Brothers: Into A Metaphysical Playroom* (2011). She is the founding editor of *animation: an interdisciplinary journal* (Sage Journals), and is currently working on an exhibition for the Museum of Design Zurich, 'Pervasive Animation'.

Elizabeth Cowie is Professor of Film Studies at the University of Kent, Canterbury. She was co-founder and co-editor in the 1970s of *m/f* a journal of feminist theory, and published *Representing the Woman: Cinema and Psychoanalysis*, in 1997. She has subsequently written on film noir, on the horror of the horror film, and on the cinematic dream-work. In *Recording Reality, Desiring the Real* she addresses documentary film as the serious, as spectacle, and as an art of the real (Minnesota University Press, 2011). She published 'On Documentary Sounds and Images in the Gallery', *Screen* vol 50, Spring 2009, and more recently, 'Documentary Space, Place, and Landscape' on the documentary imaging of the politics of landscape in the online journal *Media Fields*, 2011. Forthcoming essays include documentary and surveillance, voting, and gesture in fiction film.

John Doyle joined the University of Roehampton from the University of Brighton in 2007. His research interests focus on multimedia journalism, documentary film and visual research methodologies. In particular, his research explores utopian documentary and journalism. His practice-based PhD explored the production and circulation of mediatized utopias.

Steven Eastwood is a filmmaker and artist who works with fiction and documentary. His first feature *Buried Land* was officially selected for Tribeca, Moscow, Sarajevo, Mumbai film festivals 2010. Group and solo exhibitions include Jerwood Gallery, London; QUT Gallery, Brisbane, Globe Gallery, Newcastle; KK projects Gallery, New Orleans. He formed the production company Paradogs in 1997 and his documentary *Those Who Are Jesus* (2001) was nominated for a Grierson Award at BAFTA. Eastwood is currently programme Leader for MA and BA Film & Video at the University of East London. He has convened a number of symposia including Powers of the False and Interval 1 & 2. He co-founded the arts laboratory event OMSK in the 1990s. Eastwood has published numerous book chapters and articles. He gained a theory-practice PhD through UCL, The Slade in 2007. He lives and works in London.

Dejana Erich Harman pioneered a career in new media and visual communication in the mid 1990s. Growing up in a television family in Sarajevo, she is influenced by the convergence of early media production values and themes. Her research interests are approached from the perspective of her lived and embodied experience of conflict and displacement resulting from the war in the former Yugoslavia. Her most recent work explores this area through digital photography and interactive design. Erich contributes to a range of projects and events across Toronto with her current band, The 8 ½'s. Music, composition, and sound design are a current point of exploration in her emerging installation work.

Katie Hill is director of OCCA, Office of Contemporary Chinese Art, an organisation promoting and representing artists from China in the UK based in Oxfordshire. She is a curator, writer and lecturer specializing in contemporary Chinese art, with an interest in culture, politics and criticality. She co-edited a special issue of the *Journal of Visual Art Practice* on contemporary art and criticality in China. Recent activities include 'Ai Weiwei in Conversation', Tate Modern (2010), contributing chapter on Duan Yingmei, Hayward Gallery, Southbank Centre (2012), Yang Fudong lecture, EYE museum, Amsterdam and catalogue essay for the 1st Chinese Artists Biennial, Asia House, London. She is currently co-authoring a new publication: *The Chinese Art Book* (Phaidon, 2013 forthcoming).

Xiaolu Guo is a filmmaker, novelist and essayist. She is known for her feature *SHE, A CHINESE*, which won Golden Leopard in Locarno Film Festival 2009, and her documentary *ONCE UPON A TIME PROLETARIAN* premiered in Venice and Toronto Film Festival and received Grand Prix de Geneva. Her novels include *Orange Prize for Fiction* nominated 'A Concise Chinese English Dictionary For Lovers' and several other titles.

Charlotte Ginsborg is a London based filmmaker. She graduated with an MA in Fine Art from Goldsmiths College in 2002. Her films interweave documentary and fictional elements to explore people's psychological relationship to their jobs and working architectural environments. Her 16mm films and videos have been screened and exhibited nationally and internationally including: the Serpentine Gallery, ICA, and Camden Arts Centre, London, the Walker Institute, Minneapolis, Haus der Kulturen der Welt, Berlin and Palais de Tokyo, Paris. She has had recent solo exhibitions at the Jerwood Foundation, London, and Basis, Frankfurt. Her film, 'Over The Bones' was nominated for the Tiger Shorts Competition at the Rotterdam Film Festival 2010. Her films have been commissioned and funded by Film London, the Arts Council England and the Jerwood Foundation and are distributed by The LUX. She received a FLAMIN Production Award in 2010 to produce her most recent film *Over The bones* which Premiered at the Belfast Film Festival in 2012.

Sandra Gaudenzi started her career as a television producer, she then moved into interactive television, and has been teaching interactive media theory at the London College of Communication (University of the Arts London) since 1999. Her research interests include interactive documentary, participatory practices, transmedia storytelling, locative experiences and games for change. Sandra is one of the conveners of *i-Docs*, a conference totally dedicated to interactive documentaries, and she is a creative director of its website, <http://i-docs.org/>. She is also the author of www.interactivedocumentary.net, a blog that she started in 2009 in order to document her own experience of doing a PhD at Goldsmiths (University of London). Her PhD - *The Living Documentary: from representing reality to co-creating reality in digital interactive documentary* – is now finished so she now has more time to act as a mentor and advisor for new interactive factual projects.

Benj Gerdes is an artist, writer, and organizer working in film, video, and other public formats, based in Brooklyn, NY. He teaches documentary and narrative video production at the Cooper Union School of Art. His individual and collaborative work has been screened and exhibited in venues including the Tate Modern, Nottingham Contemporary, Centre Pompidou, REDCAT Gallery (Los Angeles), The New Museum (New York), Rotterdam Film Festival, Museum of the Moving Image (New York), National Gallery of Art (Washington, D.C.), and the Flaherty Film Seminar.

Cathy Greenhalgh is Principal Lecturer in Film and Television at the London College of Communication, University of the Arts London; originally working as a cinematographer in the film industry. She has conducted ethnography with feature film cinematographers and directs and shoots films with elements of choreography, animation and documentary for cinema, gallery and museum spaces, underpinned by ethnographic research. Her interests and publications centre on collaborative and interdisciplinary creativity, filmmaking practices and communities of practice, cinematographic phenomena and aesthetics, performativity and narrative. *Switch Shimmering Films*, 2013 www.switchblackpooldocumentary.com.

Romeo Grünfelder is a filmmaker and artist who holds an MA in Music, Philosophy, Media and Visual Communication. He was a fellow of Villa Aurora in Pacific Palisades and in 2008 he received a art grant from the city of Hamburg. He teaches drama and philosophy at the College of Fine Arts in Hamburg. He lives and works in Hamburg. Grünfelder's work was shown in exhibition context and at international film and media festivals. His awarded films are experimental documentaries, oscillating between document and fine art. His main focus is on paranormal topics. Grünfelder's work is represented by the Short Film Agency Hamburg, the Berlin gallery Kunstagenten as well as by DocAlliance.

Debbie James holds a Ph.D. in Communication with a focus on new media, transnational lived experience, human rights, and women's production practices. Her documentary video work is influenced by her research on the diasporic use of social media in the context of displacement and systemic change. Combining her fine art, media production training, and experience of dislocation, James draws from feminist ethnographic practices incorporating personal story told 'in place' with collaborative video production to engage audiences in exploring how we compose everyday experience. James is Assistant Professor of Media Studies at Governors State University.

Adam Kossoff is an artist, filmmaker and writer. His moving image work addresses and questions the relationship of the moving image to different spatial and technological contexts. Recent exhibitions and screenings including - 2013 - *Flicker Artists and Super 8 Film*: Smiths Row, 2012: *Moscow Diary*; Moscow Museum of Modern Art, *Made in Wolverhampton*: London International Documentary Festival, Open City Documentary Festival, London (Shortlisted for Time Out Best City Film)'

Alisa Lebow is Senior Lecturer in Screen Media at Brunel University. Her research is generally concerned with issues related to documentary film, recently to do with questions of the political in documentary. She is the recipient of a Leverhulme Research Fellowship for a forthcoming interactive documentary project entitled *Filming Revolution*. Her books *The Cinema of Me* (Wallflower Press, 2012) and *First Person Jewish* (University of Minnesota Press, 2008) explore aspects of the representation of self and subjectivity in first person film. She is also a filmmaker whose work includes *For the Record: The World Tribunal on Iraq* (2006), *Treyf* (1998) and *Outlaw* (1994). She has been organizing iDocumentary Now! since 2008, previously with Michael Chanan (who is in Latin America this year).

K Anna Lucas is a London based artist. Predominantly known for film and video work, her practice develops from observations of social networks and individuals in response to specific geographic and architectural locations. Underlying these themes the work also refers to the processes of filmmaking and the materiality of film itself. Lucas has exhibited widely with solo exhibitions at Phoenix Square, Leicester (2011), FACT, Liverpool (2007), Aspex Gallery, Portsmouth (2007), Chisenhale Gallery, London (2004), Spike Island, Bristol and Anna Schwartz Gallery, Melbourne (2003). Commissions include Tate Modern, LAFVA, South London Gallery, Whitechapel Gallery, and Commissions East. Selected group exhibitions are *In Site of Conversation*, Tate Modern, *Road For the Future*, Powerstock Common, Dorset 2012, *This Land is Our Land*, CCA, Glasgow (2011), Whitstable Biennale (2010), *Paradox Now*, Arlington Arts Center, Washington DC, *The Delinquent Silhouette*, Metropole Gallery, Folkestone, (2006) *A Certain Tendency In Representation*, Thomas Dane Gallery, London (2005). Screenings and events include Tate Tanks, Latitude, Off and Free Festival, Seoul, Outpost Open Film (2012), Vol 1, Lewisham Art House (2011), Olsen, Leeds Picture House, (2011/12) New Work UK, LUX/Whitechapel Gallery (2010), Virginia Museum of Fine Arts (2011) S1 Salon Touring programme (2009) Light Reading, No-w-here Lab (2008). In 2009 she organised a series of events as part of her Wellcome Fellowship at the Department of Physiology, Anatomy and Genetics and Ruskin School of Drawing and Fine Art at Oxford University. Anna Lucas' work is distributed by LUX.

Keith Marley is an award-winning documentary maker and senior lecturer in Film Studies at Liverpool John Moores University. His major area of interest is in the work of the City Symphony makers of the early 20th Century.

Domitilla Olivieri is a lecturer at the department of Media and Culture Studies and affiliate researcher at the Research Institute for History and Culture, both at Utrecht University. Her primary areas of interest are at the crossroads of visual anthropology, documentary film, visual studies, gender studies, semiotics and cultural studies. She was awarded her PhD in Humanities with a doctoral research entitled *Haunted by Reality. Towards a feminist study of documentary film: indexicality, vision and the artifice*, which she started thanks to a Marie Curie Fellowship. She holds an MA in Cultural Anthropology from 'Sapienza' University of Rome, and an MA degree in Gender and Ethnicity from Utrecht University. Committed to bridging the distance between academic and non-academic milieus, she also collaborates with cultural institutes and activist groups in the Netherlands and in Italy, and participates to collaborative art and documentary projects.

Lydia Papadimitriou is Senior Lecturer in Film Studies at Liverpool John Moores University. Her monograph *The Greek Film Musical: A Critical and Cultural History* (Jefferson: McFarland, 2006) has been translated into Greek (Athens: Papazisis, 2009). Recent publications include a collection of essays entitled *Greek Cinema: Texts, Histories, Identities* (Intellect, 2011), an article on Contemporary Greek cinema' for *New Review of Film and Television Studies*, (2011) and forthcoming chapters in edited collections on Independent cinema, the Balkans, Small cinemas, and Politics. She is also co-editor of the special issue of *Interactions* (3.2) on "Contemporary Greek culture" (Nov. 2012).

Dennis Rothermel is Professor of Philosophy at California State University, Chico. His research lies in the intersection of Continental philosophy and cinema studies. His recent publications include two essays and a book review published in the *Quarterly Review of Film and Video*, and book chapters on Joel and Ethan Coen, Clint Eastwood, John Ford, Bertrand Tavernier, Julie Taymor, *True Blood*, and grievability and precariousness in three films by Alain Resnais, Ali Folman, and Alexander Sokurov. He has co-edited a volume of essays on peace studies published by Rodopi. He is working on a monograph on Westerns, another on Gilles Deleuze's cinema books, and also on a collection of essays co-edited with Silke Panse, *A Critique of Judgment in Film and Television*, which is forthcoming from Palgrave Macmillan.

Nina Sabnani graduated from the Faculty of Fine Arts, MS University, Vadodara and trained further at NID in Animation Film Design. She pursued her MA at the Newhouse School, Syracuse University, NY, USA, as a recipient of the Fulbright Fellowship and completed her PhD at IDC, IIT Bombay in the area of storytelling. She taught at the National Institute of Design, Ahmedabad in the areas of Animation and Visual Communication between 1985 to 2007. Nina is an animation director and illustrator passionate about storytelling and collaborative work. Her film *Tanko Bole Chhe* (The Stitches Speak) about migration and memories of the earthquake in Kutch has won several national and international awards. *Mukand and Riaz* is a stitched narrative about her father's memories of life before the partition of India and Pakistan. She has illustrated

several books for children. Currently, she is an Associate Professor at the Industrial Design Centre, IIT Bombay, India where she coordinates the PhD programme.

Joram Ten Brink Filmmaker and Professor of Film at University of Westminster. Studied musicology and visual anthropology in Holland before moving to England. He works as a writer/director/producer of documentary and experimental films in the UK and Holland. His films have been broadcasted and theatrically released in the UK, USA, Holland, Israel, France, Germany and Spain. His work has been screened at the Berlin and Rotterdam film festivals and at MOMA in New York. His latest film (as a Producer and Executive Producer) - *The Act of Killing* is theatrically released in the UK at the end of June 2013. His recent publications are *Building Bridges: the Cinema of Jean Rouch* and *Killer Images: Documentary Film, Memory and the Performance of Violence* (2013, Wallflower Press).

Phillip Warnell is an artist, filmmaker and academic based in London. His films draw on the circumstances and attributes of extraordinary characters, threading filmic and philosophical thought. Recent collaborators have included philosopher Jean-Luc Nancy and author Akira Lippit, along with Natasha Demkina, *The Girl with X-ray Eyes*. Recent and pending curated screenings include: Sharjah Biennial (2013, curated by Apichatpong Weerasethakul), South London Gallery (exhibition, 2012 curated by Anne-Sophie Dinant), Palais de Tokyo, Paris (2012), ICA London (2012) and Ho Chi Minh Fine Arts Museum, Vietnam (2012). International film festival screenings include: FNC Montreal (2012), Locarno (2012), LOOP Barcelona (2011), FID Marseille (2008,9), CPH-Dox (2009). Warnell is Director of Studies on BA Filmmaking and MA Experimental Film at Kingston University, and a mentor on the BFI Doc-Next post-graduate film lab. He is a co-curator of Essential Experiments, a monthly screening programme of experimental film work at BFI Southbank.

Brian Winston was the first Lincoln Chair of Communications at the University of Lincoln, United Kingdom. He was a Pro Vice Chancellor for 2005-2006 [4] and the former dean of communications. He is the former head of the faculty of Media and Cultural Studies at the University of Westminster. He is a former dean of the College of Communications at Penn State University (State College, PA) and former chair of cinema studies at New York University. He was also the director of the Center for Journalism Studies at the University of Wales College of Cardiff. Winston was also a founder member of the Glasgow Media Group and a co-author of its first two books *Bad News*(1976) and *More Bad News* (1980). In 1985, he won an Emmy for documentary script writing. He has worked on television current affairs and features and as a print journalist. He is also known for being one of the first to write on the subject of documentary and ethics.

Sarah Wood has been working for the last twelve years in artists' film as a curator and filmmaker. She is currently studying for a Practice as Research PhD at the University of Kent, UK.

Susan Young became interested in animation while studying graphic design at Liverpool Polytechnic. During the Toxteth riots of 1981 she made *Thin Blue Lines*, a film describing the Liverpool 8 uprising from a personal perspective. She continued to focus on animation at the Royal College of Art School of Film and Television, graduating in 1985 with *Carnival*. After leaving the RCA, Young directed commercials, title sequences, music videos and short films, working with artists such as David Byrne (*Beleza Tropical: Umbabarauma*), the music producer Alan Douglas (*Jimi Hendrix: Fire*), and record labels including Island Records and Island Visual Arts (*Time Will Tell* and *Island 25* documentary titles). Her films, title sequences, music videos and commercials have been screened extensively at international film festivals and on television, and she has regularly been called on to judge films in competition at animation festivals worldwide. Young is currently exploring the therapeutic potential of animation in relation to psychological trauma at the Royal College of Art through a practice-based research degree.