

**SPRING 2018  
DOCUMENTARY ON CAMPUS**

**FEBRUARY**

- February 5 Voice as Documentary Audibility: Accent, Disability, and the Problem of "Giving Voice," Pooja Rangan, Amherst College, 6pm, Emerson Aud.  
February 6 *Palestinian Voices*: Early Photography and Palestine with Issam Nassar  
February 8 *Testing the Limits*: Chi-Hui Yang, curator and film scholar, Just Films, 6pm, Davis Aud.  
February 22 *Testing the Limits*: Deborah Stratman Films, Somers Room, 7pm

**MARCH**

- March 1 Amy Starecheski, oral history/doc at Columbia U., 3:40-5:30 pm, TBD  
March 2 Amy Starecheski, oral history master class, 10am – 12pm, TBD  
March 5 WMHT presents: *Dolores*, 6:30pm, Gannett  
March 8 *Testing the Limits*: Reenactment in Documentary Film, 6pm, Davis  
March 21 *Free To Rock* (doc film screening) with producers/director, 7pm, Gannett Aud., co-sponsors: IA, Music, History, 7pm, Gannett Aud.  
March 27 Jason Houston, documentary photography/environment, 5:30pm, Davis Aud.  
March 28 *Palestinian Voices*: Student Films From Palestine, 6pm, Davis Aud.

**APRIL**

- April 2 *Palestinian Voices*: Lyd In Exile: Artists Talk and Work in Progress Screening with Sarah Friedland and Rami Younis, 6pm, Somers  
April 9 Lauren Klein, Data Feminism, 6:30pm, Davis (Project Vis/MDOCS)  
April 12 *Testing the Limits of Documentary Practice*: Filmmakers Panel, 6pm, Somers  
April 26 *Palestinian Voices*: Razan Al-Salah: Screening and Artist Talk, 6pm Somers

**MDOCS Co-Sponsorships**

- January 29 Geosciences Screening/Panel: The Life and Death of Glaciers, TBD  
January 31 Honors Forum Screening: *Nemtsov* with Vladimir Kara-Murza, TBD  
March 29 Art History/Tang Presentation: "Image Power: The Life of a Photograph," Holly Edwards, History of Islamic Art, Williams College

**SERIES**

***Palestinian Voices (4 events, February – April)***

Contact: Sarah Friedland (MDOCS) and Nurcan Atlan-Helicke (ES)  
Middle East Faculty in Collaboration with the Tang Teaching Museum, This Place  
February 6, March 28, April 2, April 26

***Testing the Limits of Doc Practice (4 events, February – April)***

*A Series Exploring Boundary-Pushing Documentaries*

Contact: Cecilia Aldarondo (EN/MFS/MDOCS)

Ideal Lab Course on Experimental Doc

February 8, February 22, March 1, April 12

Additional details below. Please send corrections/additions to [mdocs@skidmore.edu](mailto:mdocs@skidmore.edu). Apologies for any oversight!

Website: [www.skidmore.edu/mdocs/events](http://www.skidmore.edu/mdocs/events)

## MDOCS EVENTS

### Pooja Rangan

February 5

*Voice as Documentary Audibility: Accent, Disability, and the Problem of "Giving Voice"*

In the field of documentary, voice, rather than point of view, is the prevailing metaphor for a filmmaker's unique perspective, signaling the documentary genre's textual emphasis on spoken words, as well as its social ethic of "giving voice." Rangan's talk will unpack the humanitarian resonances of this metaphor, as elaborated in her book [\*Immediations: The Humanitarian Impulse in Documentary\* \(Duke University Press, 2017\)](#), reframing voice as an *audibility*: a product of auditory forms and practices such as documentary that discipline unspoken norms of speaking and listening. Her talk will place documentary depictions of autistic protagonists and call center agents in conversation, asking how documentary's vocal conventions can accentuate as well as neutralize the complex mediations of ethnicity, ability, and other axes of difference implicated in the production and reception of vocal sounds.

<https://www.amherst.edu/people/facstaff/prangan>

Pooja Rangan is Assistant Professor of English in Film and Media Studies at Amherst College. Her book *Immediations: The Humanitarian Impulse in Documentary* (Duke UP 2017) examines the humanitarian ethic of giving voice to the voiceless in contemporary participatory media interventions. Rangan's work has been published in *Feminist Media Histories*, *Film Quarterly*, *Camera Obscura*, *World Picture*, and *differences*, among other venues. Rangan also serves on the board of the Flaherty Film Seminar, and is co-editor, with Genevieve Yue, of a forthcoming special issue of the journal *Discourse* on "Documentary Audibilities." Her current research deals with the documentary politics and aesthetics of accented speech and listening.

### Amy Starecheski

March 1 (Oral History in the 21<sup>st</sup> Century) and  
March 2 (Master Class)

Cultural anthropologist, oral historian and co-director of Columbia University's Masters in Oral History program. <http://oralhistory.columbia.edu/>

### Free To Rock

March 21

With Nick Binkley and Doug Yeager

*FREE TO ROCK* is a documentary film directed by 4-time Emmy winning filmmaker Jim Brown and narrated by Kiefer Sutherland. Rock & Roll spread like an uncontrollable virus across Eastern Europe despite Communist attempts to outlaw it. Thousands of underground bands and millions of young fans who yearned for Western freedoms and embraced this music as the *Sound of Freedom*, helped fuel the nonviolent implosion of the Soviet regime. Free to Rock features Presidents, diplomats, spies and rock stars from the West and the Soviet Union who reveal how Rock & Roll music was a contributing factor in ending the Cold War.

Q&A with executive producers Nick Binkley and Doug Yeager (author of the companion book) after the film.

Details: <https://www.freetorockmovie.com/>

**Free To Rock**

**March 21**

Bios: Nick Binkley and Doug Yeager

Executive Producer Nick Binkley has been producing Russian and Soviet rock music for decades, is owner and founder of PSB Records, and is a former Peace Corps Volunteer in Tunisia. Binkley received an MA in International Relations from John Hopkins' SAIS and a BA in Political Science from Colorado College, with additional studies at l'Université d'Aix-Marseille in France.

As CEO of Douglas A. Yeager Productions, Ltd., Yeager has acted as an international entertainment executive, film, theatre, television and record producer, concert promoter, special event producer, artist manager and government consultant. From 1987-88, Yeager was a consultant to the Soviet Union's Ministry of Culture for American and Soviet artists performing in each country. Yeager majored in International Relations at the University of Cincinnati and l'Université d'Aix-Marseille.

**Jason Houston**

**March 26-28, artist talk, March 27 5:30 pm artist talk**

Art/MDOCS event; Sustainability, Env. Studies Co-sponsor

[www.jasonhouston.com](http://www.jasonhouston.com)

Environmental photographer will be on campus for a mini-residence March 26-28. In addition a public artist talk, he will meet with students and faculty in class visits and informal conversations. Co-hosted by Art and MDOCS. Bob Parke Harrison is the host. Contact Jordana Dym for logistical details or for information on the schedule.

**Lauren Klein**

**April 9**

Contact: Paul Benzon (EN/MFS)

Project Vis/MDOCS, co-sponsored by English, Gender Studies

**Data Feminism**

With their ability to depict hundreds, thousands, and sometimes even millions of relationships at a single glance, visualizations of data can dazzle, inform, and persuade. It is precisely this power that makes it worth asking: "Visualization by whom? For whom? In whose interest? Informed by whose values?" These are some of the questions that emerge from what we call data feminism, a way of thinking about data and its visualization that is informed by the past several decades of feminist critical thought. Data feminism prompts questions about how, for instance, challenges to the male/female binary can also help challenge other binary and hierarchical classification systems. It encourages us to ask how the concept of invisible labor can help to expose the invisible forms of labor associated with data work. And it points to how an understanding of affective and embodied knowledge can help to expand the notion of what constitutes data and what does not. Using visualization as a starting point, this talk works backwards through the data-processing pipeline in order to show how a feminist approach to thinking about data not only exposes how power and privilege presently operate in visualization work, but also suggests how different design principles can help to mitigate inequality and work towards justice.

Lauren Klein is an assistant professor in the School of Literature, Media, and Communication at Georgia Tech, where she also directs the Digital Humanities Lab. Her writing has appeared in American Literature, Early American Literature, and American Quarterly, among other venues. With Matthew Gold, she edits the Debates in the Digital Humanities book series (University of Minnesota Press). Her first monograph, Matters of Taste: Eating, Aesthetics, and the Early American Archive, is forthcoming from Minnesota in Spring 2019. She is currently at work on a new project, Data by Design, which will provide an interactive history of data visualization from the eighteenth century to the present. <http://lklein.com/> or [https://www.iac.gatech.edu/people/faculty/klein\\_1](https://www.iac.gatech.edu/people/faculty/klein_1)

## **SERIES: Palestinian Voices**

*Issam Nassar, Lecture "Early Photography and Palestine"*

February 6<sup>th</sup> 6pm Somers

**Issam Nassar** is a Palestinian historian of photography and Middle Eastern History at Illinois State University and a research fellow at the Institute of Jerusalem Studies in Jerusalem. Nassar taught at the University of California at Berkeley in 2006; Bradley University in 2003-2006 and al-Quds University in 1998-2003. He is associate editor of *Jerusalem Quarterly* (Arabic: *Hawliyat al-Quds*) and author of a number of books and articles, among them: *Different Snapshots: The History of Early Local Photography in Palestine*, *European Portrayals of Jerusalem: Religious Fascinations and Colonialist Imaginations*, Lewiston, NY: The Edwin Mellen Press, 2006. *Gardens of Sand*, edited with Clark Worswick and Patricia Almarcegui, TrunerPhoto Middle East, October 2010. *I Would Have Smiled: Photographing the Palestinian Refugee Experience*, co-edited with Rasha Salti (Jerusalem: Institute for Palestine Studies, 2009). Moderator Murat Yildiz, History

*Student films from Palestine*

March 28<sup>th</sup> at 6pm, Somers

A selection of recent films made by Palestinian film students in the West Bank and Gaza

*Lyd In Exile: Artists Talk and Work in Progress Screening with Sarah Friedland and Rami Younis*

April 2<sup>nd</sup> 6pm, Somers

A talk by Rami Younis and Sarah Friedland, and a screening of their work-in-progress documentary *Lyd In Exile*. Younis and Friedland have spent over three years researching and filming *Lyd In Exile*, and are in post-production. They will screen clips from their film and discuss their work collecting stories from the fractured community of Palestinians who were exiled from the city of Lyd (Lod in Hebrew), as well as the Palestinians who remain in this city. Moderator: Nurcan Atalan-Helicke

**Sarah Friedland** is a New York based filmmaker, media artist, educator, and the director of MDOCS Documentary Storyteller's Institute at Skidmore. Friedland's documentaries, made with partners Esy Casey and Ryan Joseph (*Thing With No Name*, *Jeepney*, and *The Rink*), have screened widely in the U.S. and abroad and have aired nationally on PBS. Their films have been supported by grants from the Jerome Foundation, the Paul Newman Foundation, the Ford Foundation JustFilms Program, and the Center for Asian American Media. In 2009, after the debut of her feature documentary *Thing With No Name*, she was named one of the "Top 10 Independent Filmmakers to Watch" by *The Independent*. She has received residencies and fellowships from the Center of Contemporary Art in Pont-Aven, France; the LABA House of Study; the Palestine American Research Center; the MacDowell Colony; and Meerkat Media.

**Rami Younis** is a Palestinian writer and activist from Lyd, who graduated From Hebrew University in Jerusalem. He currently writes for the online magazine +972, and serves as a writer an editor at the Hebrew sister site *Local Call*. He is one of the founders of the Palestinian activist group, Khotweh, which was active on the issues of home demolitions and Palestinian identity in Lyd and Ramleh, mixed Jewish-Arab cities in occupied historical Palestine. Rami served as a parliamentary consultant and spokesperson for Palestinian member of Knesset Haneen Zoabi. Rami is also co-founder and manager of the first ever Palestine Music Expo, an event that connects local Palestinian music scene to the world wide industry.

**Razan AlSalah** is a Palestinian media artist living and working between Philadelphia, New York and Beirut. She carries a family history of forced exile and a refugee travel document that takes her nowhere and anywhere. And so her work formally (dis)aligns body, image, and space particularly using visual perspective, rephotography and projection-mapping to create (dis)connections between different times, places and scales. She's often thinking about how the image is an extension of the camera-body in space and how mapping an image can (dis)connect it from/to the viewer's body. Razan had her first solo exhibition "i am also We" at the Flux Factory gallery in New York City. Her latest short film "your father was born a 100 years old, and so was the Nakba" won the Sunbird Award for Best Narrative Short at Cinema Days Palestine and has been acquired by the Palestine Films Collection. "TIMEBOX Beirut, a public art stereographic installation is in the permanent collection of Sursock Museum in Beirut.

Moderator: Sarah Friedland

***SERIES: Testing the Limits of Documentary Practice***

*A Series Exploring Boundary-Pushing Documentaries*

This series explores boundary-pushing documentary practice in the United States, through a series of immersive exchanges between Skidmore students and prominent leaders in the field of documentary arts. The US documentary film landscape is in many ways more formally conservative than ever, with funders, festival programmers, and distributors alike favoring highly conventional films. At the same time, many documentarians are exploiting documentary's supposed limits and diving headlong into experimentation, cross-pollination, and innovation. This course invites students to study the minefields of contemporary documentary film arts, in order to provoke powerful debates around the tensions between documentary form and the genre's most cherished political and social imperatives.

February 8     Chi-Hui Yang, curator and film scholar; Program officer, Just Films, 6pm,  
Somers Room, Tang Teaching Museum

**Chi-hui Yang**, an acclaimed curator, film scholar, and educator, makes grants in film, new media, and visual storytelling for the foundation's JustFilms program. He has global experience in supporting emerging artists and in the wider field of independent film. Before joining the foundation in 2015, Chi-hui worked extensively as a film and video curator, including as a selection committee member for MoMA's Documentary Fortnight, consulting series producer for PBS's *POV*, and curator of Comcast's Cinema Asian America video-on-demand service. Among his independently curated programs are the 2008 Flaherty Film Seminar, "The Age of Migration," and the 2014 film series and symposium Lines and Modes: Media, Infrastructure, and Aesthetics. From 2000 to 2012, he was director of the San Francisco International Asian American Film Festival, the largest event of its kind in the nation.

February 22     Deborah Stratman Films, Somers Room, Tang Museum, 7pm  
(Whole Grain series)

**Deborah Stratman** is a Chicago-based artist and filmmaker interested in landscapes and systems. Much of her work points to the relationships between physical environments and human struggles for power and control that play out on the land. Recent projects have addressed freedom, expansionism, surveillance, sonic warfare, public speech, ghosts, sinkholes, levitation, propagation, orthoptera, raptors, comets and faith. She has exhibited internationally at venues including MoMA NY, Centre Pompidou, Hammer Museum, Mercer Union, Witte de With, the Whitney Biennial and festivals including Sundance, Viennale, CPH/DOX, Oberhausen, Ann Arbor, Full Frame, Rotterdam and Berlinale. Stratman is the recipient of Fulbright, Guggenheim and USA Collins fellowships, a Creative Capital grant and an Alpert Award. She lives in Chicago where she teaches at the University of Illinois.

March 8         Once More, With Feeling: Reenactment in Documentary Film,  
6pm Emerson Aud.  
Special Screening (Film TBD) with discussion to follow



April 12      Panel with Pablo Alvarez-Mesa, Martin DiCicco, and Iva Radivojevic

**Iva Radivojevic** is a filmmaker based in Brooklyn, NY. Her films have screened at numerous film festivals including the New York Film Festival, SXSW, Rotterdam IFF, CPH:DOX, HotDocs, Museum of Modern Art (MOMA), and were broadcast on PBS, Documentary Channel as well as the New York Times Op-Docs. She is the recipient of the 2015 Guggenheim Fellowship, 2017 Sundance Art of Nonfiction Fellowship, 2011, 2012, 2017 Princess Grace Special Project Award and Film Fellowship and was named one of 25 New Faces of Independent Film by Filmmaker Magazine.

**Pablo Alvarez-Mesa** Born in Medellin, Colombia, Pablo Alvarez Mesa's short films have played extensively at international film festivals including Sheffield, Hot Docs, Silverdocs, and RIDM. His last documentary, Jelena's Song, won the Pierre and Yolanda Perrault award at the Rendez-vous du cinéma québécois in Montreal. His interest in documentary lies in the relationship between fact and fiction, between what is recalled and what is inevitably constructed. His short films all touch in one way or another issues of displacement, history and collective memory. Pablo now resides in Montreal, Quebec and holds a Film Production MFA from Concordia University.

**Martin DiCicco** is a director and cinematographer whose first feature All That Passes By Through a Window That Doesn't Open(2017) was supported by the Doha Film Institute, Cinereach and the Sundance Institute, and won the Regard Neuf prize at Visions du Reel and the Cinematic Vision award at the Camden International Film Festival.

## Co-Sponsored Events

## Geosciences, Honors Forum, Art History

January 29                      GEOSCIENCES

*“Global Climate, Global Health, and Global Culture in the Anthropocene: A screening of the film **The Life & Death of Glaciers** followed by a discussion on the science, health effects, and culture of climate change.*

This event ties into an urgent public issue, climate change, and into a broader scholarly issue, the Anthropocene. The event will include a screening of a 34-minute documentary *THE LIFE & DEATH OF GLACIERS* with a brief introduction by filmmaker Chip Duncan. After the screening, Kyle Nichols (Geosciences) will moderate a panel with Dr. Ben Santer, a renowned climatologist at Lawrence Livermore Labs, Dr. Hernando Garzon, a global health expert with Kaiser Permanente, and Dr. Bina Gogineni, a postcolonial scholar (English) who can place Anthropocene topics in a global and cultural perspective.

The panelists will address climate change/global warming from the very different perspectives associated with their work. Chip Duncan will discuss 25 years of glacial documentation in the region of North America that includes the Juneau Icefield and the St. Elias Mountains. Dr. Santer participated as a lead scientist for the 1996 IPCC report on climate change that coined the term “global warming.” His journey since then is amazing and includes personal anecdotes and a hard look at the science behind climate change/warming. Dr. Garzon’s work includes crisis relief in numerous natural disasters, some of which have a direct link to climate change and the global health risks associated with a changing climate. Dr. Gogineni takes a long historical view of the political and cultural path to the present day Earth health caused by humans. Chip, Ben, and Hernando serve together on the board of directors of the Juneau Icefield Research Foundation. “JIRP” is now in its 72<sup>nd</sup> year (<http://juneauicefield.com/>).

January 31                      HONORS FORUM: The Future of Russia, January 31 – February 1

Wednesday, Jan. 31 Screening of *Nemtsov* and Q&A with director Vladimir Kara-Murza, a Russian democracy activist, 7:30 pm, Davis Auditorium).

Thursday, Feb. 1, a panel discussion on the future of Russia

*Nemtsov* chronicles a remarkable political life told by those who knew Boris Nemtsov when he was a young scientist and took his first steps in politics; when he held high government offices and was considered Boris Yeltsin’s heir apparent; when he led Russia’s democratic opposition to Vladimir Putin. The film contains rare archival footage, including from the Nemtsov family. *Nemtsov* is a portrait about the life of a man who could have been president of Russia.

Vladimir Kara-Murza is vice chairman of Open Russia, a Russian pro-democracy movement. He was a longtime colleague and advisor to opposition leader Boris Nemtsov and chairs the Nemtsov Foundation. A former deputy leader of the People’s Freedom Party, Kara-Murza was a candidate for the Russian State Duma. He testified on Russian affairs before parliaments in Europe and North America, and played a key role in the campaign for the Magnitsky Act, a 2012 U.S. law that imposed targeted sanctions on Russian human rights violators. He writes regular commentary for the *Washington Post*, the *Wall Street Journal*, and is author of several books on Russian politics. He previously worked as a journalist for Russian broadcast and print media, directed two documentary films, and was poisoned twice with an unknown substance in Moscow; colleagues believe the murder attempts were politically motivated. Kara-Murza holds an M.A. (Cantab.) in History from Cambridge. He is married, with three children.

March 29

Website: [www.skidmore.edu/mdocs/events](http://www.skidmore.edu/mdocs/events)



## ART HISTORY

Holly Edwards, *Image Power: Life Story of A Photograph*

Photographs are tricky. When they are taken, they capture the present, but when we look at them, they show us the past. After that, a single beautiful photo may be contemplated again and again, serving different purposes and generating community through shared experience. The same image may also be viewed by people elsewhere, viewed from other perspectives. And what happens when words are attached to images, directing attention this way rather than that way? Clearly, photographs wield morphing power in global visual culture. This talk will follow one photograph through various stages of its unfolding life. Be warned, we may never actually pin it down!

Holly Edwards, PhD, teaches the history of Islamic art at Williams College. Her research interests are presently centered in the 19th and 20th centuries, ranging from American Orientalism to Afghan photography, though her publications encompass a broader array of topics: medieval architecture in the Indus Valley, architectural epigraphy, and contemporary painting. She has curated various exhibitions including *Noble Dreams, Wicked Pleasures: American Orientalism 1870-1930* (Princeton University Press, 2000) at the Sterling and Francine Clark Art Institute, and (along with Mark Reinhardt and Erina Duganne) *Beautiful Suffering: Photography and the Traffic in Pain* (University of Chicago Press, 2007) at the Williams College Museum of Art. What underlies her work is the interest in the spaces between times and places and cultures and how images figure therein.