

Wednesday 19 June

9 – 9.45 Registration (Coffee/Tea) Print Room Cafe, South Wing Building

9.45 – 10

Welcome

Roberts Building G06

Sir Ambrose Fleming Lecture Theatre

10 – 11.15

Opening Plenary

Roberts Building G06

Chair: **Sharon Lin Tay** (Middlesex University)

Elizabeth Cowie (University of Kent) **Documentary Observing Surveillance**

Observation is central to both documentary and surveillance, what then is the relation of the world surveyed in documentary to the world surveilled? When and how does the camera's prosthetic eye enable discursive power?

Brian Winston (University of Lincoln) **Surveillance in the Service of Narrative**

Photographic surveillance offers documentary the possibility of authenticity – it validates the claim in the real. However, surveillance carries costs. It is a prime source of documentary's ethical difficulties.

11.30 – 13.00

Panel 1A: Malleable Perception: Documentary Temporalities

Roberts Building G06

Chair: **Silke Panse** (University for the Creative Arts)

Cathy Greenhalgh (University of the Arts London) **Malleable Perception and Cinematographic Chronotopes in New Documentary Forms**

Underpinned by the ideas of Chanan (2000), Corrigan (2011), Naficy (2001) and Wahlberg (2008), this paper looks at notions of the chronotope as a cinematographic concept driver in new documentary forms. It argues that techniques alter sense of presence and authenticity and work with what environmentalist philosopher David Abrams calls the 'malleable texture of perception' (1996 : 5). My short documentary *Switch* (19'26", 2013) takes nostalgic narratives of the play between natural and artificial light as its subject. It uses stop frame animation; variable shutter speed stills and live action; ethnographic interview memory narratives, and archive and manipulated sound; to enhance temporal and spatial effects and historical and environmental context.

The north-west UK seaside town of Blackpool was first in the world to display electric light, stunning holidaying Manchester mill workers with "artificial sunshine" in 1879, one year after Edison invented the first commercial light bulb. The famous annual Blackpool Illuminations began after Queen Victoria's daughter Louise visited in 1912, stopping only during wartime. One hundred years on, six miles of lights, and one million lamps compete with dramatic western sunsets and stormy seas every autumn season.

I joke to myself that my Technicolor and chiaroscuro Blackpool childhood may have influenced my becoming a cinematographer. I shot to respond to stories I had recorded, but filming in the promenade locations also profoundly affected my practice. I experimented with a very portable HDSLR camera, able to play back effects in situ. I could shoot hand-held stop-frame animation and variable shutter speed blur, creating differing registers of presence. These were responses to being with people amongst the artificial neon and LED light attractions and nature's diurnal and nocturnal switching light temporalities, as viewed walking or from cars and trams. An extract from the film will be used within the paper.

Domitilla Olivieri (Utrecht University) **Rhythm, Stillness, and Everything in-between: Time and Visuality in Documentary Film**

This paper addresses the relation between speed, time and in/visibility in documentary film, intended as a tool of knowledge production and critical intervention rather than as a clearly defined genre or as a set of ethical and aesthetic norms. Mobilizing Trinh Minh-ha's conception of the "interval", this study proposes that it is in the pauses, in the moments of stillness, in the internal suspended time, in the breaks of the 'real time' that reality "presses on", becomes present, in documentary. Similarly, it is discussed how it is in the limits of what is made visible, in the gaps of what is visually represented, in the moment when vision 'fails' that documentary film can perform its transformative potential.

Through an analysis of two films (Trinh T. Minh-ha's *The Fourth Dimension* and David MacDougall's *Schoolscapes*), which to different extents and in very diverse ways engage with the genre of documentary, this paper explores how the speed(s) and movement(s) of images relate to the issues of referentiality, realism and indexicality.

The potential effects of such films are approached in terms of what these films do, the representations they produce, their effects; and how they engage with reality, with the filmic medium, and with the broader social, cultural and political context. Time and visuality are the two theoretical lenses chosen to explore this how.

Finally, it is the interval that is brought to the fore as a concept which allows addressing how documentary film performs its privileged relation with actuality, with the material reality and therefore how it can produce new engagements, new imaginaries and new knowledge. Accordingly, this interval, this 'space in-between' is presented as a space that speaks to the limits of visuality, and, ultimately, where also other sensorial dimensions can be engaged among the rhythms and silences, the flow and stillness of the moving image.

Adam Kossoff (University of Wolverhampton) The Longevity of the Long Take and the Documentary Real

The long take has been a central tenet for the realist claims of cinema. This paper will look at how the documentary's claim on the real has embedded itself in the aesthetic of the long take. By comparing the use of the long take across a number of different documentaries from *Primary* (1960), *Tourou et Bitti Les Tambours d'Avant* (1971) to *Shoah* (1985), I will outline how the long take has been used to pursue the authenticity of the moment and the aesthetic of the documentary gaze. The long take also sustains the return of the gaze (or the look) and in doing so undermines the anonymity of the camera, confronting our relationship to documentary otherness. A prime example of this is Michelangelo Antonioni's *Chung Kuo, China* (1972).

In contrast to the cut, which was the supposed enemy for direct cinema, the long take remained the primary conveyer of the presence and nearness of the everyday, as well as the objective point of view. From very different starting points both Pier Paolo Pasolini and Peter Gidal critiqued this idealized use of the long take. Pasolini used the single-take footage of John F. Kennedy's death, to argue that the long take is "subjective" and always in the "present tense". While Gidal, writing against the 'purity' of the long take in experimental practice, was more concerned to challenge the way classical cinema seeks to "efface the marks of the editing splice."

Despite the data based and discrete nature of the digital and its apparent detachment from the real, by referencing digitally shot footage from the Arab Spring I will show how the long take lives on as an evidentiary form, reversing the return of the gaze onto the oppressor.

Panel 1B: Inspiration, Dreams + Nightmares **Medawar G01, Lankester Lecture Theatre**

Chair: **Amber Jacobs** (Birkbeck College)

John Doyle (University of Roehampton) Documenting Power, Dreams & Illusions: the Utopian Journalism of Adam Curtis

This paper will assess the documentary practices of Adam Curtis through the specific perspective of utopianism (Levitas, 1990). Curtis often presents his critique of Power by illuminating how competing utopias vie for economic, political and social influence (Bloch, 1986a), (Winter, 2006). However, an analysis of his interview discourse also reveals how Curtis himself often projects dreams into the future (Darke, 2012), (Obrist, 2012). Curtis continues to describe himself as a journalist, despite utilising a film style that borrows techniques from the spheres of art, music and literature (Darke, 2012), (Obrist, 2012). He has also defined himself as a libertarian (Darke, 2012). As such, his work must be situated against his utopian libertarianism and the conventions of the journalistic culture of the BBC.

However this paper will also assess a more controversial proposition. It will explore whether the films of Adam Curtis are documentary artefacts of a utopian journalistic practice. The paper will therefore thematically explore his documentary practices. The themes include:

- Interviewing and the 'rituals of impartiality'
- Public service documentary in a digital age
- Blogging alternative narratives

- Remixing and curating archive sources
- Performance documentary

The paper will review how remixing the archive can potentially critique the conventions of contemporary journalism within the BBC (Millard, 2010), (Navas, 2012). It will question whether the techniques utilised by Curtis; the use of archive, cinematic collage, non-linearity and the curation of sources, can be situated as utopian. Finally, the paper will conclude by assessing how the work of Adam Curtis reflects contemporary documentary practice while also refracting a future-orientated utopian journalistic practice.

Dennis Rothermel (California State University, Chico) *Filming the Trans-substantiation of Artistic Creation*

We can easily picture the idealized moment of artistic inspiration. The artist is suddenly transfixed with inspiration, as sudden as a profound image in a dream. The artist labors to capture the complete the work while the image is still vibrant, oblivious to all distractions. There is such a moment in a film, Pier Paolo Pasolini's *Decameron* (1971). Pasolini casts himself as Giotto, who awakens from a dream with the inspiring image of a tableau of angels and saints, which he then fervently conveys into a fresco, while hauntingly oblivious to everything and everyone around him.

There is thus in this idealized picture an immediate connection between inspiration and composition; a continuous and discreet period of time during which the creation is completed; a single location for the work, a single, permanent, material substance out of which the work is created; and a single creator whose work is meant for an audience who stand separately, as do the film audience from the filmic depiction.

In Babette Mangolte's filming of Yvonne Ranier's ballet installation, *RoS Indexical* (2008), the inspiration is diffuse, eclectic, and collective; the performance is fragmentary in time and contextually variable; the filmed performance audience intrudes upon the performance; the creation is collective; and the filming is unique to the performance.

In Frederick's Wiseman's *La Danse – Le ballet de l'Opéra de Paris* (2009), the inspiration is interactive and arrives by gradual exploration separate from performance; the creation builds hesitantly over time and is merely re-capitulated in performance; the substance is ephemeral and intensely indescribable; and the collective interaction entails both the intent on-lookers and the surreptitious filming crew.

In Lucy Walker, Karen Harley, and João Jardim's collaborative filming of the unusual project of Vik Muniz in *Waste Land* (2010), inspiration arrives as a process building upon shared exploration with the amateur participants who are also the subjects; creation is incremental and stage-wise; the form of the creation disappears behind its accumulated content, which also becomes merely virtual; the creation is semi-aleatory and collective; and the subjects are the audience whose performative designs the film-artists follow.

In Gereon Wetzel's documentary film, *El Bulli: Cooking in Progress* (2011), inspiration comes from systematic experimentation and also, very importantly, pure accident; creation comes in stop-and-go stages, without a clear beginning or end; creation is intended to be repeatable but yields continued intentional and unintentional variation; the substance is ephemeral, a medium in which the creation is to be contemplated as it is consumed; the intended audience for the creation is only once barely seen; and the creation is collective and interactive. So, in these four recent documentary films, the ideal model of artistic creation, such as Pasolini depicts, is befuddled on each of six important defining aspects, yielding an experience of artistic creation shifted in inspiration, time, space, substance, intentionality, and presence before an audience. Also, each of these films defy ordinary categorization of documentary film, though without adumbrating a common model among the four of them. We can sum it up by saying these four represent how Deleuze and Guattari indicate a nomad art contrary to royal traditions.

Susan Young (Royal College of Art) *Trauma, Metamorphosis and Animation*

My research explores psychological trauma through the medium of animation, questioning whether the metabolism of traumatic memory might be facilitated by an engagement with animation processes. The psychological and physiological effects of trauma include disturbances in memory processing, structural dissociation, compulsive reenactment of traumatic experiences, an inability to modulate emotional arousal, sensory distortions, and alterations in systems of belief and perceptions of self and others. Due to the implicit and somatic nature of traumatic memory, conventional verbal psychotherapies are often ineffective and may contribute to further psychological dysregulation. Therapeutic approaches that require a trauma survivor to

creatively reconstruct or transform their memories seem to offer the best opportunity for a meaningful reintegration of trauma-related material.

This paper presents recent findings from a film experiment (*It Started With A Murder*), which utilised documentary archives relating to a historical personal trauma. The experiment aimed to examine animation's capacity to process psychologically damaging events and to record my responses to the historical documents. This use of personal archives facilitated the merging of three separate aspects of my identity, (the historical splintered-off victim, the fragmented trauma survivor and the reintegrating filmmaker), and created conditions under which my traumatic memories seemed to be partially metabolised. As Dori Laub writes: 'It is the encounter and the coming together of the survivor and the listener, which makes possible something like a repossession of the act of witnessing. This joint responsibility is the source of the emerging truth'. (Cathy Caruth et al: *Trauma: Explorations in Memory* (1995: 69). This paper advances the proposition that the medium of animation may enable a survivor to engage with painful documentary material in a meaningful and controlled manner, and that this engagement might help to facilitate the psychological reintegration of those whose identities have been shattered by trauma.

13.00 – 14.30 Lunch Break (Not Provided)

14.30 – 16.00

Panel 2A: Animating History, Weaving Stories **Roberts Building G06**

Chair: **Orly Yadin** (Independent Filmmaker, Footage Farm Ltd)

Nina Sabnani (Industrial Design Centre, IIT, Bombay) **Seismic Stitches: Animated Documentary and Participatory Aesthetics Amongst Kutch Embroiderers**

In this paper we share our experience in creating an animated documentary *The Stitches Speak* and the potential of documentary animation to represent and interpret non-verbal (sensorial) texts produced by the participants from within their own aesthetic space. Our experiences, perceptions, ways of knowing and practice are multisensory and integral to everyday life. This is as true for the participants as it is for the researcher. Describing 'sensory ethnography' as a developing field, Sarah Pink (2009), observes that ethnographers have found innovative means of learning about people and their world through collaborative activities and sharing practices, such as making a film.

One of the challenges of data collection is accessing memory of the participants. Sometimes memories are shaped into objects as in the case of the women artisans in the region of Kutch in India, who experienced the powerful earthquake in 2001. Beyond the traditional abstract geometric style, a new form emerged from these traumatic events when they were encouraged to remember by embodying their experience as narrative images using their existing language of embroidery and appliqué. This process also invoked recall of personal stories of partition, migration, childhood, and coming together as a collective. This work became a way for the artisans to recognize themselves as artists and claim this identity and celebration of their work. This paper recounts a year long journey in which we collaborated and shared stories and aesthetics of cloth and stitch to make this animated documentary. The animated embroidery comes alive with stories recounted by their multiple voices, a sensorial experience through cinematic means. Extracts of the film and elements of the fabrication process will be shown as part of the paper.

Joan Ashworth (Royal College of Art) **'Unfreezing' Time in the Paintings and Texts of Sylvia Pankhurst Using Documentary Animation**

When trying to reveal hidden qualities behind archive material and historical events, which animation methods or techniques could best be employed to evoke life and movement to reveal a new understanding? As Mulvey muses, the digital re-opens a view of time between movement and the still, offering 'ways at looking back at the past but through an altered perspective, informed by the problems and possibilities of the present' (2006).

In my documentary on Sylvia Pankhurst's artistry and activism, animation is used to imagine and understand the subjectivity of her encounters. Could the time frozen in Pankhurst's work respond to the "unfreezing" techniques available within digital animation tools? The freeze frame is a filmic device used to draw attention to a moment in time. Perhaps unfreezing a still photograph or painting through animation could deliver a condensed experience.

The film explores images drawn by Pankhurst in 1907 as a record of women's working conditions. She used her own drawings and texts to underpin her argument that women were an invaluable part of the economy and therefore deserving enfranchisement as voters. These were published as *Women Workers of England*, a supplement to the London Magazine, in 1908. Adding voice and animated movement, new qualities seem to enliven the material. This paper focuses on the image of a female spinner "minding a fine pair of frames", painted at a Glasgow cotton mill. Pankhurst's text describes spinning room conditions 'in which it was so hot that she fainted almost at once'. She painted during the day and spent evenings speaking about women's suffrage or writing about the conditions of the women operatives. Using animated film clips and Pankhurst's drawings and texts, I will explore the process of unfreezing drawings and what the resulting collision of archive voice and moving drawing might mean for the viewer.

Panel 2B: Platforms for the Political

Medawar G01 Lankester Lecture Theatre

Chair: **Mike Wayne** (Brunel University)

Benj Gerdes (Artist/Filmmaker, NY) Architectures of Dispersion: Documentary Across Media

How can we destabilize the fixity of the document and interrogate facile tropes for constructing truth claims in documentary, while still productively contributing to a political project that is social and collective rather than merely theoretical? This paper will elaborate on the author's practice as a media artist working in documentary and related forms; this work is frequently formalized in collaboration with other artists, writers, researchers, or activists. My recent work in film and video has sought to recuperate a certain potential for documentary to facilitate dialogue around new forms of political organization and activism. Topically, the work addresses contested and/or obscured histories and the accompanying circulation of competing truth claims. From the same body of research I/we produce a series of projects that diverge radically in formal and material composition. For purposes of illustration, I will focus on *Room of the Sun* (2007-2010), a multi-project collaboration with the poet and translator Jennifer Hayashida based on archival research around Swedish "Match King" Ivar Kreuger, whose privatization of financial crisis management strategies during the interwar period bears a direct relation to late-twentieth century policies implemented by the IMF and WTO. Our research resulted in a series of linked projects—HD video essay, 16mm experimental short, written essay with photographs, photo series—that have been distributed across outlets including film festivals, art exhibitions, academic journals, and non-traditional venues. Can this strategic dispersion across forms and modes of presentation offer a productive architecture of the partial, rather than *gesamtkunstwerk* or shell game of post-modern pastiche, where the resultant interstices and disjunctions compel an audience to formulate the difficult—unanswerable, yet still pedagogical—questions documentary must address for it to adequately respond to the complexities of global capitalism and our shared social reality?

Lydia Papadimitrou (Liverpool John Moores University) Crisis in Greece and Beyond: Documentary and Politics

Focusing on two formally contrasting recent examples of Greek documentaries that deal with the contemporary economic, social and political crisis, the paper will explore issues of aesthetics and modes of engagement. Setting a polemical, expository documentary funded through crowdfunding and circulating freely on the internet through a 'creative commons license', in contrast to a more subtle, observational film, funded privately by the director himself and circulating through film festivals and theatrical screenings, the paper will explore the aims and effects of such choices. Aris Chatzistefanou and Katerina Kitidi's *Catastroika* (2012) prioritises informative analysis and activism over aesthetic concerns, while Marco Gastine's *Democracy: The way of the cross* (2012) follows a set of rules of non-authorial intervention that leads to a far more subtle and 'open' text. At times of crisis, the paper will assess the two films' respective merits as political texts.

Haim Bresheeth (University of East London) Reviving the Palestine Narrative on Film: Joint Film Productions as a Form of Negotiating the Future Through Present and Past

For many decades (certainly since the 1930s) the Zionist narrative has been the dominant, hegemonic historical narrative on Palestine. Aided and abetted by Christian Zionists, this historical narrative has advanced and secured the case of Zionist colonisation in Palestine, and much of this was done through cinematic texts. The urgency of telling the silenced narrative of the ethnically-cleansed Palestinians, had become clear in the period starting with the first Intifada, and has intensified ever since. Palestinian cinema is a strong and growing body of work and argumentation, distinct in its methods, enticing in its resilience and innovation in the face of the continued brutal occupation by Israel. The need for cultural resistance to the Zionist colonial project is seen not only by Palestinian

filmmakers, but is shared by some Israeli filmmakers, who are increasingly connected to Palestinian intellectual and political circles.

It may have been inevitable that such acquaintances will bring about joint projects, combining work by Palestinian and Israeli filmmakers, and a number of such partnerships have indeed resulted with some very successful films, such as *Route 181* (2003, by Eyal Sivan and Michel Khleifi), and *Ajami* (2009, by Scander Copti and Yaron Shani), and most recently, *5 Broken Cameras* (2012, by Emad Burnat and Guy Davidi). The first is an innovative and radical documentary film, the second a moving and complex crime drama, the third a moving, exceptional documentary, put forward for an Oscar in Feb 2013. All three films have raised the political temperature in Israel and Europe, and one has already led to a lengthy legal procedure in Paris (*Route 181*). By examining both films, their production process, the intentions of the directors, and the reception of both by a number of key audiences, my research examines the potential for complex cultural and political negotiations, as prefigured in those films, and building on the understanding of past (*Route 181*) and present (*Ajami* and *5 Broken Cameras*) a potential for framing a future society where both communities might be comingling on a completely different, post-colonial foundation of their relationship. While all three films are surveying complex lieux de memoire, to use Pierre Nora's term, they have themselves become such 'sites of memory', unearthing and preserving fragile memories, which may hold a key to a common future. The negotiation of memory is always, by definition, a negotiation of identities.

The presentation will be based on in-depth interviews with the directors and producers of these films, and on close readings of key scenes, centering on the pertinent topic of past 'co-existence' in Palestine of pre-1948 (*Route 181*) and the supposed 'life together' in Israel of post 1948 (*Ajami*). The major issues of colonial nostalgia, power inequality, and the claims of memory – all shaping and forming life in Palestine today – will be examined through the films' master narrative – the one framing the film narrative itself.

16.00 – 16.30 Coffee/Tea Break

Print Room Cafe, South Wing Building

16.30 – 18.00

Panel 3A: Living Docs

Roberts Building G06

Chair: **Mandy Rose** (Digital Cultures Research Centre, University of the West of England)

Sandra Gaudenzi (University of the Arts) **The Living Documentary: The Interactive Documentary as Relational Entity**

This paper argues that interactive documentaries should be looked at as relational entities, rather than static ones. The term "relational" implies that these are dynamic systems formed by heterogeneous entities (humans, machines, protocols, technology, society, culture) where all the components are interdependent. For example, their interactive nature demands an active participation of the user who, de facto, becomes a doer, rather than a viewer. The user needs to act on, interact with, the interactive documentary for it to materialize itself into a new screen. The user is therefore not external but rather internal, "part of" the system. The user and the interactive documentary are linked and interdependent: a string of feed-back loops (action/reaction) ties them together and transforms them both. It is not one object that needs to be studied, but a cloud of possibilities that depends on the possible relations between several dynamic systems.

By looking at interactivity as transformative, responsive and adaptive the interactive documentary is re-defined as a Living Documentary. This is a living entity - living as conceived by Maturana and Varela in *Second Order Cybernetics* where a living autopoietic organism is self-organized, autonomous and in constant relation (structural coupling) with its environment (Maturana and Varela, 1980). Through this new approach it is possible to question the levels of liveness of Living Documentaries (their aptitude to self-organize, to adapt to their environment and to change it). It is argued that Living Documentaries are not the simple evolution of linear documentaries through digital technology. Digitality is fundamental, but not enough. Their liveness and adaptivity is what permits them to change; it gives them a transformational power that makes them different to other media artifacts. It is because they are "alive" that interactive documentaries can change themselves, and the world, in a way that would not be possible with linear documentaries.

Keith Marley (Liverpool John Moores University) The Art of Fact

In 2011 at the Documentary Now event, Geoffrey Cox and I presented a live audio-visual performance of a paper, which Patricia Zimmerman argued, 'was ambitious.....but conceptually undeveloped' (Zimmerman 2011). In this presentation I aim to develop the project both conceptually and theoretically in order to explain how the live performance of documentary can expand the documentary form and produce new forms of audience engagement with the text itself.

I will argue that the live performance of documentary can be linked to what Nichols (2001) calls the reflexive mode of documentary. I will then build on Nichols' ideas by arguing that the documentary performer adds an extra layer of reflexivity due to the audience seeing the actual constructed nature of documentary representation. I will then make a link with Keith Beattie's (2009) concept of documentary display, by arguing that documentary need not always be a sober discourse and can indeed be associated with pleasurable experience rather than simply having an association with knowledge production. Thus the documentary can simply show rather than tell.

I will end by linking my work aesthetically and ideologically with the work of the City Symphony documentary makers of the early 20th century, notably Dziga Vertov, Jean Vigo, Walther Ruttmann and Joris Ivens and close with the claim that in documentary practice today, there remains the provocative impulse of the avant-garde. As such, documentary as live performance can act as a form of social, ideological and perceptual activism, echoing the broader concept of the avant-garde artist as provocateur.

There will be no live performance this year, however I will show a number of short clips that will show how the use of audio-visual sampling and sequencing equipment within documentary practice can effect narrative structures.

Debbie James (Governors State University, Ontario) + Dejana Erich Harman (New Media Artist)
Sitting on Two Stools | Ne možeš sediti na dve stolice: Digital Tactics for negotiating between home and homeland

At the intersection of documentary form, art, women's production and public memory, I propose to discuss the construction of regenerative public memory in the gallery installation, *Sitting on two stools | Ne možeš sediti na dve stolice* (trans. You cannot sit on two stools). This is a documentary "pulled apart" across video screens, photo portraits, and audio interviews with five citizens of the former Yugoslavia. It explores the post-conflict Diaspora experience of negotiating memory, home and homeland. Until the last few decades, public memory has been in the domain of the elites and institutions. Women's and other marginalized groups' participation in the creation of public memory has increased to some degree, as is evidenced by work such as the AIDs quilt. However, it is also unclear how this and similar projects come into existence from a praxis perspective of independent artistic creation, a foundational and subversive tactic for marginalized voices to impact everyday life in public spaces. To further explore the often complicated connection between memory, home and homeland, the producers travelled to the Balkan coastal town of Herceg Novi, Montenegro in 2012 to interview summer residents who were citizens of the former Yugoslavia, a time and place that no longer exists. The resulting collaborative installation includes video and photovoice as a means to represent the fragmentary experiences of home and homeland. The three video screens show images of a daily walk through the town to the coast and back again, adding a dream-like quality to a real place. These images serve to frame five stories. Together, the images, video, and sound are a site of cultural meaning that incorporates transnational dimensions to the idea of loss, memory, and return. Like the experience, the title is embedded with the contradiction of being in and living between two places and times.

Panel 3B: Authorship in Question **Medawar G01 Lankester Lecture Theatre**
Chair: **Alisa Lebow** (Brunel University)

Sarah Wood (University of Kent) Lost and Found

In 2009 I made *For Cultural Purposes Only*, a film about the Palestinian Film Archive. This was an archive made in a world dominated by self-same news imagery of the Israel/Palestine conflict and was established as a conscious act of preservation of the diverse but quotidian struggle of the Palestinian people. The archive was destroyed, however, during the Israeli siege of Beirut in 1981 so the film acted as a memory-game, generating its own form of archive making.

Building on that experience, this paper, considering Derrida after Freud, will discuss loss in the re-purposing of images of political struggle in Jean Luc Godard's *Ici et Ailleurs* (1976) and Hito Steyerl's *November* (2004). In the 'found' environment of the archive, there is always the spectre of the lost. How can this be accounted for by the artist? What is the effect of retrieval and how can it be represented?

Suzanne Buchan (Middlesex University) Identity, Authenticity and Heteronym in Frank Gessner's *Alias Yederbeck*

Modeled in part on Orson Welles' *F for Fake* (1974) Frank Gessner's *Alias Yederbeck* is a self-reflexive media investigation of the vagaries of artistic creation and authenticity. The multimedia installation (2011) is a fictional/documentary (auto-)biography of Paul Yederbeck, an 'Everyman' figure with numerous referents, including Paul Valéry, Stan VanDerBeek and Gessner himself. Comprised of mock biographic documentary film *QU'EST-CE QUE MONSIEUR TESTE?*, physical studio archive and a twelve-screen panorama installation of digital video, animation and variations on 252 self-portraits, the work raises a number of complex questions. Who is the artist here? What is 'identity'? How is the line blurred between artistic hubris, self-focused creativity and art-historical truth and fiction?

I undertake a comparative analysis of *Alias Yederbeck*, *F for Fake* and *The Falconer* (1997), Chris Petit and Iain Sinclair's quasi-mythological, half-truth biography of British filmmaker/artist Peter Whitehead, to analyse Gessner's central conceptual method: the artist's conceit, an extended metaphor that imbues a work of art, whether that be painting, literature or cinema. Gessner's conceit is the alias/ 'alter ego'. Through it we are invited to compare the fictitious figure of Yederbeck in his role-playing games – through a hybrid aesthetic of (self-) portraits – with that of 'real-life' Gessner in his video performances and his role as Yederbeck in the documentary 'biography'. I demonstrate how Gessner's installation wavers between documentary truth and fiction through literary concepts of the heteronym and pseudonym (Fernando Pessoa), and of themes and motifs from specific structural techniques of film, literature and painting. At the end of *F For Fake*, Welles declares: 'Art, [Picasso] said, is a lie, a lie that makes us realize the truth': this paper aims to show how Gessner, as homo ludens, forces the audience to undertake 'serious play' in a work that leaves the viewer/visitor with more questions than answers.

18.00 – 19.30 Dinner Break

19.30 – 22.00

Evening Screening

AV Hill Theatre

Duch: Master of the Forges of Hell (Rithy Panh, 2011, Cambodia/France, 110 min)

Introduced by **Deirdre Boyle** (New School for Social Research, NY)

This spare, unceremonious, interview film, made by the masterful Cambodian filmmaker, Rithy Panh, confronts us with the man who ran the notorious S-21 Khmer Rouge prison as he awaits trial at the International Criminal Court of Justice. From 1975 to 1979, Kaing Guek Eav, better known as Duch, commanded a killing machine with at least 12,280 victims. Panh records his words, unadorned, then sets these in perspective with archive photographs and survivor accounts. Duch is given all the rope he needs to hang himself, but shows along the way that the devil looks just like you or me.

Thursday 20 June

9 – 10 Registration (Coffee/Tea)

Print Room Cafe, South Wing Building

10 – 11.45

Panel 4A: Manipulate Me

Roberts Building G06

Chair: **Lizzie Thynne** (University of Sussex)

Steven Eastwood (University of East London) Inscribing the Instant of Death

There are many tightly regulated cultural codes about the good death, when a clinician should intervene or stop treatment, the right and wrong way to grieve, precisely whom should see a dead body, and whether a person who is dying or has died can or should be a part of a work of art/film.

The paper will introduce the ethical, methodological and aesthetic issues raised by my current research project, which looks at the contested notion of the 'good death' and the taboo practice of recording the instant of death.

How is the instant of death still medically, culturally and theologically delimited? Why are there so few factual images of natural or 'good' deaths? What practices, discourses, ethical positions and belief systems come into conflict when we attempt to not only define and enable a good death but also record the instant of a (good) death and include it in the methods and processes of art?

In the presentation I will reference and screen extracts from the current research, along with previous films that presented ethical challenges in terms of representing others: *Buried Land* (2010), *The Hiss of the Blow* (2009) and *Seminar in Film Sound* (2007). The emphasis is on how the artist-filmmaker, working in a socially engaged way (with the terminally ill person, with others), seeks to challenge established orthodoxies and propose new practices and forms of encounter. 'When death is represented in non-fiction terms its representation seems to demand ethical justification – because a visual taboo has been violated. There are commonly charges of prurience and unethical behaviour. Thus the natural death remains hidden from view. Its very temporality is threatening and presents ethical problems' (Sobchack, *Carnal Thoughts*, p243). The project centres on how film, as both a linguistic and phenomenological medium, might make utterances in terms of the unspokenness of lived experience, or in this case, that of death.

Charlotte Ginsborg (Filmmaker) Performing Others

"I write to show myself showing people who show me my own showing" – Trinh T Minh Ha

I will screen extracts from *Melior Street*, (65min, 2011, HD). The film is a musical documentary shot entirely in one small London Street. It features eight documentary subjects who are connected to the street through work, the church or homelessness. The film follows the characters as they talk to camera, partake in group discussion, sing and appear to 'float' down the street. One individual leads to another in a series of increasingly choreographed sequences. The film interrogates the notion of belonging, transience, and community in contemporary London.

I will discuss the experience of making the film in relationship to 'malleability', both my own and the documentary subjects', in what is inherently a two way slippery process of permission, expression and control. *Melior Street* addresses this 'malleability' or 'authenticity' of the documentary subject by blurring the distinction between what is staged performance as opposed to observed 'natural' behavior. In laying bare the fabrication implicit in filming, and the manipulation of the subjects that appear, the film draws attention to the inherently constructed nature of the documentary process and its inability to address a truth any more than narrative fiction.

I will discuss my method of conflating different genres of filmmaking and the slips that subsequently occur in the 'actors / subjects' performances. I will also address my interest in where the maker's intention moves beyond pure documentation in order to examine the process of recognition and mis-recognition that takes place of the 'other' whilst negotiating the complex social interactions that occur in contemporary city spaces. Where does the subjects voice start and mine begin will be a key question, my voice in theirs, or theirs in mine? Whose story is being told?

Anna Lucas (Artist/Videomaker) Demonstration 50.15

My 16mm films and videos present amateur experts and technicians – people who have a vernacular knowledge frequently related to the natural world, folklore or to pedagogical institutions. They are populated by people deeply engaged in their own activities: deerstalker, stargazer, botanist, film conservator, and within their specific locations: lab, hide, observatory, library. They are 'cast' for their passion for their subject, not as characters in their own right. I enter these people's physical and personal spaces creating an unstable balance between absorption and self-awareness in the charged moment of filming. I'm interested in the simultaneous engagement and detachment that occurs in looking through a lens and in using my presence with a camera as the catalyst for an intimate exchange to happen.

Demonstration 50.15 (9'30s. colour stereo 4:3 2009 UK 16mm transfer to digital), is a portrait of the anatomy laboratory at Oxford University, which follows the repetitive daily activities of the mortuary technician as he embalms and prepares bodies for medical students. Following guidelines from the Human Tissue Authority in respect of deceased donors, filming was only permitted after extensive negotiations, with agreement that the resulting work would not have any 'entertainment value' nor show human flesh.

These filming circumstances are partly revealed through unusual framing, subtle details in the sound and texture and of the celluloid itself; malleable tangible material to replace the absence of the subject matter of the space. I will discuss the event of filming, the dynamic intimate space between camera and subject, film and audience, and the potential for truth, if there is any, to lie purely in the experience of watching.

Philip Warnell (Kingston University) Contact without Contact

“Body is itself in its integrity only when it is dissected, anatomized, not when it is visited, animated.” – Jean-Luc Nancy

Screening a clip from *The Girl with X-ray Eyes* (35mm, 23mins, 2008) I will consider the extraordinary circumstances of my face-to-face encounter with Natasha Demkina, whose claim is to see directly inside of bodies, her penetrative vision revealing both its cadaveric and dynamic workings in real time. Examining our cinematic, shifting and mutable relations, and unsettling status, fluctuating between director, doctor, subject and patient, I will explore how notions of exchange and mutuality hovered around, through and between us, thinking and glimpsing through the medium of film.

Here, a film, or the space of a film, is also a channel. In this case a hired gymnasium, the site of our consultation, an irreconcilable zone of contestation, exchange and discreet agendas. Both spatial and performative it is thus a protagonist: of lines, demarcations, colored trajectories, systems, targets and semiotic zones of a-visibility. Appropriated for our use, the gym effortlessly extends its docu-functionality, shedding light onto a chain of modulating activity set around Natasha’s purported switching on of her supra-organic force-field. Vision becomes both a diagnostic and disarming tool, where cinematography meets frozen, anatomized bodies and visited, moving statues.

Romeo Grünfelder (College of Fine Arts, Hamburg) Fractions of the Documentary

"Document" - a simple, very common term, but what does it mean? To rely on something, which is in fact just the vague attempt of uncertain claims? A document is any claim that provides enough evidence for accordance in a transgression or medial translation. "Enough" means in this context the stimulation of empirical analogies, which mislead the viewer, reader, user, etc., over the fact of structural differences. A document refers, nothing less, nothing more. But, to what? Plato echoes. And wasn't it in the post-linguistic-turn kind of a problem to differentiate still signifier and the signified? So for which reasons do we still use the termination "documentary"?

Some wise guys may think to fire up google would be a useful idea to come closer: A document - so to read at Wikipedia - is everything which may be preserved or represented in order to serve as evidence for some purpose. The question is, what "purpose". If it would be possible, to abstract firstly from the problem who gives credits for these claims and not less interesting: who is - or better - "has" the authority to set these terminations and purposes, it would be interesting to see, what happened to any document if its structural denotation would be examined primarily as an actual element of Bergson’s Virtual.

Thus the reason for this proposal relates to the experience, everybody has about doubts of what is regularly presented as “document” – pictures of wars, of justice, of miracles, of paranormal powers. There is always a smaller or bigger rest of doubt which remains in mind being confronted with documents: Is this bombing really happening now? Has he indeed murdered the President? Have the stigmata of this medium the same origin than Jesus’? Are travels trough a six dimensional time-space-discontinuum really possible?

The thesis: The options of the Virtual related to every document are more evident than any successful or unsuccessful proof, which the same documents are misused for.

Panel 4B: Enactments! In-between: The Politics of Documentary Practices in People’s Republic of China

Chair: **Mark Bartlett** (University for the Creative Arts)

Medawar G01, Lankester Lecture Theatre

Mark Bartlett (University for the Creative Arts) The Documentary Effect and the Citizen-Labourer: Fairytale or Curse?

Ai Weiwei’s documentary practices in *Fairytale* (2007) demonstrate that the allegory of the global citizen-labourer is a performative event which brings this imaginary protagonist concretely into being, if only ephemerally. I will first suggest somewhat synoptically a theory of documentary film in general capable of accounting for that complexity. Because Ai has formulated his philosophy of documentary only in the context of photography, I will first discuss two photographic works before extending the analysis to *Fairytale*. I will show how Ai’s philosophy of documentary form juxtaposes the reality of an event, to its inevitable fictional

construction, through his collision of interpretation, photography, film, as emblematic of aesthetic labour that produces a precise product – the critical distinction between authenticity and potentiality.

Katie Hill (Office of Contemporary Chinese Art) Intervention: contemporary ‘documentary’ practices in Chinese ‘art activism’

Looking at the crossovers between the categories of art, film and documentary in the Chinese context, I will explore how certain artists work on the margins of all three 'disciplines' (art, film and politics) refusing to play into certain presumed conventions or disciplinary boundaries. Evading definition as 'documentary', these practices nevertheless involve aspects of documentary in a critical sense as a necessary part of their work, through documentation of performance, footage exposing injustice, and video that uses mockumentary as satire. In this paper, the examples are drawn from the works of Ai Weiwei, Mad For Real (performance duo Cai Yuan and JJ Xi), Xu Zhen (artist) and Dinu Li (artist/photographer). In examining the way documentation plays a critical role within art practice, the limits, flaws and definitions of documentary will also be placed under scrutiny.

Xiaolu Guo (Filmmaker/Novelist) Documenting the Collective Anxiety

In Chinese intellectual media in the past 20 years, 'collective anxiety' -- Jiao Lu Gan -- is one of the most frequently deployed phrases in political discussion and intellectual communication. This collective anxiety commenced in the transition from the traditional agricultural society to the industrial modernization of the 80s and has developed nationwide in 21st century China. This social-psychological condition has a personalized dimension due to the transition from a totalitarian society to an individualist one; from a society where individual futures were mapped out, to one in which futures are totally open. Documentary filmmakers in China have been recording this anxiety at all levels and in all forms— from stories about official bureaucratic workers to tales about anonymous peasants. My talk will be focusing on how those films document this essential national emotion and what those films reveal to the world about the psychology of Chinese politics.

11.45 – 12.00 Break

11.30 – 13.30

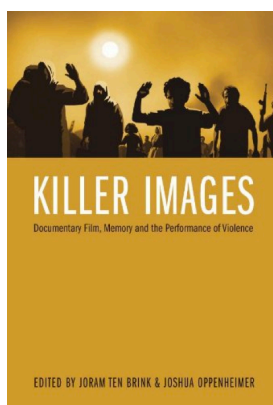
Closing Roundtable: Enter the Perpetrator Roberts Building G06

Discussants: Deirdre Boyle (The New School for Social Research)
Joram Ten Brink (University of Westminster)
Alisa Lebow (Brunel University)

"Enter the Perpetrator" recognises a new turn in documentary, wherein rather than foregrounding the victim's perspective as documentary has done since Griersonian times, the perpetrator is featured. Several films of the past few years have singled out assassins, murderers, death squad leaders and death camp architects to interview. The spectator can be said to be face to face with the devil in many instances, making for some extremely unsettling viewing. Films such as *Duch: Master of the Forges of Hell* (Rithy Panh, 2011), *No Man's Land* (Salomé Lamas, 2012), *The Act of Killing* (Joshua Oppenheimer, 2012) — all of which are showing in this year's Open City Docs Fest under the banner "Theatre of the Oppressor" — are indicators of this trend. The closing Roundtable will treat this issue in some depth.

14.00 – 16.00

Killer Images Book Launch Print Room Cafe, South Wing Building



Documentary Now!, DocWest at University of Westminster and Wallflower Press are pleased to invite you to the launch of *Killer Images: Documentary Film, Memory and the Performance of Violence* (Joram Ten Brink and Joshua Oppenheimer, eds).

Cinema has long shaped not only how mass violence is perceived but also how it is performed. Today, when media coverage is central to the execution of terror campaigns and news anchormen serve as embedded journalists, a critical understanding of how the moving image is implicated in the imaginations and actions of perpetrators and survivors of violence is all the more urgent. If the cinematic image and mass violence are among the defining features of modernity, the former is significantly implicated in the latter, and the nature of this implication is the book's central focus. The editors and some of the authors will be present. Other Wallflower Press titles also available on discount. The first 100 people to come will get a free drink!

iDocumentary Now! 2013 Conference Organiser: Dr. Alisa Lebow

Conference Coordination and Open City Liaison: Lisya Yafet

Conference Admin Support: Janette West

Volunteer Support: Caritta Thornton, Alexandros Papathanasiou, Javeria Bashir

We are pleased to acknowledge institutional support from: Brunel University, The Professor of Communications, Lincoln University, University of Westminster, UCL, and the cooperation of Open City Docs Fest.

The organiser would like to express her appreciation to Michael Stewart, Treasa O'Brien, Oliver Wright and the rest of the team at Open City, for welcoming us so warmly. We would also like to thank Bill Leahy, Head of Brunel University, School of Arts, Brian Winston, Joram Ten Brink, Yoram Allon, Janette West, Martin McCollam of the Print Room Cafe, and our volunteers. Extra special thanks goes to Lisya Yafet.

