

# Utopia and Reality

## An Interdisciplinary Workshop

7-9,  
September  
2016



University of Zurich,  
Department of Film Studies



University of  
Zurich <sup>UZH</sup>



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# Utopia and Reality An Interdisciplinary Workshop

## 4–13 Abstracts



**Venue**  
RAA, Room E-30  
Rämistrasse 59  
8001 Zürich

Organized by  
MA Andrea Reiter, Dr. Simon Spiegel and Prof. Dr. Margrit Tröhler –  
as part of the SNF project “Alternative Worlds.  
The Political-Activist Documentary Film”

Contact:  
[www.utopia2016.ch/conference](http://www.utopia2016.ch/conference); [www.film.uzh.ch/en.html](http://www.film.uzh.ch/en.html)

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Suk-Programm “Doktoratsprogramme”/ Schweizerische Hochschulkonferenz  
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- 4 **Utopia and Everyday Life:  
The Practicality of Utopianism**  
Prof. Lyman Tower Sargent
- 5 **Anarchist Democracy between  
Fact and Fiction: MADE IN SECRET  
as Pornless Propaganda**  
Dr. Peter Seyferth
- 6 **City Symphonies and Manifestos  
as Utopian Documentaries**  
Prof. Alfredo Brillembourg  
Daniel Schwartz
- 7 **Europe as Guarantor for Freedom  
and Land of Plenty. Utopian Outlines  
in “EuropeFilms” from 1950–1970**  
Thomas Tode
- 8 **The Documentary Film  
as Utopian Forum**  
Prof. Dina Iordanova
- 9 **Documentary Dreams of Activism:  
From the U.S. Workers Film and  
Photo League to the Arab Spring**  
Prof. Jane Gaines
- 10 **Striving towards Utopia. Ethical  
and Power Dimensions of Political  
Documentary Filmmaking**  
Dr. Lars Weckbecker
- 11 **Utopia and the Future:  
Social Fantasies Between Art  
and Scholarship**  
Dr. Alan Marshall
- 2 **Video Activism 2.0 and Its  
Networked Utopias: Poetics,  
Affects, Counterpublics**  
Prof. Dr. Britta Hartmann  
Prof. Dr. Jens Eder  
Dr. Chris Tedjasukmana
- 13 **Utopian Concepts in Vertov’s  
MAN WITH A MOVIE CAMERA**  
Dr. Susanna Layh

## 14–19 Biographies

## 20 Program



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## Utopia and Everyday Life: The Practicality of Utopianism

Prof. Lyman Tower Sargent,  
*University of Missouri-St. Louis*

Thursday,  
10.15 – 11.00

Most authors of utopias, however wild their imaginations, are trying to tell us something about how their vision would actually improve the lives of individuals. Thus, utopias propose specific solutions to specific problems. Some of the problems disappear over time, but many of them continue or re-emerge. Thus, while there is an historical element in this paper, much of that material is still relevant even if the works discussed are a century or more old.

Most studies of utopias have looked at the 'big' issues of politics and economics. Here, on the other hand, I look at the 'little' issues of daily or everyday life and challenge the assumption that they are small or insignificant. Most people actively dislike dealing with everyday life questions like paying bills, washing the dishes, or dealing with home repairs, and the like, but these things have to be done, day in and day out. As a result, these things are much more central to the way most of us live than are such things as economic policy and politics; though the latter may provide the structure within which we live our lives, they are – for most of us, most of the time – on the periphery of our consciousness, while the everyday is always there.

Some utopias appear to ignore everyday life in that they are primarily concerned with the principles that, once implemented, will make the good life possible, others glance at such issues, and yet others pay considerable attention to them. Even in those utopias that appear to ignore such issues, there is almost always some depiction of everyday life, such as what and where people eat, who prepares the food, who serves it, and who cleans up afterwards. And those 'small' issues quickly raise the bigger issues of how decisions are made and who has the authority to make them, the production and distribution of goods, gender relations (clearly relevant regarding food preparation) and all of the other 'big' issues. Hence, in this paper I look at a couple of everyday life issues related to work and leisure. The book-in-progress co-authored with Lucy Sargisson of the University of Nottingham looks at many more topics but work and leisure has ramifications on others and, therefore, at least introduces some of those other topics.

## Anarchist Democracy between Fact and Fiction: MADE IN SECRET as Pornless Propaganda

Dr. Peter Seyferth,  
*Bavarian School for Public Policy*

Thursday,  
11.30 – 12.15

Formally, MADE IN SECRET (CA 2005) is a documentary film; and superficially, it is about a collective that makes feminist do-it-yourself porn movies. Actually, MADE IN SECRET is the film adaptation of a short story, but the process of shooting fiction turned the made-up collective into a real collective and blurred the distinction between genres; in the end, the participants weren't sure what was fact and what was fiction. Intentionally, MADE IN SECRET is a political-activist film with an explicit propagandistic aim: to convince the viewers of the feasibility of grassroots democracy and consensus decision-making, even in highly emotional situations with strong opposing interests.

On a small scale (the 'porn topic'), the filmmakers' urge to make the film convincing without having real actors resulted in several techniques of creating situations that could be called 'planned reality' and that allowed the impersonators to be real persons, showing real emotions and bodily reactions (blushing, squirming). I would argue that any effective utopia must also create situations of planned reality, e.g. through rituals, institutions, role models etc.

On a bigger scale (the 'consensus topic'), MADE IN SECRET is a deliberate contribution to an on-going political discourse on democracy. The decision processes shown in the film correspond to horizontalist techniques that have been developed in anarchist activist circles and are spread through manuals, seminars, and even fictional texts (e.g. Starhawk's *The Fifth Sacred Thing* (1993) or Killjoy's *A Country of Ghosts* (2014)). I have not yet found out how to measure the effectiveness of these propagandistic pieces; but I would argue that MADE IN SECRET is an apt vehicle for dissemination.

## City Symphonies and Manifestos as Utopian Documentaries

Prof. Alfredo Brillembourg,  
*ETH Zurich*

Daniel Schwartz,  
*ETH Zurich*

Thursday,  
13.30 – 14.15

At Urban-Think Tank (U-TT), we see documentary mediums as important tools within the expanding role of architecture. Non-fiction visual storytelling can close the gap between thinking and doing, linking the real (observations) with the imaginary (propositions). Since our documentary focus is almost always coupled with design project striving to address social, political, or economic ills, it makes sense that we see the portrayal of reality as a service toward utopian ideals in Thomas Schölderle's sense.

U-TT's documentaries often fall within the genre of the manifesto, as defined by a long lineage of modernist architects ranging from Le Corbusier to Yona Friedman to Tafuri. We try to transmit more than a theoretical position, but rather a demand that designers actively engage the world around them. Such a demand often comes with a tone of urgency and righteousness that dovetails nicely in the manifesto tradition, along with a habit of asking provocative and open-ended questions. "If the city as we know it did not exist, what would we invent?" – This question is posed at the end of GRAN HORIZONTE: AROUND THE DAY IN 80 WORLDS, a 45-minute experimental utopian documentary that U-TT Films produced in 2013. The film falls in the genre of city symphonies, at home with well-known movies like BERLIN – DIE SYMPHONIE DER GROSSSTADT (DE 1927) and MEGACITIES (AU/CH 1998). GRAN HORIZONTE insists that while the represented reality is not perfect, it contains clues as to how one might make the world a more perfect place. It also argues that rather than traveling into the future to see utopias or dystopias, storytellers only need geographic mobility.

GRAN HORIZONTE, along with other filmic projects like TORRE DAVID (CH/VE 2013), LA CONTINUACIÓN DEL MUNDO (CO/CH 2015) and a forthcoming documentary on slum upgrading in South Africa, is representative of how U-TT seeks to cause change through documentaries. Similar to the techno-optimism found within science fiction, we are hoping to inspire designers to create more rational and humane cities by focusing both critical and celebratory lenses on the status quo.

## Europe as Guarantor for Freedom and Land of Plenty. Utopian Outlines in "EuropeFilms" from 1950–1970

Thomas Tode,  
*Independent Scholar*

Thursday,  
14.15 – 15.00

The process of European integration after 1945 was accompanied by a major politically motivated public relations campaign meant to ensure that the citizens identify with Europe and to legitimize the newly created European institutions. Because of its suggestive powers, film has played a major role in this process: around 450 short films and some feature films were produced! Which images should trigger the citizens' identification with the European unification project? A collective space of historical experience and identification was constituted by straightforward narratives of utopia. Rivers with strong currents, fields of wheat swaying in the wind, blossoming orchards, but also lavish window displays, parking lots filled with cars and gigantic highway junctions ultimately are a translation of antique allegories of fertility into modern, easy to understand utopian images recorded on film. Its central system of reference is the same as for the antique allegories: Europe as a prosperous and happy continent.

Visual allegories depicting European ideals – mostly rationalism, civilisation and hegemony – have already existed since the 16th to 18th century. "EuropeFilms" in the 20th century incorporate the industrial world into this favorable European self-image, with its modern factories, efficient machines and high-performance technology that up to this point have been excluded. In these films, the audience now sees lavish supplies of consumer goods, economic prowess and leadership in technology as "values" that are typically European. That these visuals almost exclusively imitate American conditions and can thus strictly speaking not even be "European" is a contradiction inherent to almost all of these "EuropeFilms". This can probably only be explained by the fact that the public relations campaign for a unified "Western Europe" has usually adapted the images and ideals of the American campaign of the Marshall Plan films, without challenging them. The Marshall Plan films were also the first to advertise a conjoint Western Europe, as a stronghold against communistic East Europe.

This contribution will present the results of a research project conducted by the University of Hamburg and the Deutsche Forschungsgemeinschaft: Advertising Europe.

## The Documentary Film as Utopian Forum

Prof. Dina Iordanova,  
*University of St Andrews*

Thursday,  
15.30 – 16.15

The activist documentary is always driven by utopian visions, even where they remain unacknowledged. I will develop this view on the basis of a case study related to the work of Serbian documentarian Zelimir Zilnik, whose unique oeuvre is marked by the underlying idea of a just society that is respectful to basic human needs. The 'utopian drive' cuts across a much wider range of documentaries, from some classical works to recent ecological ones, so I will seek to assess the main features of the utopian vision that is in the basis of documentaries that appear seemingly diverse. My references will include material from a context where the watching of documentaries takes place 'across borders' and also include films from countries like Japan (Kazuo Hara), China (Jia Zhang-ke, Wang Bing), Chile (Patrizio Guzman), India (Anand Patwardhan), Latvia (Yuris Podnieks), Syria (Omar Amiralay), France (Chris Marker, Raymond Depardon, Yann Arthus-Bertrand, Tony Gatlif), and others. In conclusion, I plan to discuss the documentary film festival circuit as a utopian forum.

## Documentary Dreams of Activism: From the U.S. Workers Film and Photo League to the Arab Spring

Prof. Jane M. Gaines,  
*Columbia University*

Friday,  
9.30 – 10.15

20th century moving image documentary movements seem to have been born dreaming dreams of activism. I hesitate to use the term "utopian" in my title, an attempt to steer clear of recent "techno utopianism" although wanting to keep alive an idea of the transformative powers of recording machines, but also Frankfurt School cultural theory. Here I reach for something close to what Edgar Morin gets at when he speculates that "[...] it is perhaps in documentaries that cinema utilizes its gifts to the maximum and manifests its most profound 'magical' powers". Morin's association of "magic" with Dziga Vertov and Joris Ivens takes us aback for a moment. And why? Because of course documentary with its emphasis on rationality and truth telling has been thought to be the antithesis of dreams and magic.

What we might retain from Morin's "magical" reference, however, is the kind of almost-beyond-belief powers of the moving image to "bring to life" as well as to "bring about" upheaval. We trace this legacy back to Joris Ivens and Henri Storck's *MISÈRE AU BORINAGE* (BE 1933) or further to Eisenstein's *STRIKE* (SU 1925). My control example of 20th century then-new media activism, however, is the Workers Film and Photo League's (New York City 1930–1935) nearly forgotten *BONUS MARCH* (US 1932). From *BONUS MARCH* I leap to the "Arab Spring" phenomenon, the center of my paper. The "Arab Spring" is a parable for a pressing set of theoretical problems that we face in the subfield of documentary studies: the technological potential of social media as it meets the global corporate expansion and their counter dream – the dream of control.

In the case of the "Arab Spring" Egyptian uprisings, Western media companies and political scientists got ahead of the movement on the ground in their vision of a new world of social media users. In the end, the number of new media users in Egypt never reached critical commercial mass, meaning that the "Arab Spring" of social media was really only a Western phenomenon. Yet the "Arab Spring" uprising will be recalled for the way in which it posed the question of two worlds – the "real" and the so-called "virtual" one –; two worlds that have not yet merged and could only be imagined as one.

## Striving towards Utopia. Ethical and Power Dimensions of Political Documentary Filmmaking

Dr. Lars Weckbecker,  
*Zayed University*

Friday,  
10.45 – 11.30

In this paper I will address ethical and power dimensions of political documentary filmmaking. Since its conceptual emergence in the writings and practices of John Grierson in the 1920s, documentary film has occupied a territory that at once lays claims to truth and to be representing reality, while at the same time being associated and defined through its potential for social and political change towards the realization of a future utopia.

The former has spurred a long trail of discussions centred on the question of how truthful documentary film can and/or should be. However, the question of ethics has often been overlooked in scholarly reflections on the functions and power of documentary film in society.

In order to stimulate debate amongst participants, I will discuss John Pilger's recent documentary film *UTOPIA* (AU 2013) that deals with the historical and current situation of Aboriginal people in Australia. I will discuss some of the strategies and techniques employed in the film in order to bring about a future utopia in which systemic injustice towards Aboriginal people has been overcome.

Several of the techniques and strategies employed in the film render it problematic in ethical and political terms. After discussing these, I will open the debate about what might be considered as ethical ways of activist documentary filmmaking with reference to its truth claims, its indexical and iconic relationship with actuality and its potential power over and effects on and within audiences, in order to open up the possibilities for a utopian future beyond Griersonian documentary and its inherent elitist assumptions about audiences and citizens.

## Utopia and the Future: Social Fantasies Between Art and Scholarship

Dr. Alan Marshall, B.Sc. (hons), M. Phil,  
*Mahidol University*

Friday,  
11.30 – 12.15

This paper will summarize the relationships between fantasy, art, and scholarship that have been revealed by the Ecotopia 2121 project. The Ecotopia 2121 project ran from January 1st 2013 until October 1st 2016 and detailed the environmentally-friendly futures of 100 real-world cities for the year 2121AD. For each city, a piece of graphic art depicting the future of that city has been produced – 100 pieces of art in all – along with a textual narrative for each city. The preliminary results have been published as a series of academic papers in various scholarly journals. The final result is a monograph, a mixture of art and scholarship, and will be published by Arcade Publishers (NY) in September 2016, corresponding with the 500 year anniversary of the publication of Thomas More's *Utopia*. The working relationship between art and scholarship in the Ecotopia 2121 project follows this pattern: the historical background of each of the 100 cities is outlined with reference to historical reality by reviewing of the previous work of scholarly historians. Similarly, the contemporary background (social, economic, political, geographical) of each of the 100 cities is outlined with reference to social, economic, political and geographical reality as revealed by scholarly sociologists, political economists and geographers. The future landscapes of the 100 cities, though, is speculative, uncertain, imagined, artistic, or in a word 'fantasy'. The conclusions that come about from this pattern of investigation are rather at opposition: 1. Where scholarly work forms a useful base, it does not offer the freedom that fantasy can offer in order to pursue alternative ideas of the future. 2. The future is a mere conceptual tool, not a real thing, that all disciplines use, or may use, in order to categorize uncertainty and also to upset accepted ways of doing things or reinterpreting accepted knowledge. 3. Scholarship can be presented in non-traditional forms, using art for example, to express its investigations in a way which are more liberating for scholars.

## Video Activism 2.0 and Its Networked Utopias: Poetics, Affects, Counterpublics

Prof. Dr. Britta Hartmann,  
*Bonn University*

Prof. Dr. Jens Eder,  
*University of Mannheim*

Dr. Chris Tedjasukmana,  
*Free University of Berlin*

Friday,  
13.30 – 14.30

Web documentaries like UNDER THE DOME (CB 2015) about air pollution in China, 'citizen evidence' videos like those on police brutality in the United States, campaign trailers like KONY 2012 (US 2012) about a central African war criminal or whistleblower videos as COLLATERAL MURDER (US 2010) released by WikiLeaks – these are only the most spectacular cases of a new civic networked video activism, which has spread worldwide since the emergence of the Web 2.0. Until recently, videos had to be shot, edited and distributed in a costly and time-consuming process, while now new digital cameras, free movie software, online-video and micro-blogging platforms and livestreaming-apps such as Periscope enable a simple, rapid spread of potentially viral videos.

Our paper investigates this thriving global phenomenon of web-video activism between social media and social movements. It sketches an open typology of the different video forms and analyzes the variety of their poetic devices, political strategies, modes of affective engagement and media ecologies. Furthermore, it argues that video activism 2.0, embedded in its respective context of social movements, gains the potential to constitute counterpublic images, utopian imaginations and transgressive affects that exceed the mere representation of a given political scenario.

## Utopian Concepts in Vertov's MAN WITH A MOVIE CAMERA

Dr. Susanna Layh,  
*University of Augsburg*

Friday,  
14.30 – 15.15

Dziga Vertov's poetic silent movie MAN WITH A MOVIE CAMERA (SU 1929), as one of the early documentaries of the 1920s, is a prime example of the cinematic oscillation between fictionality and factuality thereby, revealing a decisive utopian vision. Showing the factual life and work of the inhabitants of a perfect socialist city throughout one day, but using diverse self-referential filmic strategies, Vertov develops a highly experimental cinematic aesthetics. This paper explores the various utopian concepts presented in MAN WITH A MOVIE CAMERA as futuristic filmic reflections of contemporary Soviet society and socialist ideology as well as of well-known utopian ideas. Vertov creates a cinematic utopia of the ideal city and of the ideal man (and woman) based on the glorification of the machine. MAN WITH A MOVIE CAMERA thereby narrates the utopian vision of the realization of socialism and self-reflexively celebrates the medium of film as artistic utopia in itself.

**Prof. Alfredo Brillembourg** is an architect, urban designer and producer. He founded the interdisciplinary design firm Urban-Think Tank (U-TT) in Caracas, Venezuela, in 1998 with Hubert Klumpner. He has taught internationally, including at the Central University of Venezuela, the Graduate School of Architecture and Planning, Columbia University, and currently at ETH Zurich (Swiss Federal Institute of Technology). Along with Hubert Klumpner, Brillembourg has received the 2010 Ralph Erskine Award, the 2011 Holcim Gold Award for Latin America, 2012 Venice Biennale of Architecture Golden Lion and the 2012 Holcim Global Silver Award for innovative contributions to ecological and social design practices.



**Prof. Dr. Jens Eder** teaches at the Institute for Media and Communication Studies at the University of Mannheim, Germany. Main research interests: audiovisual narrative and rhetoric, characters, emotions, film and politics, web videos, transmediality, visual discourses, and representations of human nature in the media. Forthcoming are two monographs on characters and audiovisual affects and an edited volume on *Image Operations. Visual Media and Political Conflict* (with Charlotte Klonk, Manchester University Press).



**Prof. Jane Gaines** is professor of film at Columbia University where she directs the MA in the Film and Media Program. She has written two award-winning books: *Fire and Desire: Mixed-Blood Movies in the Silent Era* (2001), and *Contested Culture: The Image, the Voice, and the Law* (1991). She received an Academy of Motion Picture Arts and Sciences Scholarly Award for her forthcoming book on early cinema, *Pink-Slipped: What Happened to Women in the Silent Motion Picture Industries?*, companion to the Women Film Pioneers Project digital database (wfpp.cdrs.columbia.edu). Most recently she has been working on the critique of the “historical turn” in film and media studies. With Francesco Casetti she is co-chair and founder of the Permanent Seminar on Histories of Film Theories (filmtheories.org).

**Prof. Dr. Britta Hartmann** is professor of film studies and audiovisual culture at Bonn University. She is one of the founding editors of the German scholarly journal *montage AV*. She received her Ph.D. from Utrecht University in the Netherlands with a dissertation on the textual pragmatics and narratology of film beginnings; published as *Aller Anfang. Zur Initialphase des Spielfilms* (=All about Beginnings. Regarding the Initial Phase of Fiction Film) (2009). She is co-editor of an anthology on film theory and another one on filmic motifs, has published on film theory and analysis and has contributed to a number of film encyclopedias. She is affiliated with the research project History of Documentary Filmmaking in Germany 1945–2005 and is one of the principal investigators of the project Video Activism Between Social Media and Social Movements. She lives in Berlin.



**Prof. Dina Iordanova** is professor of Global Cinema at the University of St Andrews in Scotland. A native of Bulgaria, she has worked in Canada, USA and the UK. She has published extensively on transnational cinema (with a special focus on Eastern Europe and the Balkans), on the circulation of global film, film festivals, and cross-cultural representations. Her most recent book is *Cinemas of Paris* (with Jean-Michel Frodon, 2016). She is interested in political documentary from around the globe, and has written on documentary cinema in the context of books and journals. Together with Eva Jorholt she runs the website palestinedocs.net. Her current project is on Romani representation in cinema. For the coming years, she is planning a monograph on Serbian documentarian Zelimir Zelimir Zilnik.

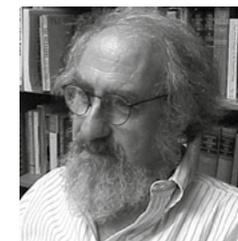


**Dr. Susanna Layh** is lecturer at the Department of Comparative Literature of the University of Augsburg, Germany since 2005. Academic Studies: comparative literature, hispanic studies, political science (University of Augsburg, Queen Mary and Westfield College, London); Ph.D. in comparative literature (2011). Main areas of research: utopian/dystopian studies, post-apocalyptic literature, (post-apocalyptic) robinsonades, city novels, and contemporary theatre. Publication: *Finstere neue Welten. Gattungsparadigmatische Transformationen der literarischen Utopie und Dystopie (=Dark New Worlds. Paradigmatic Genre Transformations in Literary Utopias and Dystopias)* (2014).



**Dr. Alan Marshall** is a lecturer in environmental social science at Mahidol University. Previously he has held visiting fellowships at Nizhni Novgorod State University (Russia), Presov University (Slovakia) and Curtin University of Technology (Australia). His first degree is from Wolverhampton University (UK) and he completed his Masters degree at Massey University (New Zealand) and a doctorate at Wollongong University (Australia). His research revolves around the philosophy of technology, future studies/utopian studies, and environmental humanities. He has published many papers on these subjects as well as a number of books, including: *Lancewood* (199), *The Unity of Nature* (2002); *Dangerous Dawn: the New Nuclear Age* (2006) and *Wild Design* (2009).

**Prof. Lyman Tower Sargent** is professor emeritus of political science at the University of Missouri-St. Louis. He has been a visiting professor at the Universities of Exeter, East Anglia, the London School of Economics and Political Science, and Victoria University of Wellington. He was the founding editor of *Utopian Studies* (1990–2004), and is author of (among others): *Contemporary Political Ideologies: A Comparative Analysis* (14th ed. 2009), *New Left Thought: An Introduction* (1972), *New Zealand Utopian Literature: An Annotated Bibliography* (1997), and *Utopianism: A Very Short Introduction* (2010). He was founder and co-editor with Gregory Claeys of the Syracuse University Press Series on Utopianism and Communitarianism (1990–2000). Sargent is the recipient of the Distinguished Scholar Award of both the Society for Utopian Studies and the Communal Studies Association. The Society for Utopian Studies has named this award the Lyman Tower Sargent Distinguished Scholar Award.



**Daniel Schwartz** is a filmmaker, photographer, and researcher currently working at ETH Zurich in the Urban-Think Tank Chair of Architecture and Urban Design. He studied Urban Anthropology at the University of Pennsylvania and Radio Journalism at the University of Botswana and is currently pursuing a Masters in Fine Arts at Zurich University of the Arts. His photography and writing have appeared in numerous publications, and his films have screened and been broadcasted internationally. Along with Alfredo Brillembourg, he is the co-founder and director of Gran Horizonte Media, the spin-off production firm of Urban-Think Tank.



**Dr. Peter Seyferth** is a political philosopher and teaches political theory and history of ideas at the Bavarian School for Public Policy (Technische Universität München) and at Volkshochschulen (adult education). Research interests: anarchism, non-state democracy, utopia, and philosophical anthropology. Board member of the Gesellschaft für Fantastikforschung. Publications (amongst others): *Utopie, Anarchismus und Science Fiction. Ursula K. Le Guins Werke von 1962 bis 2002* (2008); "Homo Economicus and Homo Utopicus: Towards a Synthesis" (2010); "William Morris' *News from Nowhere* (1890). Die libertär-anarchistische Linie als Korrektiv der etatistischen Utopietradition" (2014); "San Francisco nach der Ökonomie: *After the Deluge*. Die anarchokommunistische Öko-Utopie Chris Carlssons" (2015).



**Dr. Chris Tedjasukmana** is a film and media scholar at the Free University of Berlin, Germany, and principal investigator in the research project Video Activism Between Social Media and Social Movements (funded by the Volkswagen Foundation). He is also a research fellow at the International Research Centre for Cultural Studies (IFK) in Vienna and co-editor of the peer-reviewed journal *montage AV*. His book *Mechanische Verlebendigung. Ästhetische Erfahrung im Kino (=Mechanical Vitalization: Aesthetic Experience in Cinema)* was published in 2014. In the same year, he received the Karsten-Witte-Award for best publication in film studies.

**Thomas Tode** is a freelance filmmaker, curator and author based in Hamburg. Since 1994 he has lectured at various Universities including Hamburg, Bochum, Zurich and Vienna. He has curated projects for the Kinemathek Hamburg and the Filmfestival Cinopolis (about Film, City & Architecture). In his research he focuses on the essay film, the Soviet avant-garde, and political documentary film. Special interests are films on architecture, archeology, and those made for "re-education". He has published books on Johan van der Keuken, Chris Marker, Dziga Vertov, photo-film, essay-film, bauhaus & film, Potemkin-Meisel. Forthcoming publications include *Documenting Nazi Atrocities – Hidden agendas of the first films about the Holocaust*.



**Dr. Lars Weckbecker** is currently assistant professor at Zayed University and teaches media and cultural criticism, media and communication history, media and communication research, and cross-cultural communication. Research interests: the intersections of media and politics/government, persuasive, political and promotional media discourses, documentary film, media technologies, critical theory as well as studies of governmentality, surveillance and utopia/dystopia. His book *Governing Visions of the Real. The National Film Unit and Griersonian Documentary in Aotearoa/New Zealand* (2015) is a critical historical study of early New Zealand documentary and how it came to function as a specific governmental and subjectifying technique.

# Program

## Wednesday, September 7

17.30 **Opening Reception** (speakers and invited guests only)

19.00 **Short film program** curated by Thomas Tode at the cinema Xenix

## Thursday, September 8

9.30 **Opening and Introduction**  
MA Andrea Reiter and Dr. Simon Spiegel,  
University of Zurich

10.15 **Keynote 1: Utopia and Everyday Life** Prof. Lyman Tower Sargent,  
University of Missouri-St. Louis

11.00 Coffee break

11.30 **Anarchist Democracy between Fact and Fiction** Dr. Peter Seyferth,  
Bavarian School for Public Policy

12.15 Lunch

13.30 **City Symphonies and Manifestos as Utopian Documentaries** Prof. Alfredo Brillembourg and Daniel Schwartz,  
Urban-Think Tank, ETH Zürich

14.15 **Europe as Guarantor for Freedom and Land of Plenty** Thomas Tode,  
Independent Scholar

15.00 Coffee break

15.30 **Keynote 2: The Documentary Film as Utopian Forum**  
Prof. Dina Iordanova,  
University of St Andrews

18.30 **Presentation of early editions of Thomas More's *Utopia*** at the Zentralbibliothek

19.30 Dinner

## Friday, September 9

9.30 **Keynote 3: Documentary Dreams of Activism** Prof. Jane M. Gaines,  
Columbia University

10.15 Coffee break

10.45 **Striving towards Utopia**  
Dr. Lars Weckbecker,  
Zayed University

11.30 **Utopia and the Future**  
Dr. Alan Marshall, Mahidol University

12.15 Lunch

13.30 **Video Activism 2.0 and Its Networked Utopias** Prof. Dr. Britta Hartmann, Bonn University; Prof. Dr. Jens Eder, University of Mannheim; Dr. Chris Tedjasukmana, Free University of Berlin

14.30 **Utopian Concepts in Vertov's MAN WITH A MOVIE CAMERA**  
Dr. Susanna Layh, University of Augsburg

15.30 Workshop close