

visible evidence

XXV

06/24-28 2019

Wednesday, July 24

	SCA 110	SCA 108	SCA 112	SCI 106	SCA 214	SCA 316	Norris Theatre
2pm-3:45pm	Screening 1.1	Panel 1.2	Panel 1.3	Panel 1.4		Panel 1.6	
3:45pm-4pm	Break						
4pm-7pm							Special Screening
7pm-8:30pm	Opening Reception—Meldman Family Cinematic Arts Park						

SESSION 1 | 2pm – 3:45pm

1.1—SCA 110

History/Testimony/Knowledge: *Neria* and *Repented* (Screening)

Agnieszka Piotrowska in conversation with Michael Renov

1.2—SCA 108

DYSPHORIA: Uses of Not Belonging in Documentary Media

Co-chairs: Julie Wyman and S. Topiary Landberg

S. Topiary Landberg (UC Santa Cruz), *Are You Together? Queer Relationships Between Image and Sound in Urban Landscape Essay Films about Place-based Dysphoria*

Julie Wyman (UC Davis), *The Low Down: Invention and Intervention in Documentary's Dysphoric Gaze*

Abigail Severance (CalArts), *Lost in the Forest Primeval: Generative Dysphorias in the Homeward-Bound Essay Film*

Kristy Guevara-Flanagan (UCLA), *Mothertime*

1.3—SCA 112

Global Politics and Documentary Practice

Chair: Darshana Mini

Darshana Mini (USC), *In Search of Roots: Transnational Migration and The Politics of Celebration in Translated Lives*

Chae Park (USC), *Deliciously Ugly: Documentary Techniques and Undocumented Labor Relations in Food Media*

Sabiha Khan (The University of Texas at El Paso), *Beyond the Commodity: Probing the Narrative of Global Logistics in the Food Documentary*

1.4—SCI 106

Power, Politics, and Gender in the Field of Representation

Chair: **Simona Schneider** (UC Berkeley)

Keisha Knight (Harvard University), *Critical Play: The Early Shared-Ethnography of Jean Rouch*

Shweta Kishore (RMIT University), *Dialogic Interactions: Documentary as Co-Constructed Research and Questions of Authorship*

Kate Hearst (Beechmont Productions LLC), *Gender Agency in Kopple's Documentaries: Harlan County USA (1976), Dixie Chicks: Shut Up and Sing (2006), This is Everything: Gigi Gorgeous (2016)*

1.6—SCA 316

Surveilling Subjects and Spaces

Chair: **Sasha Crawford-Holland**

Paula Albuquerque (University of Amsterdam), *Beyond the Violet End of the Spectrum - Specter Visualization in the Age of CCTV and military drones*

Kristen Barnes (University of Akron, School of Law), *Deadly Looks: Intersectionality, Black Females, and Surveillance*

Hannah Bonner (University of Iowa), *Aerial Soundscapes in the Films of Deborah Stratman*

Annie Sullivan (Northwestern University), *Producing Black Histories, Projecting Black Futures: Lord Thing (1970) and the Local Possibilities of Documenting Community Control*

Special Screening—Eileen Norris Cinema Theatre

4pm – 7:00pm

63 Up (2019) by Michael Apted

Michael Apted in conversation with Michael Renov

Opening Night Reception—Meldman Family Cinematic Arts Park

7pm-8:30pm

Thursday, July 25

	SCA 110	SCA 108	SCA 112	SCI 106	SCA 214	SCI 108	Norris Theatre
9am-10:45am	Screening 2.1	Panel 2.2	Panel 2.3	Panel 2.4		Panel 2.6	
10-45pm-11am	Break						
11am-12:45pm	Screening 3.1	Panel 3.2	Panel 3.3	Panel 3.4		Panel 3.6	
12:45pm-1:45pm	Lunch Break (Lloyd Lobby, Spielberg Bldg.)						
1:45pm-3:30pm	Screening 4.1	Panel 4.2	Panel 4.3	Panel 4.4		Panel 4.6	
3:30pm-3:45pm	Break						
3:45pm-5:30pm	Screening 5.1	Panel 5.2	Panel 5.3	Panel 5.4	Panel 5.5	Panel 5.6	
5:30pm-6pm	Break						
6pm-9pm							Special Screening

2.3—SCA 112

Experiments in Environmental Representation

Chair: **Jonathan Knapp**

Kathy Kasic (California State University), *Sensory Vérité Impressions of a Field Camp on a Remote Antarctic Ice Sheet*

Jonathan Knapp (Harvard University), *Water and Power: The Aesthetics of Infrastructure in Experimental Documentary*

Yiğit Soncul (University of Southampton) and **Mihaela Brebenel** (University of Southampton), *Elemental Aftermaths: On the Use of Blacklight in 4 Waters-Deep Implicancy (2018)*

Ilona Jurkonyte (Concordia University), *Audiovisual Geology of Nuclear Waste Burial*

2.4—SCI 106

Visual Documents and Speculative Histories

Chair: **Kareem Estefan**

Pooja Sen (Yale University), *Shaping Water, Sinking Seas: Heba Amin and Colonial Environmental Design*

Thomas Patrick Pringle (Brown University), *Two Theses on the Transnational Media of Industrial Environments*

Kareem Estefan (Brown University), *Decolonizing the Future: Larissa Sansour's Reparative Speculations*

Simran Bhalla (Northwestern University), *Designs for Living: Speculative Modernist Animation in State-Sponsored Films from India*

2.6—SCI 108

Shooting the Archive: Visualizing Preservation in Contemporary Media

Chair & Respondent: **Jaimie Baron** (University of Alberta)

Joan Hawkins (Indiana University Bloomington), *Recreating the Archive: Strange Culture*

Russell Sheaffer (Independent Scholar), *Subjectivity, Embodiment, and the Archive as Panopticon in "it's so easy (the mechanism of power)"*

Anthony Silvestri (Indiana University Bloomington), *Kenneth Anger & the "Filmed-Archive" Re-enactment in Mouse Heaven*

SESSION 2 9am – 10:45am

2.1—SCA 110

Yours in Sisterhood (Screening)

Irene Lusztig (UC Santa Cruz) in conversation with Sonia Misra

2.2—SCA 108

Bearing Witness in Contemporary China

Chair: **Bruno Lessard**

Hongyun Sun (Beijing Film Academy), *Body, Space, Politics And Documentary Videos Of Tik Tok In China*

Chi Wang (Independent Scholar), *Wheat Harvest and The Ethics of Contemporary Chinese Documentary*

Bruno Lessard (Ryerson University), *The Monumentality of Evil: Wang Bing's Dead Souls (2018)*

SESSION 3 11am – 12:45am

3.1—SCA 110

Mom's Move (2018) & 2 Short Companion Films (Screening)

Susan Mogul in conversation with Michael Renov

3.2—SCA 108

Artifice and Authenticity: Reflections on Documentary Enactment

Chair: **Malin Wahlberg**

Malin Wahlberg (Stockholm University), *In Frame and Out of Synch: Collaborative Gestures of Enactment and Voice*

Ohad Landesman (Tel Aviv University / Bezalel Academy of Arts and Design), *One More Time, With Feeling: Documentary Storytelling and the Performative Subject*

Tova Mozard (Independent Artist), *Roles, Desire and a 'Brechtian Hollywood'*

Patrik Sjöberg (Karlstad University), *You Took the Words Right Out of My Mouth. The Ventriloquizing of Self*

3.3—SCA 112

I Am Not Your Negro

Chair & Respondent: **Allyson Nadia Field** (University of Chicago)

Jaimie Baron (University of Alberta), *I Am Not Your Negro and Other Contemporary Documentary Representations of the Civil Rights Era*

Stephen Casmier (Saint Louis University), *Historicism in I Am Not Your Negro and James Baldwin: The Price of the Ticket*

Kristen Fuhs (Woodbury University), *I Am Not Your Negro and the Business of Documentary*

3.4—SCI 106

Historiography and the Ethnographic Film, and New Documentary Practices

Co-Chairs: **Lucia Ricciardelli** and **Gaurav Pai**

Gaurav Pai (University of Washington), *Resisting from Within: The Mexican State and its Ethnographic Film*

Lucia Ricciardelli (Montana State University), *Preserving Chippewa-Cree Traditional Knowledge: A Model for Cross-Cultural Creative Collaboration*

Wilton Martinez (Center for Visual Anthropology, Peru), *(Pre)figuring Other Realities: Tropics of Discourse in Ethnographic Film*

Ben Mendelsohn (University of Pennsylvania), *As If Sand Were Stone: A Documentary Experiment in Urban Media Ecology*

3.6—SCI 108

Une Hallucination vraie: Bazin and Documentary Aesthetics

Chair & Respondent: **Daniel Morgan** (University of Chicago)

Oliver Gaycken (University of Maryland), *"Through the Body with Laser Gun and Camera": Fantastic Voyage and the Cinema of Exploration*

James Cahill (University of Toronto), *The Earth, with Insects: For a Wilder Bazin*

Juan Carlos Kase (University of North Carolina, Wilmington), *André Bazin and Oneiric Modernism: Against the "Sober Discourse of Documentary"*

SESSION 4 1:45pm – 3:30pm

4.1—SCA 110

Lili (Screening)

Peter Hegedus in conversation with Axel Grigor

4.2—SCA 108

Representing the (Un)real: Documentary in the Age of Disruption

Chair: **Steve Anderson**

Manfred Becker (York University), *THE FRANKENBITE – Ethics in the Edit Rooms of Factual Television*

Steve Anderson (UCLA), *Every Image a Database*

4.3—SCA 112

Documentary Diplomacy Workshop: The American Film Showcase (Workshop)

Chair: **Rachel Gandin Mark** (University of Southern California)

Elizabeth McKay (Diplomat in Residence USC)

Patrick Shen (Documentary Filmmaker)

Lisa Leeman (Documentary Filmmaker, Professor of Cinematic Arts USC)

DJ Johnson (Documentary Filmmaker, Media Artist, and Assistant Professor of Cinematic Arts USC)

4.4—SCI 106

Documentary and the Televisual

Chair: **Anikó Imre**

Sebnem Baran (Smith College), *A Truly Californian True Crime: Dirty John, The Dirty Truth*

Patricia Aufderheide (American University), *Productive Conflict: The Dialectic of Documentary within U.S. Public Television*

4.6—SCI 108

The Future of Independent Documentary in China (Workshop)

Luke Robison (University of Sussex)

Jenny Chio (University of Southern California)

Michael Berry (UCLA)

Sabrina Qiong Yu (University of Newcastle)

Rikun Zhu (Filmmaker)

SESSION 5 3:45pm – 5:30pm

5.1 (SCA 110)

Game Girls (Screening)

Alina Skrzyszewska in conversation with Beata Calińska (independent filmmaker)

5.2 (SCA 108)

A Media Industries Approach to Contemporary Documentary (Workshop)

Chair: **Joshua Glick** (Hendrix College)

Patricia Aufderheide (American University)

John Caldwell (UCLA)

Caty Chattoo (American University)

Doe Mayer (University of Southern California)

Sky Sitney (Georgetown University)

5.3 (SCA 112)

Audible Evidence

Co-chairs: **Eric Ames** (University of Washington) & **Allison Ross** (University of Southern California)

Pooja Rangan (Amherst College), *[Inaudible]: On Counterforensic Listening*

Nora Alter (Temple University), *Hearing Evidence*

Miriam Cutler (Independent), *Music and Documentary Storytelling*

Allison Ross (University of Southern California), *X-Ray Audio-Vision*

5.4 (SCI 106)

Contemporary Documentary Practices in Africa

Chair: **Aboubakar Sanogo**

Aboubakar Sanogo (Carleton University), *The Social Movement Documentary in Africa*

Jude Akudinobi (UC Santa Barbara), *Ayisi, The Documentary and Palimpsests of Culture*

Reece Auguiste (University of Colorado, Boulder), *Bodies in Pain: The Archive as Testimony and Witness*

5.5 (SCA 214)

Documentary and the State

Chair: **Nitin Govil**

Jelena Culibrk (University of Southern California), *Constructing Britain's "Intimate" Science, Perpetuating the British Military-Industrial Complex: Jacob Bronowski and "The Ascent of Man" (1973, BBC)*

Ritika Kaushik (University of Chicago), *Apprehending the Archive of Files and Films: Bureaucratic Documentary in India*

Jose Miguel Palacios (Universidad Alberto Hurtado), *Documentary and the Archive: The Returns of Chilean Exile Cinema*

Steve Presence (University of the West England), *"Becoming Bandit?": Doc Society and the Emergence of the Feature Docs Industry in the UK*

5.6—SCI 108

"Almost Cool": Audiodocs, From Radio Documentary to Podcast

Chair: **Marit Kathryn Corneil**

Marit Kathryn Corneil (Norwegian University of Science and Technology), *The Doc Project: Podcasting the Documentary*

Seth Feldman (York University), *Radio Documentary: History, Technology and Form*

Travis Wilkerson (Travis Wilkerson Films), *The PODCAST*

Special Screening—Eileen Norris Cinema Theatre

6pm – 9pm

The Infiltrators (2019) by **Alex Rivera & Cristina Ibarra**

Alex Rivera & Cristina Ibarra in conversation with Michael Renov

Friday, July 26

	SCA 110	SCA 108	SCA 112	SCI 106	SCA 204	SCA 209	Norris Theatre
9am-10:45am	Screening 6.1	Panel 6.2	Panel 6.3	Panel 6.4	The Ethics Lab	Panel 6.6	
10-45pm-11am	Break						
11am-12:45pm	Screening 7.1	Panel 7.2	Panel 7.3	Panel 7.4	The Ethics Lab	Panel 7.5	Screening 7.6
12:45pm-2pm	Lunch Break (Lloyd Lobby)/ Business Meeting (Boardroom, SCA 465)						
2pm-3:45pm	Panel 8.1	Panel 8.2	Panel 8.3	Panel 8.4	The Ethics Lab	Panel 8.5	Screening 8.6
3:45pm-4pm	Break						
4pm-5:45pm	Panel 9.1	Panel 9.2	Panel 9.3	Panel 9.4	The Ethics Lab	Panel 9.5	Screening 9.6
6pm-8pm	Special Event: The Film Quarterly Reception The Wolves 519 S. Spring St., Los Angeles 90013 [Downtown]						

The Ethics Lab—SCA 204

Dan Geva (Beit-Berl College)

The lab will be ongoing for the duration of the day.

SESSION 6 9am – 10:45am

6.1—SCA 110

The New Colossus: Fencing America (Screening)

Alan Marcus

& *Give* (Screening)

David de Rozas in conversation with Allison Ross (University of Southern California)

6.2—SCA 108

Documentary Theory: Ontology, Narratology, Aesthetics

Chair: Bill Nichols

Bill Nichols (Independent Scholar), *In the Beginning*

Fernão Pessoa Ramos (Universidade Estadual de Campinas), *The Blue Flower of Documentary*

Jihoon Kim (Chung-ang University), *Post-vérité Turns: Korean Documentary Cinema in the 21st Century*

6.3—SCA 112

Ordinary Volume: Documentation, Militarism and Governmentality at Scale

Chair: Kevin Hamilton

Kate Chandler (Georgetown University) & Hillary Mushkin (California Institute of Technology), *Tracking, Tracing, Seeing: Productions of Erasure and Security from the Cuban Missile Crisis to Drone Warfare*

Kevin Hamilton (University of Illinois at Urbana-Champaign), *Lookout Mountain Laboratory: Image Management, Industry and the Nuclear State*

Abram Stern (UC Santa Cruz), *Oversight Machines: Translucent Operations of Making Sense*

6.4—SCI 106

Documentary Editing: Voice, Habitus, Self and Speculation

Chair: Alexandra Anderson (Ryerson University)

Szilvia Ruszev (University of Southern California), *Re-enactment as Appropriation and Embodiment of Memory*

Gesa Marten (Film University Babelsberg KONRAD WOLF), *Practical Narratology in Film Editing*

Catalin Brylla (University of West London), *Mediating the Filmmaker-editor Habitus*

Karen Pearlman (Macquarie University), *Juxtaposition, Authorship, And Feminist Revisions of Documentary History*

6.5—SCA 209

Pedagogy & Public Anthropology:

Legacies of Marshall's and Asch's Ethnographic Films

Co-chair & Respondents: Wilton Martínez (Center for Visual Anthropology of Peru) & Jenny Chio (University of Southern California)

Nancy Lutkehaus (University of Southern California), *Cold-War Pedagogy: Man, A Course of Study (MACOS), Ethnographic Film, and Teaching American Kids Science*

Alice Apley (Documentary Educational Resources), *Materiality and Metadata: Ethnographic Film Preservation and the Promise of New Life for Old Films*

Jennifer Cool (University of Southern California), *Teaching Anthropology with Ethnographic Film: A Thirty-Year View*

SESSION 7 11am – 12:45pm

7.1—SCA 110

Toronto Hides Itself (Screening)

Alexandra Anderson (Ryerson University) in conversation with Sasha Crawford-Holland

7.2—SCA 108

The Art of Documentary (Workshop)

Chair: **Michael Renov**

Michael Renov (University of Southern California)

Genevieve Yue (New School)

Scott MacDonald (Hamilton University)

Lynne Sachs (Independent Filmmaker)

Jeffrey Skoller (UC Berkeley)

7.3—SCA 112

The Essay Film and Arctic Documentary Film History

Chair & Respondent: **Ilona Hongisto** (Macquarie University)

Lilya Kaganovsky (University of Illinois at Urbana-Champaign), *Knowledge Through Vision: Arctic Bodies, Early Soviet Ethnography and Embodied Spectatorship*

Scott MacKenzie (Queen's University), *Arctic Modernities, Archival Footage, Documentary Remediation, and the "Essay Film": Dawson City: Frozen Time*

Anna Westerstahl Stenport (Georgia Institute of Technology), *The Transnational Cultural Memory Work of Sámi Indigenous Documentary*

7.4—SCI 106

Documenting Trauma

Chair: **Brenda Longfellow**

Elizabeth Ramirez-Soto (San Francisco State University), *Between Power and Subjection: The Voice in Tatiana Huezo's Tempestad (2016)*

Sophia Serrano (University of Southern California), *Female Documentarians and The Construction of Cultural Memory in The U.S.-Mexico Borderlands*

Brenda Longfellow (York University), *Documenting Residential Schools in Canada: Testimonial Culture, Troubled Archives and Unsettling Legacies*

Rachel Schaff (Ithaca College), *Lest We Forget (Nezapomeneme, Václav Švarc, 1946): The Pathos of Never Forget*

7.5—SCA 209

Documentary Experimentalism

Chair: **Jesse Lerner**

Wakae Nakane (Nagoya University), *Cinematic Subjectivity and Landscape: Naomi Kawase's Self-documentary Films*

Emma Ben Ayoun (University of Southern California), *Deaf-Blind Realities: Absence, Truth, And the Senses in Experimental Documentary*

Jesse Lerner (Claremont Colleges), *Experimental Latin American Documentary and the Neo-Baroque*

Amy Skjerseth (University of Chicago), *Home-ing in on Pop Music: Found Objects/Voices in Lewis Klahr's Domestic Collage Films*

8.1—SCA 110

New Directions and Challenges for Virtual Reality Documentary

Chair: **Maria Zalewska** (University of Southern California)

Mandy Rose (University of the West England), *Transplant – The Thinking Body and VR Documentary*

Elizabeth Miller (Concordia University), *Using VR as a Creative Practice of Commoning*

Aggie Ebrahimi Bazaz (Georgia State University), *360 Video as Dialogue and Deconstruction: Person, Panopticon, and the Trope of 'the Immigrant'*

Katherin Machalek (New Media Advocacy Project), *Removing the Interviewer – Effects of the 360 Camera on Agency*

8.2—SCA 108

The Politics of Historicity in Yugoslav and Post-Yugoslav Documentary

Chair: **Chris Cagle** (Temple University)

Vesna Lukic (Middlesex University), *Liquid Histories of Balkan Migration: Retracing the Journey of The Kladovo Transport*

Joshua Malitsky (Indiana University Bloomington), *Born from the Rubble: Yugoslav Postwar Nonfiction Film*

Chris Cagle (Temple University), *Structures of Feeling and the Human Rights Discourse in Festival Documentary*

8.3—SCA 112

Contested Modernities: Interrogating Colonial and National Archives Make Visible as Evidence

Chair: **Aparna Sharma**

Aparna Sharma (UCLA), *Through Missionary Eyes: Welsh Mission Photography in Northeast India*

Lisa Lewis (University of South Wales), *Performance and the Documentary Archive*

Meena Pillai (University of Kerala), *Framing the Other: Representational Politics and Colonial Modernity, a Study from South India*

Madhumeeta Sinha (English & Foreign Languages University, Hyderabad), *A Jewel in Whose Crown? Legacies of Modernity in Manipur*

8.4—SCI 106

Acting While Children: Investigating Child Performances in Documentaries

Chair: **Bruno Guaraná**

Respondent: **Alexandra Juhasz**

Linnéa Hussein (New York University), *Don't Act Like a Baby: A New Approach to Theorizing Infant Performances in Nonfiction Film*

Bruno Guaraná (Brooklyn College), *Tears of Realism: Performing Children and the Collapse of Fiction*

Fábio Andrade (New York University), *Documentary playground: child performativity in Eduardo Coutinho's Last Conversations*

8.5—SCA 209

Histories of Use: Sponsored Films, Animals, and the Environment

Chair: **Jennifer Peterson**

Respondent: **Eli Horwatt**

Jennifer Peterson (Woodbury University), *Modernity's Wilderness: Leisure and Labor in 1930s National Park Service Films*

Joseph Clark (Simon Fraser University), *'The Living Blueprint': Film and the Exploitation of Landscape in Canada's Logging Industry*

8.6 Screening—Eileen Norris Cinema Theatre

LAND HACKS: Masculine Media Anxiety Disorder (or 55 Film Locations Near Bakersfield)

John Thornton Caldwell in conversation with Bill Nichols

SESSION 9

4pm – 5:45pm

9.1—SCA 110

Practicing Visual Criticism

Chair: **Maria Hofmann**

Irina Patkanian (Brooklyn College/CUNY), *Long Take and Empathy*

Maria Hofmann (Middlebury College), *Videographic Criticism and Audience Engagement*

Maria Pramaggiore (Maynooth University), *Sounding Documentary: Voice and Argument in Audiovisual Criticism*

Allison de Fren (Occidental College/NYU Shanghai), *When Video Essays Reuse Essay Films: F Is for Fake*

9.2—SCA 108

Documentary Activism & Pedagogy

Chair: **Thomas Waugh**

Leshu Torchin (University of St Andrews), *Making Waves: Contemporary Women's Health Documentary and the Legacy of the Second Wave*

Aaron Goodman (Emerson College), *Humanizing the Opioid Crisis: Photo-Elicitation with People in Recovery from Substance Use Disorder in Boston*

Thomas Waugh (Concordia University), *Queer Pedagogy*

9.3—SCA 112

Documentary Media in the Age of Streaming Platforms

Chair: **Violaine Roussel** (University of Paris VIII)

Kasia Anderson (University of Southern California), *"Streaming Platform or Political Platform? Documentary Interventions in a Tense Present"*

John Baldecchi (Digital Riot Media), *"Challenges and opportunities of streaming media for documentary projects: A producer's perspective"*

Laura Grindstaff (UC Davis) and **Eli Alston-Stepnitz** (UC Davis), *"(De)transition narratives: gender, genre, and authenticity on YouTube"*

9.4—SCI 106

A Cinema of Slow Violence

Chair: **Isabelle Carbonell**

Janet Walker (UC Santa Barbara), *Anthropo/Scenic Violence and Elemental Media: J.P. Sniadecki's and Joshua Bonnetta's El Mar La Mar (2017)*

Helen Hughes (University of Surrey), *The Cherenkov Effect: The Aesthetics of Nuclear Aftermath Cinema*

Kathleen Marie Ryan (University of Colorado, Boulder), *Oral History and the Apocalypse: Photography from the Nuclear Industrial Complex*

Isabelle Carbonell (UC Santa Cruz), *A Cinema of Slow Violence: World-Making Practices and Methodologies to Think Beyond-The-Human*

9.5 —SCA 209

Labor and the Latin American Documentary Tradition

Chair: **Nilo Couret**

Nilo Couret (University of Michigan), *Under Construction: Infrastructuralism and Propaganda in Peronist Argentina (1946-1955)*

Sarah Wells (University of Wisconsin-Madison), *The Strike Film, from Emergent to Flailing Genre: Latin American Cinema, 1960 - Present*

Salome Aguilera Skvirsky (University of Chicago), *Group Dynamics: The Battle of Chile Now*

Cristina Venegas (UC Santa Barbara), *Resilient work and the anti-imperialist documentary Third World, Third World War*

9.6 Screening—Eileen Norris Cinema Theatre

Jill Bilcock: Dancing the Invisible

Axel Grigor in conversation with Nancy Forner (USC School of Cinematic Arts)

THE FILM QUARTERLY RECEPTION:

Food, Drinks, Camaraderie at The Wolves

519 S. Spring St., Los Angeles 90013 (downtown LA) 6pm-8pm

Film Quarterly Salutes Visible Evidence L.A. 2019 & welcomes all V.E. attendees

Saturday, July 27

	SCA 110	SCA 108	SCA 112	SCI 106	SCA 204	SCA 209	Norris Theatre
9am-10:45am	Panel 10.1	Panel 10.2	Screening 10.3	Panel 10.4	The Ethics Lab	Panel 10.5	
10-45pm-11am	Break						
11am-12:45pm	Screening 11.1	Panel 11.2	Screening 11.3	Screening 11.4	The Ethics Lab	Panel 11.5	
12:45pm-1:45pm	Lunch Break (Lloyd Lobby, Spielberg Bldg.)						
1:45pm-3:30pm	Screening 12.1	Panel 12.2	Screening 12.3	Panel 12.4	The Ethics Lab	Panel 12.5	
3:30pm-3:45pm	Break						
3:45pm-5:30pm		Agnes Varda Panel					
5:30pm-6pm	Break						
6pm-9:30pm							Special Screening

The Ethics Lab—SCA 204

Dan Geva (Beit-Berl College)

The lab will be ongoing for the duration of the day.

SESSION 10 9am – 10:45am

10.1—SCA 110

French Film Archives and Imperial Debris

Chair: Jennifer Cazenave

Michael Allan (University of Oregon), *Facing the Camera: The Lumière Brothers Film Company in Jerusalem*

Laure Astourian (Bentley University), *The Soldier as Cinematograph: Archives of Algeria in Muriel*

Jennifer Cazenave (Boston University), *The Missing Picture of Home Movies, circa 1954-1962: Disability, Domesticity, and Decolonization*

10.2—SCA 108

Rebooting the Agenda (Workshop)

Hend F. Alawadhi (Kuwait University)

Tomás F. Crowder-Taraborrelli (Soka University of America)

Gail Vanstone (York University)

Patricia Zimmermann (Ithaca College)

Brian Winston (University of Lincoln)

10.3—SCA 112

Barstow, California (Screening)

Rainer Komers

10.4—SCI 106

Documentary Evidence and Its Vicissitudes

Chair: Broderick Fox

Broderick Fox (Occidental College), *The Blurring of Documentary and Journalism*

Christopher Reed (Stevenson University) & **Summre Garber** (Slamdance Film Festival),

Podcasting from the Doc Side, Exploring the Genre's "Fog of Truth"

Tory Jeffay (UC Berkeley), *To Photograph a Fingerprint: Theodore Kytka and Documentary's Forensic Imaginary*

George S. Larke-Walsh (University of North Texas), *Injustice Narratives in a Post-Truth Society: Emotional Discourses and Social Purpose*

10.5—SCA 209

The Politics of Subjectivity

Chair: Nathalie Rachlin

Belinda Smail (Monash University), *Rethinking the Human, Rethinking the Essay Film: The Pearl Button & Night Parrot Stories*

Nathalie Rachlin (Scripps College), *Filming Nuit Debout: The Art of Revolt in Paris est une fête : un film en 18 vagues (2017) by Sylvain George and L'Assemblée (2018) by Mariana Otéro*

Dylan Howell (University of Southern California), *Stories on the Margin: Neorealism and Contemporary Hybrid Documentary*

SESSION 11 11am – 12:45pm

11.1—SCA 110

Holding Hands with Ilse (Screening)

Abraham Ravett in conversation with Martha Stroud (USC Shoah Foundation)

11.2—SCA 108

Beyond Story: Situating an Online Community Manifesto (Workshop)

Alexandra Juhasz (Brooklyn College)

Paige Sarlin (University of Buffalo)

Travis Wilkerson (Travis Wilkerson Films)

Isabelle Carbonel I (UC Santa Cruz)

S Topiary Landberg (UC Santa Cruz)

Joshua Glick (Hendrix College)

11.3—SCA 112

Thinking Memory in Concept of Film: Mein Leben Teil 2 (Screening)

Angelika Levi in conversation with Sonia Misra

11.4—SCI 106

Between My Flesh and The World's Fingers (Screening)

Talena Sanders in conversation with Allison Ross

11.5—SCA 209

Challenging the Indexical Guarantee

Co-chairs: **Sandra Meiri** and **Odeya Kohen-Raz**

Sandra Meiri (The Open University of Israel) and **Odeya Kohen-Raz** (Tel Aviv University and Sapir Academic College), *The Return of the Referent*

Mirostaw Przylipek (University of Gdańsk), *Universals in Documentary Discourse*

Iris Frauneder (University of Zurich), *Imagining Unavailable Images:*

An Audiovisual Intervention in Censorship

Júlia Irion Martins (University of Michigan), *Documentary as Document: The Politics Of (Non) Place in Sandra Kogut's a Hungarian Passport (2001)*

Reece Auguste (University of Colorado, Boulder)

Helen De Michiel (California College of Arts and Crafts)

Brenda Longfellow (York University)

12.3—SCA 112

Agency, Materiality and Alternative Archiving (Screening)

Zimu Zhang in conversation with Lynne Sachs

12.4—SCI 106

Affective Temporalities and Embodiment in Virtual Reality

Chair: **Maria Zalewska**

Maria Zalewska (University of Southern California), *Virtualizing Witness Testimonies*

Michael LaRocco (Bellarmine University), *The Techno-Corporeal Limitations of the Virtual Reality Witness*

Katherine Guinness (University of Colorado Colorado Springs), *Virtual Reality and the Nuclear Sublime*

Sonia Misra (University of Southern California), *Documenting Gender in VR*

12.5—SCA 209

Problematizing the Gaze: From Ethnobiography To Contemporary Testimonio In Latin American Documentary Filmmaking

Chair: **Tomas Crowder-Taraborrelli** (Soka University)

Alejandro Pedregal (Aalto University), *La Libertad Del Diablo (Devil's Freedom) And The Depoliticization Of Memory.*

Miguel Errazu (UNAM), *Back and Forth — Lineality, Testimonio, and the Long Take in Juan Pablo González's Las nubes (2017)*

Raquel Schefer (Universidade de Lisboa), *From Otavalo to Los Angeles: "ethno-co-biography" in Zulay, Facing the 21st Century (Jorge Prelorán, Mabel Prelorán, and Zulay Saravino, 1992)*

SESSION 12

1:45pm – 3:30pm

12.1—SCA 110

A Spatial Cinema (Screenings)

Stephen Connolly in conversation with Dylan Howell (University of Southern California)

12.2—SCA 108

The Question of Co-Creation in Documentary: Toward Multiscalar Granular Interventions Beyond Extraction (Workshop)

Patricia Zimmermann (Ithaca College)

Dorit Naaman (Queens University)

The Agnes Varda Plenary Workshop—SCA 108

3:45pm – 5:30pm

Moderator: **Michael Renov**

Alex Juhasz

Angelika Levi

Malin Wahlberg

Agnieszka Piotrowska

Special Screening—Eileen Norris Cinema Theatre

6pm – 9:30pm

LA 92 (2017) by T. J. Martin, Daniel Lindsay

T. J. Martin and Daniel Lindsay in conversation with Michael Renov

Sunday, July 28

	SCA 110	SCA 108	SCA 112	SCI 106	SCA 204	SCA 209	Norris Theatre
9am-10:45pm	Screening 13.1	Panel 13.2	Screening 13.3	Screening 13.4	Panel 13.5	Panel 13.6	
10:45pm-11am	Break						
11am-12:45pm	Panel 14.1	Panel 14.2	Screening 14.3	Screening 14.4	Panel 14.5	Panel 14.6	

SESSION 13 | 9am – 10:45am

13.1—SCA 110 Autofictions (Screening)

Jessica Bardsley in conversation with Allison Ross

13.2—SCA 108 Revisiting Documentary Film Historiography

Chair: **Jaine Gaines**

Michael Walsh (University of Hartford), *Durational Documentary from the 1970s To the Present*

Cristina Formenti (University of Milan), *Rethinking the History of Mockumentary Through the Lens of Its Animated Variant*

Jane Gaines (Columbia University), *The Forbidden Topic: Documentary Radicalism and The Communist International*

13.3—SCA 112 Queens at Heart (Screening)

Presented by: **Jenni Olson**

13.4—SCI 106 Cops, Psychics and Comedy (Screenings)

Tova Mozzard in conversation with Malin Wahlberg

13.5—SCA 204 Documents of State Violence

Co-chairs: **Sasha Crawford-Holland** & **Eszter Zimanyi**

Sasha Crawford-Holland (University of Chicago), *Indexing Racial Violence in the Digital Image*

Victor Bramble (University of Maryland), “The Fear That Millions of Members of Our Community Live with Every Day”: *Dark Sousveillance, Perverse Opacities, and the Collaborative Documentation of Police Brutality*

Eszter Zimanyi (University of Southern California), *Producing Crisis in Hungary: A Case Study in Anti-Migrant Propaganda*

Michael Litwack (University of Alberta), *Surplus Liveness*

13.6—SCA 209 Virtual Archives in the Digital Age

Chair: **Maria Zalewska**

Anirban Baishya (Fordham University), “Withnessing” *Civic Action: Selfies, Citizen Movements and the Politics of Networked Visuality in India*

Jake Bohrod (University of Southern California), *Photogrammatology: Reading the Virtual Document/ary*

SESSION 14 | 11am – 12:45pm

14.1—SCA 110 Fact or Fake News? Screening Global Politics in the Interwar North American Newsreel

Chair: **Nathaniel Brennan** (New York University)

Respondent: **Joseph Clark** (Simon Fraser University)

Kajsa Niehusen (UC Santa Barbara), *Images from the New Germany: Nazi Newsreels and German-American Audiences*

Tanya Goldman (New York University), *Governor Earle in Flames: The Battle to Bring Spanish Civil War Newsreels and Documentaries to American Screens, 1936-1939*

Nathaniel Brennan (New York University), *Declared Newsreel Without Review: State Censorship and the Selective Regulation of Foreign News Films, 1932-1942*

14.2—SCA 108 Documentary’s Transgressive Spaces

Co-chairs: **David Fresko** & **Erica Levin**

Erica Levin (Ohio State University), *We Were on the Inside: Newsreel on TV*

Noelle Griffis (Marymount Manhattan College), *Newsreel’s Break and Enter: Squatter’s Rights as Women’s Rights*

David Fresko (Rutgers University), *Underground with Emile de Antonio & the Weathermen: Anti-Cinema & the Politics of Visibility*

Leo Goldsmith (Critic, Teacher, Curator) *Reconstructing American Imperialism: Peter Watkins’s Unrealized “American Trilogy”*

Screenings (Chronologically):

14.3—SCA 112

Non-Fiction Highlights From The Outfest UCLA Legacy Project

Presented by: **Marc Francis**

14.4—SCI 106

Did You Wonder Who Fired the Gun? (Screening)

Travis Wilkerson in conversation with Marit Corneil

14.5—SCA 204

The Ethics and Politics of New Documentary Technologies

Chair: **TBD**

Kris Fallon (UC Davis), *Big Ideas, Tiny Screens: Inequality Media and Short-Form Political Video*

Greg Siegel (UC Santa Barbara), *Evidence, Epigrams, And "Twitterary" Enchantment: A Little Guide to Southwell's "Strange England"*

Pratap Rughani (London College of Communication), *Testing Documentary Ethics in Research and Making: An Online Tool for Learning And Teaching*

Paige Sarlin (University at Buffalo), *From Automations to Holograms: Talking Heads and The Politics of Mediation*

14.6—SCA 209

Documenting Precarity and Displacement

Chair: **Eszter Zimanyi**

Vivian Wenli Lin (Voices of Women Media) and **Julie Ham** (University of Hong Kong), *Sink or Swim: Participatory Videos Directed by Domestic Workers, Refugees/Asylum Seekers, And Ethnic Minorities*

Natalie Nesvaderani (Cornell University), *Visualizing 'The Child Other': Refugee Youth & Participatory Filmmaking*

Ryan Watson (Misericordia University), *New Dimensions of Documentary Activism: Forensic Architecture in Palestine and Syria*

Wednesday, July 24

Neria and Repented by Agnieszka Piotrowska

Neria is a video essay cum short documentary regarding the iconic movie *Neria* (1992) which is generally recognized as a landmark production not only in Zimbabwe but in the whole of sub-Saharan Africa as the first feminist film directed by a black African, Godwin Mawuru. *Repented* is a multi-layer experimental film essay that asks us to consider what it means to resist patriarchy in contemporary cinema and why and how might it be relevant to our culture outside the movie theatre.

63 Up (2019) by Michael Apted

Director Michael Apted revisits the same group of British-born adults after a 7 year wait. The subjects are interviewed as to the changes that have occurred in their lives during the last seven years.

Thursday, July 25

Yours in Sisterhood by Irene Lusztig

Filmed in 32 US states between 2015-2017, *Yours in Sisterhood* invites the viewer to consider a series of encounters with a rich range of subjects: a factory worker in West Virginia, a young transwoman in Kansas, a gun enthusiast in Central New York, a former sex worker in Long Beach, and many more. Collectively, these vignettes produce a complex, provocative, and open-ended constellation that encourages the viewer to make connections and ask questions: What roles do conversation, talking, listening, and embodying must play in building new spaces of political action? Which bodies and voices are excluded from mainstream feminism and how can we create new, more inclusive feminisms? What can we learn from the archive about using feminist strategies to deal with global crisis?

Mom's Move (2018) & 2 Short Companion Films by Susan Mogul

Part bio, part memoir, *Mom's Move* is an intergenerational film about mothers and daughters, women and photography, remembering and forgetting, and the tension between women's private and public selves. In conjunction with *Mom's Move*, Susan Mogul will present *Susan Mogul's Woman's Building & The Artist and Her Mother*. Telling it the way it was lived, *Susan Mogul's Woman's Building* captures the energy, passion and radical spirit of this groundbreaking center for women's culture. In *The Artist and Her Mother* several artists expound upon their mothers' creative influence on their art and life. Taken in their entirety, these films raise issues about the female artist in public and private spaces.

Lili by Peter Hegedus

Edie Hart journeys across three continents to find out why her mother Lili abandoned her first baby daughter when she fled Hungary in the aftermath of the 1956 Revolution. Along the way Edie uncovers a shocking trail of abandonment that forces her family to confront their tragic past. *Lili* documentary provides a rare and powerful insight into the legacy of war and forced migration on three generations of women.

Game Girls by Alina Skrzyszewska

Game Girls follows Teri and her girlfriend Tiahna as they struggle to navigate life on the streets of Los Angeles' Skid Row. Recently released from jail for selling drugs, Tiahna returns to find Teri desperate to get off the streets. Together with other women from the neighborhood, they attend a weekly Expressive Arts workshop where they are looking to reflect, dream, and heal. Their love is like a bastion in a world where they have very little. Is it enough to overcome the violence surrounding them, both systemic and personal?

The Infiltrators (2019) by Alex Rivera & Cristina Ibarra

A rag-tag group of undocumented youths - Dreamers - deliberately get detained by Border Patrol to infiltrate a shadowy, for-profit detention center.

Friday, July 26

The New Colossus: Fencing America by Alan Marcus

The New Colossus (2017) focuses on the way events around 9/11 have influenced the current US/Mexican border/wall controversy. Central to the film is the controversial borderland setting of Friendship Park and an interview over a game of chess with Robert Bonner, former Commissioner of US Customs and Border Protection. The film was shot in Los Angeles, Washington D.C., New York City and on the Mexican border. The film is infused with themes of national trauma, protectionism and patriotism.

Give by David de Rozas

Give explores Reverend Roland Gordon's lifelong dedication to constructing a monumental archive to African-American history in his San Francisco parish. Gordon's visual history uses newspaper clippings, posters, and photos that illuminate the injustice inflicted upon African-Americans by "official" historical accounts. The film investigates the restitution of the African-American memory and questions the construction of historical discourses.

Toronto Hides Itself by Alexandra Anderson

Toronto Hides Itself is presented as a conversation between global and national cinema and between fiction and documentary. The film is a meditation on what it means to live and make films in a city that, in thousands of Hollywood movies, stands in for somewhere else. The sound track includes contributions from the local film community, i.e. Atom Egoyan, Patricia Rozema, Bruce McDonald, Piers Handling and others. Visually, *Toronto Hides Itself* offers a mapping of the city through its depiction in fiction films over time. The fictionalized representation of well-used landmarks and neighborhoods is interrupted by observational, documentary images evoking a mirrored experience of city life.

LAND HACKS: Masculine Media Anxiety Disorder (or 55 Film Locations Near Bakersfield) by John Thornton Caldwell

Filmmaker retraces Oakies and 55 Hollywood locations in rural California, has three heart attacks, and uses them to narrate a snapshot of white male victimization in the Trump era. Ground-zero for mutual contempt in the red- versus blue-state culture wars. Caldwell sifts through scores of films and locations to isolate a series of 11 masculine anxieties—including muscle, stupidity, white, God, order—preconditions that fuel current mediascapes of trolling and disinformation. But the film also finds a wealth of rural critical wisdom that is typically overlooked—farmworkers who quote and apply Deleuze and Foucault, miners who understand the sexual politics of lockouts, old-timers who reject machine-driven outsourcing in favor of reputational economics. In the end, the film's media archaeology is less about how Hollywood "helped make America white again," than a primer in how smart under-the-radar rural folk grow, imagine, and build-out visions on their own terms—from the ground up.

Jill Bilcock: Dancing the Invisible by Axel Grigor

Jill Bilcock: Dancing the Invisible focuses on the life and work of one of the world's leading film artists, Academy Award nominated film editor Jill Bilcock. Iconic Australian films *Strictly Ballroom*, *Muriel's Wedding*, *Moulin Rouge!*, *Red Dog*, and *The Dressmaker* bear the unmistakable look and sensibility of Bilcock's visual inventiveness, but it was her brave editing choices in Baz Luhrmann's *Romeo+Juliet* that changed the look of cinema the world over, inspiring one Hollywood critic to dub her editing style as that of a "Russian serial killer on crack". With a back-story as colorful and surprising as her films, and featuring commentary from Cate Blanchett, Baz Luhrmann, Shekhar Kapur, Phil Noyce and Fred Schepisi, this documentary is an insight into the art of editing and the profound impact it has on storytelling.

Saturday, July 27

Barstow, California by Rainer Komers

The film is a poignant and multi-layered portrait of the life and landscape of the Mojave Desert. Structured in a loose way like a skeletal blues lost in time, the film observes how life weaves itself in and outside the texture of an American life that the ideology of neo-liberal policies has completely forgotten. The voice of poet and inmate Stanley "Spoon" Jackson, who began serving a life sentence without possibility of parole in 1977, reads excerpts from his autobiography *By Heart* while images of a world suspended drenched in pure American mythology are intercut.

Holding Hands with Ilse by Abraham Ravett

Over the past forty years, I've made a range of films exploring from different perspectives my relationship with both my parents, the impact of the Holocaust on our lives, and what the poet Stanley Kunitz called this "fierce and inexorable bond" between parent and child. It has taken me years to realize that there was another, equally significant formative bond I experienced as a child – the relationship with Ilse, the young German teenage girl who between 1948-1950, looked after me daily. This strong connection was ruptured when my parents and I left Poland. Going back to the place of my birth in Poland, my intent was to explore what the psychotherapist Marilyn Charles calls the "chill of absence in on-going life," the loss both within the geographic/ social landscape we inhabited as well as through the bodily memories of a formative intimate relationship that disappeared.

Sunday, July 28

Thinking Memory in Concept of Film: Mein Leben Teil 2 by Angelika Levi

Every object has a story to tell. Every object can be chosen to tell a story. We are led through a large archive, while filmmaker Angelika Levi explains next to, in front of and with the images. The images consist of a variety of materials with a powerful tactile expressiveness. The media on which the memories are stored include BASF C60 audio cassettes from the 1970s, 16mm film, Super8 film, digital video, S-VHS video, photographs, papers, a goblet, a sieve, diaries, items of clothing and pressed flowers, symbols that reach back into the past on the border between the material and the immaterial. The filmmaker leads us through her archive, commenting on it in a dialogue with the collated, selected and scrupulously ordered material without avoiding the tension between the unspoken and the sayable.

Between My Flesh and The World's Fingers by Talena Sanders

"I never give my real self. I have a hundred sides, and I turn first one way and then the other. I am playing a deep game." A short experimental essay and diary film based on the life and work of the "Wild Woman of Butte, Montana", out queer proto-feminist turn of the century writer, film pioneer and provocateur Mary MacLane.

A Spatial Cinema by Stephen Connolly

The cinema has always been invested in the depiction of space and spatial experience, alongside the more familiar pre-occupations of time. This work in this program focuses on motion and space in the two cities of the automobile; Los Angeles and Detroit. *Zabriskie Point Redacted* (28' 2013) and *Machine Space* (25' 2018) engage with the depiction and distribution of spaces in these contemporary metropolises; and represent space as layered, encoded and contested.

Agency, Materiality and Alternative Archiving by Zimu Zhang

In Letter from Xiaobei, a woman in Ecuador reads a letter from her Chinese friend, telling her about the city Guangzhou and its special African enclave Xiaobei; she reads about her Chinese friend's fear, reflection and for the most part, connection. In Just Like Any Other Night, a ghostly image emerges in the dark, weakly lights up its surrounding — a city ruin awaits renewal. Deep in the darkness, a girl murmurs a scattered diary of her lonely soul amid the city life. An intimate archive of fleeting sensations amid China's rapid urbanization, especially on the Urban-Village, one of the most drastic scenes of Chinese urbanization. It was realized with the collaboration of young urban-villagers in Guangzhou, China.

LA 92 (2017) by T.J. Martin & Daniel Lindsay

Twenty-five years after the verdict in the Rodney King trial sparked several days of protests, violence and looting in Los Angeles, filmmakers examine that tumultuous period through rarely seen archival footage.

Autofictions by Jessica Bardsley

This screening of my short films is organized around the genre of "autofiction," referring to a synthesis of autobiography and fiction. While my films rely on first-person narrative, confessional testimony, and emotive interior landscapes, they are also layered, constructed works of art. While these films seek to capture intimate truths, and evoke experiences of authenticity, they are highly artificial in that they rely on the narrative and aesthetic devices of fiction to render those experiences. To challenge the assumption that autobiographical films or personal films are unmediated expressions that collapse solipsistically back onto themselves, my goal has been to treat the personal fictionally and philosophically, to examine larger questions of identity and mental health.

Queens at Heart presented by Jenni Olson

Queens at Heart (1967) is presented by LGBT film historian and archivist Jenni Olson who unearthed a 35mm print of this very unusual short exploitation documentary, which has been preserved by the Outfest UCLA Legacy Project. Produced in 1967, this 22-minute short introduces us to Misty, Vicky, Sonja and Simone—four courageous trans women who candidly discuss their personal lives with a lurid male interviewer who claims to have spoken to "thousands of homosexuals". The film offers an extremely rare and poignant glimpse into pre-Stonewall queer life as it takes us to a New York City drag ball and follows the women through their daily lives. They talk about their double-lives — going out as women at night but living as men during the day, and about how they take hormones and dream of "going for a change."

Cops, Psychics and Comedy by Tova Mozard

In three films from 2015, 2017 and 2019 I have portrayed policemen, psychics/fortunetellers, and a comedian. These three categories of work have a unique place in the city of Los Angeles and its history, as part of the cityscape with alluring neon signs, mysterious shop windows and buzzing police helicopters always in near sight. It is also common ground that these three professions and areas have the purpose of helping and easing the hardship of people's everyday lives; we go to a medium for advice, to the police for security and to the comedian for recognition and to find a shared sense of community. It is also occupations where the people in these professions all play a kind a certain kind of character role. They all help people to relate to reality through equal parts of fiction and truth and this becomes something to hold on to.

Non-Fiction Highlights from The Outfest UCLA Legacy Project presented by Marc Francis

This program is comprised of eight shorts from the UCLA Outfest Legacy Project collection that underscore LGBTQ struggles and victories through the years. Curatorial emphasis is placed on films that were shot in California, featuring several by porn director and local LA documentarian Pat Rocco. Todd Wiener and Brendan Lucas, two of the head archivists at the Legacy Project, will be present for Q&A after the screening.

Did You Wonder Who Fired the Gun? (2018) by Travis Wilkerson

A chance meeting in Havana with legendary Cuban film propagandist Santiago Alvarez changed the course of Travis Wilkerson's life. He now makes films in the tradition of the "third cinema," wedding politics to form in an indivisible manner. In 2015, Sight & Sound called Wilkerson "the political conscience of American cinema."

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