International Symposium – Alliance program

EXPANDED DOCUMENTARY
Extensions, Movements and Reconfigurations

Paris, May 28th & 29th 2019
Opening night on May 27th

Location of Symposium: Columbia Global Centers - Paris, Reid Hall, 4 rue de Chevreuse, 75006 Paris / Métro Vavin

Location of the opening night: Centre Georges Pompidou, cinéma 2

Scientific committee: Aline Caillet & Judith Michalet (Paris 1 Panthéon-Sorbonne) ; Jane M. Gaines (Columbia University - New York) ; Antony Fiant (Rennes 2) ; Evgenia Giannouri, Martin Goutte & Guillaume Soulez (Paris 3 - Sorbonne-Nouvelle)

This symposium is organized thanks to the support of Alliance “Joint Project Grant” (Columbia University, École Polytechnique, Université Paris 1 & Sciences Po), with the participation of Columbia Global Centers – Paris, Université Rennes 2, l’Université Paris 3 - Sorbonne-Nouvelle et LA Cinémathèque du Documentaire à la Bpi.

Symposium in French and English with simultaneous translation (headphone device)
Argument

Research in the fields of aesthetics and visual studies has in recent years demonstrated a heightened interest in the so-called “documentary turn” and the development of documentary practices beyond their traditional and historical media (photography and cinema). Though “documentary art” (Caillet & Pouillaude, 2017) is constantly exploring new articulations to the fictional mode, it also reveals current concerns about ways to depict the reality of our time, to experience the real, to establish facts as well as to shed light on forms of life, shaped technologically or even made invisible. In the field of documentary cinema, this expansion entails new connections with the audiovisual media (online press & TV, digital content publishers…) or with digital platforms and networks: amateurs, cultural institutions, institutions, activists, professionals (Broudoux, 2011, Soulez & Kitsopanidou, 2015).

We wish to examine this phenomenon at the conjunction of several “turns” observed over the last decades: as the aftermath of the 1990’s “Return of the Real” (Foster, 1996); as the result of the historical “turn” and the emphasis given to more empirical work in film and media studies (a counterweight to a more theoretical approach; as part of a broader “digital turn” associated with key technological innovations.) By technologically innovative we mean networked production and distribution (the Internet), data storage (the cloud), as well as new forms of information “sharing”. Some wonder if the “algorithmic life” represents an unprecedented development (Morozov, 2011; Sadin, 2015; Stiegler, 2015) at a time when the assessment of our affiliation to digital devices swings wildly between technoutopianism and technodystopianism. Although today’s fears may hearken back to the panic over the effects of television viewing, as Brian Winston argues, “Impact is as elusive as ever” (2017).

Documentary work has historically been linked to technological innovation (still and motion photography, location sound recording, portapak video recording…). We note the “techno” aspect of the utopianism that often comes with emergent media. Does this assumption give too much credit to the modernist belief in a political emancipation embodied in technological innovation? Documentary practice has already penetrated these new spaces and started to make use of these new formats, thus renewing both its creative modalities (digital images, ultra-light digital cameras, smartphones…) and dissemination tools (web-docs, social networks, galleries and museums…). It also addresses an often invisible reality (darknet, satellite images, drones, surveillance cameras), one that is also abstract, dematerialized, and thus de-geolocated (social network as new public demonstration space) from a formalist perspective which tends to turn the virtual into the tangible. It remains however-to identify future challenges and consequently, to circumscribe theoretical, political and artistic proposals likely to overcome the obstacles inherent in such elusive and undetectable manifestations of the real.

We wonder about the space of the “social network” and the “real vs. virtual world” dichotomy posited by Google. Further, we note how the shift from the document as indexical guarantee to Big Data as accumulation of information sets a new benchmark in evidentiary irrefutability and scientificity. We also point out the easy opportunities for commercial exploitation that require us to recalibrate our critique of capitalism. Especially since Big data escapes from democratic and citizen control since it does not belong to a regime of public visibility. This brings forward the old debate about the crisis of the indexical guarantee once offered by the motion photographic, a concern that leads to questions about the indexicality of the algorithmic calculation or the digitally-born image.

One might ask here about whatever it is that “escapes” or “eludes” representation, whether theorized as the trace, the forensic, or the Benjaminian “spark.” We are keen to discuss new ways to address the restrictions of the opposition between fact and interpretation, or fact-based work and narrative fictions. Film and audiovisual studies have renewed their approaches by distinguishing different types of documentary and reconstitution (Niney, 2000), and by interpreting documentary through a pragmatics of reception (Odin, 2000), or again in the light of history (Bertin-Maghit, 2016,
Lindeperg, 2007; Maeck & Steinle, 2016). Do we take this route or return to the definition of documentary as an inquiry into reality based on an indexical relation while complementing it with data deciphering and decoding operations, in other words with methods of apprehension that escape our direct perception? The evidential paradigm forged by Carlo Ginzburg could propose a relevant approach to the relationship between narratives, facts, and interpretations, insofar as it stresses the connection between the factuality of the trace and the deciphering of signs and indices.

At a political level, new documentary practices directly indexed to digital and internet material have appeared, notably during The Arab Spring. How does political emancipation relate to technological innovation? And how do the uses entailed by this innovation affect the imaginaries attached to them? Or should these issues be addressed over a long time span and perspective (embracing cinema, photography, television) so as to observe the specific shifts entailed by digital cultures?

Navigation, immersion, and interactivity in which viewers are engaged as Internet users, online co-creators and potential “netizens”, initiate new positions and subjectivities, from the anonymous and the hacker to the whistleblower. How can one counterbalance the sophisticated instruments of the society of control? What is the role of images and media in the struggles of peoples, from the historical “agit-prop” to cybernetic activism, today considered, on a sociological level, as a "participatory culture"? All these new forms in the digital age renegotiate boundaries between art, activism and forensics, and thus challenge the perspective of the author and the place of the viewer.
OPENING NIGHT OF THE SYMPOSIUM

Monday, May 27th, 8:00 P.M.: Screening / Q&A - Centre Georges Pompidou, cinema 2

Screening: Gwenola Wagon, Globodrome (video, 62’, 2011-2012)

Q&A with the artist. Discussion led by Aline Caillet (Université Paris 1 - Panthéon Sorbonne) & Jérôme Game (HEAR-Mulhouse, Columbia University-New York)

Globodrome is an enquiry in the representations of Earth using a virtual globe, which follows Phileas Fogg and Passepartout’s itinerary in Verne’s “Around the World in Eighty Days”.

PROGRAM OF THE SYMPOSIUM


9:15 a.m. Welcome of the participants

9:30 a.m. Opening of the Symposium - Jane M. Gaines (Columbia University – New York)

9:45 a.m. Aline Caillet / Judith Michalet (Université Paris 1 – Panthéon-Sorbonne): «Extensions, Movements and Reconfigurations»

Tuesday, May 28th, 10:15 A.M. – 1:00 P.M.: «Rethinking Documentary Today»

Over the last twenty years both the theory and practice of documentary have extended to new forms entailing an unprecedented diversification, ranging from film installations made by artists in the Museum to images captured by smartphone and made by actors themselves. Many dialogues were thus initiated between different mediums, artistic fields and fictional modes, but also with new actors, from social and militant worlds. This enlargement also brings new friction with the sphere of audiovisual media (online press and television, digital content publishers, etc.) or with digital platforms and networks. This panel will question the position of documentary practices today at the conjunction of these different mutations.

Moderation: Jane M. Gaines (Columbia University – New York)

10:15 a.m. Debashree Mukherjee (Columbia University - New York) :
« An Alternative History of Documentary: Contestations between a Local Film Industry and a Colonial Propaganda Apparatus »

In this paper I locate an alternate history of the emergence of Indian documentary cinema in the fraught relations between the mainstream Bombay film industry and the colonial propaganda apparatus during the Second World War. As the British colonial government reconsidered the urgency of producing propaganda films in India, from 1940 to 1945 a series of propaganda formats and models of production were adopted and replaced. The British Ministry of Information and the Government of India (GOI) had neither the inclination nor the resources to build a local colonial filmmaking infrastructure, but Bombay’s film industry had a ready pool of personnel, production facilities, exhibition venues, and distribution contacts. The resulting sphere of collaborative production
resulted in agonistic debates about the scope and purpose of propaganda while also determining what was to count as “documentary” in postcolonial India.

10:45 a.m. Q&A

11:00 a.m.-11:30 a.m: Break

11:30 a.m. Michael Renov (University of Southern California): « Bearing Witness: The Documentary Art of Testimony »

Responsive to the recurrence of genocide, terrorism, trauma and state violence, a broad swathe of contemporary documentary art-making has taken a turn toward the testimonial. Intent on the production of what Leshu Torchin has called "witnessing publics," that is, audiences hailed as subjects willing to take responsibility for the suffering of others, testimonial documentary artworks have taken many forms: films, both live action and animated; museum and gallery installations; immersive journalism. Here I will survey the political, ethical and aesthetic stakes of this documentary embrace of the testimonial gesture.

12:00 a.m. Astrid Deuber-Mankowsky (Ruhr-Universität Bochum): « Affective Political Work on the Document »

The current movements of the Queer Archive and post-cinematic filmic installations experiment with aesthetic processes, which I will refer to as affective political work on the document. These aesthetic processes take part in the contemporary transformation from medial culture into medial affect culture. At the same time, however, they also react to this development: they conceive of the notion of affect aesthetically and link it to the question of politics, i.e. with the question of a public sphere and the possibility of “collective utterances” that are non-representative. The “affective political work on the document” becomes at the same time political work on the notion of affect.

12:30 a.m. Q&A

Tuesday, May 28th, 2:30 P.M. – 6:00 P.M.: « Practices, Tools and Methods »

To what extent do visual technologies and new cinematographic practices develop tools, methodologies and contexts that can carry a theoretical agenda? If it is possible to achieve legitimate research objectives by choosing to focus on the creative role of artists, how can artistic research not only build new knowledge, but also transform ways of understanding and analyzing the complex and heterogeneous aspects of the contemporary world? The purpose of the “Practices, Tools, Methods” panel is to examine the conditions under which certain current documentary practices function as alternative investigative methods that challenge our ways of seeing, acting and knowing.

Moderation: Gwenola Wagon (Université Paris 8 Vincennes - Saint-Denis)

2:30 p.m. Nico Baumbach (Columbia University - New York): « The Direct Cinema Revolution: 50 Years Later »

It has been half a century since Jean-Louis Comolli published the two-part essay “Le détour par le direct” in Cahiers du Cinéma issues 209 and 211 of February and April 1969. In the essay, Comolli announced that direct cinema “clearly marks the occurrence of a revolution” as momentous but in some ways even more important that the birth of the sound film. The paper returns to Comolli’s essay and contrasts it with early writings
on direct cinema in the North American context to think about what direct cinema might mean in the 21st century and to ask whether the revolution ever took place.

3:00 p.m. **Camille Bui** (Université Paris 1 - Panthéon-Sorbonne):
« Documenting in absentia: three cases of inquiries in and through images made by others »

Gabriel Mascaro's *Domestica* (Brazil, 2012), Marcelo Pedroso's *Câmara Escura* (Brazil, 2012) and Dominic Gagnon's films (Quebec) have all been edited from footage not recorded by the filmmakers themselves, but born from different devices: loaned cameras, cameras hidden in boxes and videos found online. Through the comparative study of these cases, I would like to question what becomes of the documentary inquiry when it gives up on the author-character co-presence, an experience basic to the tradition of direct cinema, both at the ethical and at the epistemological level.

3:30 p.m. Q&A

4:00 p.m.-4:30 p.m.: Break

4:30 p.m. **Bruno Elisabeth** (Université Rennes 2):
« Jean-Gabriel Périot and the delicate art of the archive »

Since twenty years, Jean-Gabriel Périot’s cinema expresses itself through short films in which the archive plays a major role. This “poor” cinema openly claims its political convictions. At the crossroads of experimental cinema and creative documentary, it notably addresses the issues of violence, destruction and catastrophe, thus imposing itself by its prominent topic. From a corpus of a dozen films, we will try to define and locate the filmmaker’s documentary approach, from both a formal and theoretical point of view.

5:00 p.m. **Evgenia Giannouri** (Université Paris 3 - Sorbonne-Nouvelle):
“Inhabit Documentary, troubling research: aesthetics and ethics in the light of “research-creation””

The paper examines two films resulting from collaborations in the field of creative research. *Tower. A Concrete Utopia* (2015), directed by photographer Sammy Baloji and anthropologist Filip De Boeck, invites us to a guided tour of a building located in the municipality of Limete, Kinshasa (Congo). The commented tour by the designer of this enigmatic structure reflects the legacy of modernist colonial architecture in Kinshasa and the way the city pursues the principles of colonialist infrastructure. Sammy Baloji and Filip De Boeck lead cultural and research projects halfway between artistic practice and anthropological fieldwork. *Du 2x4 au plan nord : La route, la maison en dur et le lieu du ban* (2013), Louise Lachapelle (in collaboration with Alexandre Huot), is interested in the bungalow, emblematic figure of North American residential housing as well as symbol of the American dream. For several years, Lachapelle has been developing cycles of "creative research" programs focusing on the relationship between the practice of place, coexistence, and the construction of community identities. Her approach combines teaching, research and activism. The films chosen in this study, considered as documentaries in the broad sense and screened in the context of cultural and academic events, highlight the performative aspects of theoretical practice and question the ethical, aesthetic and economic issues of the creational processes that engender them.
Wednesday, May 29th, 9:30 A.M. – 1:00 P.M.: « New Political Uses of Documentary »

With the supposed gain in accessibility (both in the production and broadcast of images) that it implies, the digital age is now redefining political uses of the documentary. Militant cinema of the 1960s-1970s, both collective and discursive and often confined to alternative distribution channels, has given way in the 21st century to extremely varied and more widely disseminated approaches that this panel will modestly attempt to give an account of. From representation of current local or world political tensions and the use of archival images as a reminiscence of past events, contemporary uses of political documentary will be analyzed in their appropriation of new technological tools and in the aesthetic proposals resulting from it, as well as in new means of dissemination. Beyond that, it is the political scope of these works that will be examined if not evaluated.

Moderation: Jérôme Game (HEAR-Mulhouse, Columbia University - New York)

9:30 a.m. Dork Zabunyan (Université Paris 8 Vincennes - Saint-Denis):
« Dignity and the Unworthy: Documentary Faced with the Monotony of the Flow of Images »

Criticism against the undifferentiated flow of images circulating on the Internet is undoubtedly legitimate, yet a fundamental aspect of this overflow of audiovisual data is often neglected: the parameter of sameness, the fact that this cataclysm of images and sounds, all reproduce the same pattern of demonstration. With regard, for example, to situations of extreme conflict, such as the war in Syria, it appears that what we most frequently see is ruined cities, bruised bodies, mass human displacements. Two questions thus arise with regard to contemporary documentary production: how to show bodies and peoples without falling into a mixed form of martyrology and voyeurism, which usually constitutes the basis for their media treatment? And what would be the “unseeable part”, the “missing image” of these extreme situations (exile, death) that the documentary could henceforth make visible, without failing to respect the dignity of those who, at the risk of their lives, are confronted with situations of such indignity?

10:00 a.m. Jane M. Gaines (Columbia University - New York):
« Documentary Activism: The Revolution That Was Not »

Despite its having not really happened (not to mention that immediate political gains were reversed), the Tahrir Square “revolution” in Cairo became a cause célèbre for the future of online political organizing. An explosion of sociological studies made a connection between the “Arab Spring” and the Occupy Wall Street movement as well as Geza Park in Istanbul, Turkey, in 2013. Occupy was further linked to the 2016 Women’s March on Washington, the Climate March, and the Hong Kong Umbrella movement. A short-lived Chinese Jasmine Revolution was said to have been “inspired” by the Arab Spring. At least one scholar posits the CyberLeft as a stage beyond the Old Left and the New Left as defined by media use. Media theory is thus pressured to link documentary form and world film distribution as strategic spread of revolutionary internationalism beginning around 1922 with the Internationale Arbeithilfe (IAH) in Berlin. This is an exercise in contrasting scale: new media “immediacy” as opposed to theoretical afterlives of montage theory; the “now time” of the image and the historical “before now” especially as it relates
to the original futurity and utopianism of the Soviet theorization. Finally the challenge is to find connection between theories of the image and theories of history that address the problematic of multiple conjunctures, of so many times thought to be “new times”.

10:30 a.m. Q&A

11:00 a.m.-11:30 a.m.: Break

11:30 a.m. Sébastien Layerle (Université Paris 3 - Sorbonne-Nouvelle) :
« Back to Super 8 film. The collective creations of Les Scotcheuses in Notre-Dame-des-Landes »

Since 2013, the group of Les Scotcheuses has been producing and distributing films in Super 8 in connection with citizen mobilizations and occupation movements such as the ZAD of Notre-Dame-des-Landes. Its members seem to reconnect with after May '68 militant practices which defended an authentically “popular” cinema made with the participants of the social movements. However they also reinvent "collective moments" of discussion and exchange and choose fiction to approach the realities of the struggle in a different way.

12:00 a.m. Antony Fiant (Université Rennes 2) :
« Political Significance of two film installations of Wang Bing »

15 hours is a film installation shown in 2017 in Athens and Kassel for the 14th Documenta issue. Entirely devoted to the observation of a working day in a textile fabrication shop, the film duration coincides with its title. Beauty Lives in Freedom (4h25, 2018), shown in December 2018 at The Chantal Crousel gallery, gathers the testimony of a Chinese political dissident, Gao Ertai, exiled to the USA. This talk will address the political significance of these two works, considering at the same time shooting methods, esthetics and dramatic choices, as well as the way it is screened.

12:30 a.m. Q&A

Wednesday, May 29th, 2:30 P.M. – 6:00 P.M.: « Deicipher Data »

Digital spaces have considerably transformed ways in which data is collected, but perhaps even more so disrupted the very idea of “data” – massification of data traffic, encryption, unlimited storage. Yet this encoded data is genuinely processed, modeled, organized and selected as an algorithm, and it affects our behavior and our lives. It thus seems important to “decrypt encryption”, to reveal and expose the way data shapes our lives if we want to escape from its control strategy. Such a process entails operations yet unidentified and requires us to enlarge our toolkit for artistic representation. What kind of algorithmic formatting is at work in digital devices and what investigative procedures may analyze and defeat them? This panel will examine the difficulties built into this new digital data and the operations that can detect and translate them.

Moderation : Guillaume Soulez (Université Paris 3 - Sorbonne Nouvelle)

2:30 p.m. Martin Goutte (Université Paris 3 - Sorbonne Nouvelle) :
« New wave of data and documentary oldest pans »

Contemporary documentary practices which use digital tools may seem the more able to address artistic and technological issues raised by Big Data. The decoding of these new
formats and tools should indeed be more compatible with the criticism of data, data which escape from our mental representations as well as established media. But to what extent are more traditional or academic practices also able to do this in a space apparently less likely to face the challenges posed by these data and their uses to documentary?

3:00 p.m. **Aline Caillet / Judith Michalet** (Université Paris 1 - Panthéon-Sorbonne) : « The evidential paradigm extended to documentary research in the digital age »

Some documentary research intends to make visible the algorithmic architecture which shapes our existences. Thus, the artist duo Bureau d’études asserts that the government operates data aesthetics in the way portraits of kings were used by the monarchy. Recently, in his exhibition *Mordre la Machine* (“Bit the Machine”), Julien Prévieux highlights an encrypted reality, which requires the elaboration of methods of decipherment. Along the lines of its expert assessments and counter-investigations, the pluri-disciplinary laboratory Forensic Architecture endeavors to reveal close relations among a broad multiplicity of discrete elements. How to describe and analyze these investigating practices in the digital age? To what extent would the evidential paradigm developed by Carlo Ginzburg in another time for another discipline offer tools for apprehending methods based finally on reading and the interpretations of clues?

3:30 p.m. Q&A

4:00 p.m.-4:30 p.m.: Break

4:30 p.m. **ROUND TABLE** with all the participants, moderated by **Guillaume Soulez** (Université Paris 3 - Sorbonne Nouvelle).

6:00 p.m. End of the symposium
Biographical Notes

Nico Baumbach
Nico Baumbach is an Associate Professor of Film and Media Studies at Columbia University. He is the author of *Cinema/Politics/Philosophy* published by Columbia University Press in 2019. His writing can be found in *Artforum, Film Comment, Social Text, New Review of Film and Television, Comparative Critical Studies, Discourse,* among other publications. He is currently working on a book entitled *The Anonymous Image.*

Camille Bui
Camille Bui is an Associate professor in Film Studies at Paris 1 University. In 2018, her book *Cinepractices of the City. Documentary and Urbanity after Chronicle of a Summer* was published at the Presses Universitaires de Provence. She also develops a documentary practice and is a film critic for the *Cahiers du cinéma.*

Aline Caillet
Aline Caillet is associate professor in Aesthetics and Philosophy of Art at The School of the Arts of the Sorbonne (University Paris 1). Her research focuses on the critical function of art in contemporary society, perpetuating the critical theory tradition. She directed with F. Pouillaude *Un art documentaire. Enjeux esthétiques, politiques et éthiques* (Presses Universitaires de Rennes, 2017) and is the author of *Dispositifs critiques. Le documentaire, du cinéma aux arts visuels* Presses universitaires de Rennes, 2014). She also contributed to many collective books, contemporary arts reviews (ESSE, Voix du regard, Parade, Proteus, Marges...) and exhibition catalogues. She also occasionally collaborates with artists for specific projects. Her last book entitled *L’art de l’enquête / The art of Inquiry,* will release in June 2019 (Mimesis publisher).

Astrid Deuber-Mankowsky
Astrid Deuber-Mankowsky is Professor of Media Studies and Gender Studies at Ruhr-Universität Bochum. She was a visiting professor at the Centre d’études du vivant, Université Paris VII, senior fellow at the Internationales Kolleg für Kulturtechnikforschung und Medienphilosophie (IKKM) Weimar, and Max Kade Professor at Columbia University (2012 and 2017). She is also an associate member of the Institute for Cultural Inquiry Berlin (ICI Berlin). Her recent book is entitled *Queeres Post-Cinema. Yael Bartana, Su Friedrich, Todd Haynes, Sharon Hayes* (Berlin: August Verlag 2017).

Bruno Elisabeth
Bruno Elisabeth is a fine art lecturer at Rennes 2 University. He teaches photography and video in a technical, theoretical and historical approach. His research and his creations lead him to question the documentary images in regard to history and sociology.

Antony Fiant
Antony Fiant is professor in film studies at the University of Rennes 2. He works on esthetics and dramaturgy of contemporary cinema (both documentary and fiction). He collaborates to several reviews in cinema (*Trafic, Positif* et *Images Documentaires*) and is also the author of 4 books (recently *Wang Bing. Un geste documentaire de notre temps –* 2019, éditions WARM).

Jane M. Gaines
Jane M. Gaines is Professor of Film, Columbia University, and Professor Emerita of Literature and English, Duke University. In 2018 she received the Society for Cinema and Media Studies Distinguished Career Award and before that fellowships to the Radcliffe Institute for Advanced Study and the National Humanities Center. She is author of three award-winning books: *Contested Culture: The Image, the Voice and the Law* (North Carolina, 1991) and *Fire and Desire: Mixed Race Movies in the Silent Era* (Chicago, 2001) both of which received the Katherine Singer Kovacs Best Book award from the Society for Cinema and Media Studies. For *Pink-Slipped: What Happened to Women in the Silent Film Industries?* (Illinois, 2018) she received a Choice award for academic publishing.
Most recently she has been engaged in a critique of the “historical turn” in film and media studies and is part of a group researching the internationalization of workers film and photo leagues in the 1930s. Professor Gaines held the first Visible Evidence conference at Duke in 1993 and with Michael Renov, co-edited Collecting Visible Evidence (Minnesota, 1999).

Jérôme Game
Jérôme Game is a French poet and writer author of 15 books of poetry, essays, and a novel. Also shown in exhibitions as visual/textual installations, his work explores the shapes and flows of contemporary experience via those of discourses, narratives and images. Often collaborating with musicians, stage directors, and visual artists for collective performances, he regularly gives public readings of his work in Europe, North Africa, Asia, and the Americas. A Professor of Philosophy at HEAR (Haute École des Arts du Rhin), he lives in between Paris and New York, where he teaches Film Studies at Columbia University.

Site: www.jeromegame.com

Evgenia Giannouri
Evgenia Giannouri is associate professor in Cinema and Audiovisual Studies at the University Sorbonne Nouvelle - Paris 3 (IRCAV). Her research interests are in theory and aesthetics of contemporary film cultures, with a particular focus on the mutations between cinema and contemporary visual art, and more recently the “Documentary Turn” of audiovisual art. She is currently conducting a research on the figure of the “house” at the crossroads of cinema and contemporary art. She has published various book chapters and articles in France, Belgium, Great Britain, Italy and Greece. She has directed two short films and also leads a film programming activity.

Martin Goutte
Martin Goutte is associate professor in Cinema and Audiovisual Studies at the University Sorbonne Nouvelle – Paris 3 (IRCAV). His research focuses on documentary, audiovisual testimonies and the relationship between history and cinema. He has co-edited Cinémas en campagne (with Jacques Gerstenkorn, 2012) and Représentations-limites des corps sexuels dans le cinéma et l’audiovisuel contemporains (with Antoine Gaudin and Barbara Laborde, 2018).

Sébastien Layerle
Sébastien Layerle is associate professor in Cinema and Audiovisual Studies at the University Sorbonne Nouvelle – Paris 3 (IRCAV). His work focuses on the relationship between history and cinema through the study of activism. He has published Caméras en lutte en Mai 68 (Nouveau Monde éditions, 2008), and co-edited recently Chroniques de la naissance du cinéma algérien. Guy Hennebelle, un critique engagé (CinémAction, n° 166, éditions Charles Corlet, 2018).

Judith Michalet
Judith Michalet is a member of the Research Institute ACTE (University Paris 1). Her work focuses on esthetic philosophy of Gilles Deleuze, emancipation issues in contemporary thinking, as well as politics of images in contemporary art. Within the field of documentary studies, she specifically interested in how methodological options and critical positions are related.

Debashree Mukherjee
Debashree Mukherjee is Assistant Professor of film and media in the Department of Middle Eastern, South Asian and African Studies. Her book manuscript, “Bombay Hustle: Practices of Modernity in a Colonial Cine-Ecology” presents a practitioner’s eye view of the emergence of the Bombay film industry. Debashree is co-editor of the peer-reviewed journal, BioScope: South Asian Screen Studies.

Michael Renov
Michael Renov is the Haskell Wexler Chair in Documentary, Professor of Cinema & Media Studies and Vice Dean for Academic Affairs at the USC School of Cinematic Arts. He is the author or editor of several books on documentary film including *Theorizing Documentary* and *The Subject of Documentary*.

**Gwenola Wagon**
Gwenola Wagon is artist and Assistant professor in the Art Department of the Université de Paris 8. Graduate of the Ecole Nationale Supérieure des Arts Décoratifs, Paris, she is currently a researcher in TEAMeD (Théorie Expérimentation Arts Médias et Design). She received a PhD on the Utopias of Interactive cinema. She co-founded the project Nogo Voyages with Stéphane Degoutin. She has produced numerous sound and moving image installations in France and abroad including Globodrome, Hypnorama, Cyborgs dans la brume and World Brain. She is also a curator, Voyages dans les données du monde, and on the research project, Media Mediums, and Haunted by Algorithms with Jeff Guess.  

**Dork Zabunyan**
Dork Zabunyan is professor of Film Studies at Paris 8 University. He has recently published *L’insistance des luttes - Images, soulèvements, contre-révolutions* (De l’incidence éditeur, 2016, English translation will be out on May 2019 at IF Publications) and *Foucault at the Movies* (with P. Maniglier, Columbia University Press, 2018).

BARNEY Darin (et al., eds.), *The Participatory Condition in the Digital Age*. Minneapolis: University of Minnesota Press, 2016.


KITTLER Friedrich, Literature, Media, Information Systems. Translated by Stefanie Harris, Amsterdam: G & G Arts, 1997.


KITTLER Friedrich, Gramophone, Film, Typewriter [1986], traduction Frédéric Vargoz, Les presses du réel, 2018.


