

**Department of Cinema and Media Studies, University of Chicago**

**The Material and the Code:  
Disciplinary Crossings of Cinema and New Media**

Symposium, Film Studies Center, Cobb 307-310, 5811 S. Ellis Avenue

"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 19<sup>th</sup>-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).

**Alexander R. Galloway** is Associate Professor of Media, Culture, and Communication at New York University and cofounder of RSG (Radical Software Group). He is the author of *Protocol: How Control Exists after Decentralization* (2004), *Gaming: Essays on Algorithmic Culture* (2006), *The Exploit: A Theory of Networks* (2007, with Eugene Thacker), and an upcoming translation of writings by the neo-situationist group Tiqqun.

**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.

**Mark B. N. Hansen** is Professor of Literature, Information Science + Studies, and Arts of the Moving Image at Duke University. He is the author of *New Philosophy for New Media* (2004) and *Bodies in Code: Interfaces with Digital Media* (2006).

**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 20<sup>th</sup> 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*.

**Zhang Zhen** is Associate Professor of Cinema Studies at New York University. She is the author of *An Amorous History of the Silver Screen: Shanghai Cinema, 1896–1937* (2005) and editor of *The Urban Generation: Chinese Cinema and Society at the Turn of the 21<sup>st</sup> Century* (2007).