"Cinema is dead. Long live cinema" (Peter Greenaway). How has the explosion of new media changed the ways we think about cinema, about questions of film aesthetics and film history? How can cinema studies contribute to the theory, analysis, and creative practice of new media? This symposium seeks to stimulate a crossdisciplinary conversation on moving image culture that avoids both cinephile nostalgia and uncritical celebrations of media convergence.

PROGRAM

Friday, 26 February
6pm: Reception
7:00: Screening, ambient work, installation

James J. Hodge (University of Chicago), Introduction

Saturday, 27 February
8:30: Coffee
9:00: Introductory Remarks

Miriam Hansen (University of Chicago)
9:15: Questions of Materiality, Ontologies of Moving Images

Wendy Hui Kyong Chun (Brown University)

   Software: Invisibly Visible, Visibly Invisible

Kristen Whissel (UC Berkeley)

   The Life and Death of Digital Creatures

Thomas Y. Levin (Princeton University)
The Thousand Eyes: Cinema and the Surveillant Dispositif

Tom Gunning (University of Chicago), Moderator

10:45: Coffee Break

11:00: Archeology, Time, Memory

Alexander R. Galloway (New York University)

On A Tripartite Fork in 19th-century Media, or an Answer to the Question "Why Does Cinema Precede 3D Modeling?"

D. N. Rodowick (Harvard University)

(fading)
The ________ memory of film

(future)

Lutz Koepnick (Washington University, St. Louis)

Avatar Aesthetics? Film, New Media, and the Temporality of Absorbed Looking

Mark B. N. Hansen (Duke University), Moderator

12:30: Lunch break

2:00: Infrastructures, Transmedia Work, “Other Cinemas”

Lisa Parks (UC Santa Barbara)

Zeroing In: Infrastructure Ruins and Datalands

Jason Salavon (University of Chicago)

Recent Film & Television Work

Zhang Zhen (New York University)

Between Art and Activism: The DV Documentary Scene in Contemporary China

Dan Morgan (University of Pittsburgh), Moderator
3:30: Coffee break

4:00: Roundtable discussion

**Gertrud Koch** (Free University Berlin), *Moderator*

*This symposium is dedicated to the memory of Anne Friedberg (1952-2009)*

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Co-sponsors: Franke Institute for the Humanities, Arts Council, Computation Institute, Office of the Provost, Germanic Studies, New Media Workshop, Mass Culture Workshop

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**PARTICIPANTS**

**Wendy Hui Kyong Chun** is Associate Professor of Modern Culture and Media at Brown University. She is the co-editor of *New Media, Old Media: A History and Theory Reader* and a special issue of *Camera Obscura* (2009). She is the author of *Control and Freedom: Power and Paranoia in the Age of Fiber Optics* (2006) and of the forthcoming *Programmed Visions: Software and Memory* (2010).


**Tom Gunning** is Edwin A. and Betty L. Bergman Distinguished Service Professor of Cinema and Media Studies, Art History, and the College at the University of Chicago. He has published numerous pioneering studies on early cinema and pre-cinematic media, as well as *D. W. Griffith and the Origins of American Narrative Film* (1991) and *The Films of Fritz Lang: Allegories of Vision and Modernity* (2000). He is currently a fellow at the Getty Institute; his new project concerns the poetics of the moving image.


**Gertrud Koch** is Professor of Cinema Studies at the Free University Berlin, Germany. She has published widely on film and aesthetic theory, feminist film theory, Holocaust representation, and the Frankfurt School. English translations of her work include...
Siegfried Kracauer: An Introduction (2005) and articles in October, New German Critique, and other journals. She is working on a book on the aesthetics of illusion in film and the other arts.

**Lutz Koepnick** is Professor of German, Film and Media Studies at Washington University in St. Louis. Book publications include: Framing Attention: Windows on Modern German Culture (2007); The Dark Mirror: German Cinema between Hitler and Hollywood (2002); and Walter Benjamin and the Aesthetics of Power (1999). Co-edited or co-authored volumes include: After the Digital Divide? German Aesthetic Theory in the Age of New Media (2009); Window | Interface (2007); The Cosmopolitan Screen: German Cinema and the Global Imaginary, 1945 to the Present (2007); and Sound Matters: Essays on the Acoustics of German Culture (2004).

**Thomas Y. Levin** is Associate Professor of German at Princeton University. He is the editor of CTRL [Space]: Rhetorics of Surveillance from Bentham to Big Brother, the catalogue of a major exhibition he curated at the ZKM in Karlsruhe in 2001. The author of a number of books on the work of Siegfried Kracauer, including the translation of Kracauer’s Mass Ornament: Weimar Writings (1995), Levin has also curated exhibitions and published extensively on the work of the Situationist International. Most recently he co-edited Walter Benjamin’s Work of Art in the Age of its Technological Reproducibility, and Other Writings on Media (2008).

**Daniel Morgan** is Assistant Professor of Film Studies and English at the University of Pittsburgh. He has published articles on Bazin, Godard, Jean Rouch and questions of documentary and is the author of the forthcoming book “A Feeling of Light”: Cinema, Aesthetics, and the Films of Jean-Luc Godard at the End of the 20th Century.

**Lisa Parks** is Professor and Chair of Film and Media Studies at the University of California, Santa Barbara. She is the author of Cultures in Orbit: Satellites and the Televisual (2005) and the forthcoming books Mixed Signals: Media Infrastructures and Cultural Geographies and Coverage: Media and Security after 9/11. She has co-edited Planet TV: A Global Television Reader (2003) and Undead TV (2007).

**D. N. Rodowick** is Professor of Visual and Environmental Studies and Director of Graduate Studies of Film and Visual Studies at Harvard University. He is the author of The Crisis of Political Modernism: Criticism and Ideology in Contemporary Film Criticism (1995), Gilles Deleuze’s Time Machine (1997), Reading the Figural, or Philosophy after the New Media, and The Virtual Life of Film (2007).

**Jason Salavon** is Assistant Professor of Visual Arts and the Computation Institute at the University of Chicago. His art uses software of his own design to generate and reconfigure masses of communal material, often drawn from film and television, in order to present new perspectives on the familiar. His art has been exhibited internationally and reviewed in publications such as Artforum, Art in America, The New York Times, Art News, and Wired.
Kristen Whissel is Associate Professor of Film Studies at the University of California, Berkeley. She is the author of *Picturing American Modernity: Traffic, Technology, and Silent Cinema* (2008), and a forthcoming book entitled *Digital Effects Cinema*.