



# SCREENING SCHOLARSHIP MEDIA FESTIVAL

**camra**

presents the  
THIRD ANNUAL

## Screening Scholarship Media Festival

March 27th and 28th, 2015  
Annenberg School for Communication  
University of Pennsylvania  
#SSMF2015

The Screening Scholarship Media Festival (SSMF) provides a creative, collaborative space to engage with diverse multimedia projects. We explore the affordances and challenges of multimodal representational strategies in research, and we interrogate their social implications. SSMF is a hybrid between a traditional academic conference and a film/media festival. We strive to bridge the gap between art and science by bringing together scholars, artists, educators, and activists.

This year's SSMF is organized around the theme *Performing the Digital*. Recent years have seen a proliferation of scholarship that looks at media as a vehicle for performing and constituting reality, not merely representing it. With this in mind we ask: What are the ethics and politics of (re)presenting our work on screen? How do multiple lives -- digital, analog, physical -- connect and disconnect through on and offline pathways? What does it mean to be a scholar, artist, educator, and/or activist in the digital age? What are the possibilities and tensions of digital media for research, advocacy, and pedagogy?

Find us online: [www.camrapenn.org](http://www.camrapenn.org) | Like us on Facebook: camra at Penn  
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# SCHEDULE-AT-A-GLANCE

All events at Annenberg School for Communication | 3620 Walnut Street

## FRIDAY, MARCH 27, 2015 | 5:00-7:30pm

Screening of *The Law in These Parts*

Followed by talk back with director Ra'anan Alexandrowicz

## SATURDAY, MARCH 28, 2015 | 10:00am-7:00pm

	Annenberg Forum	Room 110	Room 108	Room 109	Room 111
9:00am - 5:00pm (ALL DAY)	Registration and Installations				
10:00 - 10:20am		Welcome			
<b>SESSION 1</b> 10:30am - 12:15pm (page 3)		Narratives of Difference	Generational Reflections on Media and the Self	Mediation of Civil Liberties	Gender Roles in Global Context
12:15 - 1:15pm	Lunch				
<b>SESSION 2</b> 1:15 - 3:00pm (page 7)		Multimodal Self- and Sense-Making of Teachers and Students	Voices from the Margins	Re-Imagining the Spatial	Global Connection: Struggling with Close-Distance
3:00 - 3:30pm	Coffee Break				
<b>SESSION 3</b> 3:30 - 5:15pm (page 12)		Multimodal Pedagogies: Experiments in Higher Education	Creative Communities in the New Economy	Transcultural Narrative Inquiries into Subjecthood	Incongruous Encounters: Installations Walk-Through and Panel
5:30 - 7:00pm (page 18)		Keynote Event: <i>Performing the Digital</i>			

**INVITED WORKSHOP | 1:15-3:00pm | Room 224 (page 11)**

**OPENING UP THE DOCUMENTARY FORM IN A DIGITAL AGE:**

Investigating Online Platforms as a New Sphere of Engagement

**FRIDAY, MARCH 27, 2015 | 5:00-7:30pm**

**Screening of *The Law in These Parts***

Followed by talk back with director Ra'anan Alexandrowicz

Room 110

*The Law in These Parts* (2011) unravels the intricate system of military control that undergirds one of the most enduring and damaging conflicts of our time. Through interviews with the Israeli Judges, prosecutors, and legal advisors who created the legal framework of Israel's control of the West Bank and Gaza Strip, the film reveals the logic and reasoning behind the architecture of the occupation. Investigating the legal processes of establishing settlements in an occupied area, dealing with torture in interrogations, and rationalizing parallel legal systems for Palestinians and Israelis, the film explores some of Israel's basic moral quandaries and points at one of the major paradoxes in modern democracy. Can such an occupation be achieved within a legal framework that includes genuine adherence to the principles of rule-of-law? Should it? What are the costs that a society engaged in such a long term exercise must bear? And what are the implications of the very effort to make a documentary film about such a system?

*Ra'anan Alexandrowicz* lives and works in Jerusalem, Israel. He teaches film at the Sam Spiegel Film and Television School and has served as a directing advisor for the Sundance Documentary Film Program. His latest documentary film, *The Law in These Parts*, won several distinguished awards internationally, including: the Sundance 2012 International Documentary Grand Jury Award; a 2013 Peabody Award; and Hot Docs 2012 International Competition Jury. Alexandrowicz's earlier films include the fiction feature *James's Journey to Jerusalem* (Director's Fortnight, Cannes 2003, Toronto 2003), and the documentaries *The Inner Tour* (Berlin 2001, Sundance 2002) and *Martin* (Berlin 1999, New Directors, New Films 1999, MoMA permanent collection). Alexandrowicz's critically acclaimed works have been broadcast and released theatrically worldwide.

Reception in the Annenberg Forum to follow.

**SATURDAY, MARCH 28, 2015 | 10:00am-7:00pm**

**INSTALLATIONS: 10:00am-5:00pm (All Day)**

Annenberg Forum

**WELCOME: 10:00-10:20am**

Room 110

**SESSION ONE: 10:30am-12:15pm**

**GENERATIONAL REFLECTIONS ON MEDIA AND THE SELF**

Room 108 | 10:30am-12:15pm

Discussant: Mariam Durrani, University of Pennsylvania

*These four films reflect on the ways media impacts the self across generations. Media and advertising industries have the power to distort our self-image, but also the potential to offer possibilities for us to reinvent ourselves in positive ways.*

*Hattie* (Film, 20 mins)

Danielle Chu, The New School

Hattie, a 75-year-old woman, attempts to realize the dreams of fame and love that she pushed aside during her former marriage. The film chronicles a six-month period of her life in which Hattie experiments with online dating and creates short Youtube videos with the help of a young woman. Her online interactions not only reveal how hopes from the past can shift and adapt to the present, but also articulate the reality of a vibrant woman who resists the notion that age should define ambition.

*Teen Truth: Body Image* (Film, 22 mins)

Erahm Christopher, Teen Truth

*Teen Truth: Body Image* is a student-shot film that uncovers the secret struggles of three teens: one using a performance-enhancing substance, one fighting obesity, and another battling an eating disorder. Featuring compelling student testimonials and expert insights, the film reveals the truth about the importance of body image and the unhealthy lengths teens will go through to change how they look.

***Powerful Words*** (Animated Film, 10 mins)

**Erahm Christopher**, Teen Truth

This film shows the hurtful ramifications of using the “R-word” by animating a 2007 speech delivered by a high school student to honor his sister. Featuring the original speaker’s voice, this thought-provoking story highlights young people’s role in standing up to stereotypes about people with intellectual disabilities. The speech inspired Special Olympics International’s (SOI’s) global campaign “Spread The Word To End The Word,” and this film adaptation of it is used as an educational and motivational instrument.

***Fight Through the Struggle*** (Film, 10 mins)

**Lucia Palmarini**, Free Spirit Media

Each minute, every second, the media displays another image through print ads, commercials, TV shows, and music videos that can affect young people. This documentary discusses the marketing techniques used to influence African American teens to spend money. Advertisers use negative stereotypes that are harmful to the African American image and techniques such as endorsements by celebrities to persuade teens to buy products. This video argues that media marketers must produce more positive media and asks viewers to think about how they are represented and what they will do to make a change.

## **MEDIATION OF CIVIL LIBERTIES**

Room 109 | 10:30am-12:15pm

Discussant: Sandra Ristovska, University of Pennsylvania

*This panel tackles the ways in which technological developments and imaginaries shape our civil liberties. In a time when the possibilities of the global internet oscillate between activism and civic participation, on the one hand, and surveillance and repression, on the other, how do we safeguard our civic rights in today’s intensely mediated public culture?*

***Screening Surveillance*** (Film, 30 mins)

**Steve Anderson**, University of Southern California

This project offers an interpretive chronology of surveillance in Hollywood from Charlie Chaplin to Edward Snowden. Composed entirely of clips from American film and television, *Screening Surveillance* maps the evolution of cultural discourses surrounding government surveillance, taking note of shifts from optical to computational surveillance and analyzing the ways this discourse has – and has not – changed since the revelations about NSA surveillance by government contractor Edward Snowden in June 2013.

***Policy Beta* (Film, 30 mins)**

**Adam Fish and Erhan Oze**, Lancaster University

This video examines the crowdsourcing policy platform, Policy Beta, by the Pirate Party of the United Kingdom. The Pirate Party is known for its stance against copyright, censorship, and warrantless domestic surveillance, issues that can be summarized in the general notion of “internet freedom.” Contradictions in ideals and implementation abound in such inclusive notions and political parties. What kinds of tensions are revealed when ideological differences come to bear through the production of social technology?

## **NARRATIVES OF DIFFERENCE**

Room 110 | 10:30am-12:15pm

Discussant: Ethiraj Gabriel Dattatreyan, University of Pennsylvania

*This panel focuses on the ways in which difference is produced in narrative. The two films included in this panel, while very different in their objects of study and their methodological investments in depicting the narrative reproduction of difference, ask important questions regarding the way historically imbued perception creates a particular trajectory for stories to come into being.*

***AC Transit Bus Fight* (Film, 30 mins)**

**Marius Packbier and Aïlien Reyns**, TRIPOT Video Collective

This film presents the impressions and reactions of dozens of people as they watch online video of a fight between a white man and a black man on a bus in California. The video itself is rather trivial but provoked a huge number of reactionary comments by online viewers which lay bare the cultural, ethnic, and social conflicts of our society and discourse. By telling a story through the accounts of other people – without ever showing a single frame of the original video – this film underlines the unreliability and fictional quality of “the image.”

***Simple Radicalism: A Profile of Baruch Marzel* (Film, 27 mins)**

**Noam Osband**, University of Pennsylvania

This documentary film is about Baruch Marzel, one of the best known far-right politicians and political agitators in Israel. This film is not about the Palestinian/Israeli conflict per se, nor is it a film that seeks to determine right and wrong. Rather, it is a profile of extremism, and more importantly, of the mindset of an individual with radical political views. We learn which historical characters and cultural narratives serve as justification for his behavior and rhetoric, and we see how ideology affects his daily life and career choices. By focusing on the very parochial, we learn larger lessons about radicalism that are also applicable to other contexts.

## **GENDER ROLES IN GLOBAL CONTEXT**

Room 111 | 10:30am-12:15pm

Discussant: Rachel Stonecipher, University of Pennsylvania

*The films on this panel frame a comparative conversation of the ways norms of masculinity and femininity structure the lives of individuals. By engaging the stories of young women pursuing college education in Accra, Ghana and men articulating new masculinities in the Indian state of Punjab, they confront both structural and cultural factors that shape individual futures and avenues for change.*

***HerStory: Educate a Woman, Educate a Nation* (Film, 37 mins)**

**Sally Nuamah**, Northwestern University

The oft-quoted saying goes: “When you educate a woman, you educate a nation.” This documentary film follows three Ghanaian young women – student leaders at the West African Secondary School (WASS) – as they complete their final year and make plans for their futures. Elucidating this decisive moment through interviews with the students, their families, and the first-ever female headmistress of WASS, the film explores the social and personal factors that support and hinder young women’s pursuit of education in Accra, in order to contextualize the roles of gender and financial position in educational outcomes.

***Mardistan (Macholand)* (Film, 26 mins)**

**Harjant Gill**, Towson University

Through the experiences of four men in their 20s, 30s, and 40s, *Mardistan (Macholand)* explores diverse notions of contemporary manhood in rapidly globalizing India. Together, a working-class father of twin daughters resisting the pressure to have a son, a writer attempting to make sense of the sexual abuse he witnessed growing up in an elite military academy, a college student searching for a girlfriend with whom he can lose his virginity, and a gay man coming out to his wife after nearly 20 years of marriage make up different dimensions of what it means to be a man in India today. This film is meant to inspire a dialogue on masculinity, male privilege, and intersectional axes of inequality as they impact issues such as patriarchal supremacy, son preference, and gendered violence.

**LUNCH: 12:15-1:15pm**

Annenberg Forum

## **SESSION TWO: 1:15-3:00pm**

### **VOICES FROM THE MARGINS**

Room 108 | 1:15-3:00pm

Discussant: Tali Ziv, University of Pennsylvania

*This panel concerns itself with the margins of late capitalism, both domestic and international. The films render research methodology, lived experience, and landscape as their objects; together, they explore contemporary configurations of gender, governance, deprivation, and chronicity.*

*Derailed* (Film, 23 mins)

Bruno Calisto de Carvalho and Shashank Saini, University of Pennsylvania

*Derailed* renders the neighborhood of Kensington in North Philadelphia its object, tracing the lineage of deindustrialization and social abandonment through the eyes of its inhabitants. But the film offers more than explanatory power; it reflexively questions the role of the anthropologist and filmmaker explicitly through direct dialogue with participants. *Derailed* captures the production and experience of chronicity and desperation among drug-users and their loved ones amidst a ravaged physical landscape.

*Sea La Luz (Let There Be Light)* (Film, 52 mins)

Anna Wilking, New York University

*Let There Be Light* takes the viewer into the intimate world of an Ecuadorian family battling extreme poverty, state negligence, and addiction. The film interrogates shifting gender configurations of labor among poor families and the quest of one father to do the best he can for his children. At once ethnographic and dramatic, *Let There Be Light* embeds the viewer in the everyday, documenting the banalities and extremes of the lives the anthropologist has entered. The film captures the exhaustion, endurance and fractured hope of contemporary global capitalist formations through characters difficult to forget.

### **RE-IMAGINING THE SPATIAL**

Room 109 | 1:15-3:00pm

Discussant: Andrew Hudson, University of Pennsylvania

*The films of this panel engage the topic of space as concept, reality, change, and identity. Each film is based in a different global context and creatively calls attention to the way in which spaces are conceived, constructed, transferred, embedded, and received in different places.*

***Remixing Spaces in the Contrapunta*** (Film, 4 mins)

**Viola Lasmana**, University of Southern California

Inspired by what Edward Said articulates as “love for and an unquenchable interest in the larger picture, in making connections across lines and barriers,” this video remix explores contradiction as a means for reflection. The film provides a contrapuntal perspective on colonialism and globalization, taking polyphony as its central principle. It places, to trace one thread as an example, Walt Whitman in the Dutch East Indies.

***Flicker, Barcelona*** (Research Presentation with Film, 20 mins)

**Emily LaDue**, University of Pennsylvania

This presentation is comprised of video with narrative accompaniment and seeks to present the visuality of what Catalan cultural theorist Fransesc Munoz describes as urbanization in Barcelona, and the central role of nostalgia in the growth politics and anti-gentrification struggles of urban development. The film incorporates mixed original footage and re-edited scenes from four films about gentrification in Barcelona: *En Construccion* (2001) directed by Jose Luis Guerin, *Des Nens* (2003) directed by Joaquim Jorda, and *No Res* (2011) and *Ciutat Morta* (2013) directed by the film collective MetroMuster.

***Forage*** (Film, 15 mins)

**Tim Ballard**, The New School

*Forage* seeks to uncover the traces of old-old New York – the home of the Lenape people who once inhabited the lands beneath the City. This film traces the filmmaker's search for something to eat, for a connection with the land and for the echoes of the people who knew it best. Beginning with what seems an irreconcilable disconnect between two "places in time", gradually the barriers collapse in on themselves as the film arrives at a climactic night-journey in which a deeper synthesis is conjured up from below the streets.

***Cast in India*** (Film, 26 mins)

**Natasha Raheja**, New York University

Is there a man behind the manhole cover? Iconic and ubiquitous, approximately 300,000 manhole covers dot the streets of New York City. Manufactured in India, these 200 pound covers are the congealed efforts of thousands of highly skilled metal workers. Enlivening the objects around us, *Cast in India* takes a journey across oceans from New York City to a foundry in Howrah, India, where workers heat, weld, melt, and mold iron into manhole cover castings that circulate in a demanding global market. Learning the labor process, viewers will inhabit the space of the foundry where they will experience the sensory dimensions of daily working life. This work aims to engage the tension between the irreplaceability of people and the replaceability of their labor, while pointing to the disparate conditions that shape the geographies of production of everyday urban infrastructures.

## MULTIMODAL SELF- AND SENSE-MAKING OF TEACHERS AND STUDENTS

Room 110 | 1:15-3:00pm

Discussant: Sofía Chaparro, University of Pennsylvania

*This panel features the work of both teachers and students who engage in diverse multimodal endeavors in order to represent, express, and transform themselves and the social spaces they inhabit. Through images, audio narratives, and documentary production, these various presentations illustrate the power of engaging in multimodal forms of expression.*

### ***Where I'm From* (Film, 4 mins)**

**Emily Bailin**, Teachers College, Columbia University

In this short multimodal piece, the author uses still and moving images, music, and her own voice to simultaneously illustrate and interrogate what “from” means in relation to her social identity, her education, and her work as an emerging scholar. At its root, the piece explores the connections between “where I’m from” and “who I am,” while also illustrating the author’s willingness to sit in the messiness of identity work as part of her on-going commitment to engaging herself and others in racial literacy and anti-racist pedagogies, specifically through multimodal storytelling practices.

### ***A Love Supreme: Reflections on Why We Continue to Teach* (Podcast and Presentation, 20 mins)**

**Christopher Rogers, Kenloy Henry, Brendon-Jeremi Jobs, Samuel Reed, Shamir Reese, and Raymond Roy-Pace**, Philadelphia Black Male Educator Meetup

Statistics say that Black male educators represent about 2% of teachers in classrooms nationwide. This small number is compounded by the number of teachers who leave the practice in their first five years. In this podcast, six Black male educators respond to the prompt: Why do you continue to teach? They use the spiritual jazz classic “A Love Supreme” for rhythm and inspiration. The full 26 minute podcast can be found at:

<http://bit.ly/teachinglovesupreme>.

### ***¡Cámara, Acción!* (Research Presentation with Film, 30 mins)**

**Obed Arango**, Centro de Cultura, Arte, Trabajo y Educacion (CCATE) and **Holly Link**, University of Pennsylvania

This presentation focuses on a group of Latina/o immigrant students who wrote, filmed, and edited short narrative films at a community center during one summer. After showing one of these films we discuss students’ filmmaking process, examining how they engaged in sense-and self-making over the course of the summer and how, through this process, they played with and re-imagined the social spaces of their lives and community. We use the notion of *villa inmigrante* to conceptualize the tensions and complexities of their daily lives and how these played out as they created new social spaces through the filmmaking process.

*Contexting a Youth Documentary* (Film, 15 mins)

**Joseph Riina-Ferrie and Lalitha Vasudevan**, Teachers College, Columbia University

This film aims to explore the endless amount of overlapping time, connections, effort, and energy that go into the youth-produced documentary *High on Perceptions* (2014) at the Educational Video Center (EVC). EVC is a youth documentary after-school program in New York City with a thirty-year history of extremely well-crafted youth films. By shifting back and forth between scenes from the completed documentary, interviews with participants and EVC staff, and footage from the fifteen-week program in which it was produced, *Contexting* hopes to give the viewer a sense of the context in which the film was made and the web of connections that supports moments of “educational well-being” in youth documentary production.

## **GLOBAL CONNECTION: STRUGGLING WITH CLOSE-DISTANCE**

Room 111 | 1:15-3:00pm

Discussant: Arjun I. Shankar, University of Pennsylvania

*This panel begins with two basic questions facing the “global” researcher. First, how do we attend to the specificity of place and subjectivity given the new types of connections, interfaces, and linkages that make globality a constitutive part of everyday life? Second, how do we, as researchers, give shape to rigorous (digital) methodologies that begin with our newfound ability to communicate across differences, both spatial and experiential?*

*Globe Trot* (Film, 5 mins)

**Mitchell Rose and Bebe Miller**, Ohio State University

*Globe Trot* is an international crowd-sourced dance-film project, as 50 filmmakers on all seven continents each shoot two seconds of dance by choreographer Bebe Miller. This film stems from two areas of interest for the filmmaker, Mitchell Rose. First, it is an experimentation with “Hyper-Matchcutting” — the perfect aligning of position and continuity in every adjacent edit. The other is a long-term interest in “Instructional Collaboration,” — finding methodologies to get people to do complicated things, remotely, via instructions.

*For the Record* (Film, 18 mins)

**Aïlien Reyns**, TRIPOT Video Collective

Aïlien Reyns traveled to Beijing, China, and asked people to post videos on Tudou (Chinese Youtube) about 家, the character for 'home', 'family', 'a place you feel belonging', or 'house'. Back in Brussels, she invited Fleur Khani to watch this collection of videos, and together they responded by writing a voice-over about home from their Western perspective. Through the images as well as the voice-over, the film aims to reformulate the question of proximity in contemporary urban society.

*Digital Digging, or How to Tell a Story that Ended Long Ago* (Research Presentation, 25 mins)

**Jenny Chio**, Emory University

Returning to footage shot in China one day in 2007 with an ethnic Miao woman from rural Guizhou who had migrated to Guangdong to work in an electronics factory, Jenny Chio discusses the ethical and ethnographic questions implicit in crafting a documentary across temporalities of analysis, life stories, and research relationships. As she digs into her digital archive, her goal is twofold: to tell this woman's story as a young, ethnic migrant worker in the late 2000s, and to reflect upon the uses of "old" footage in new documentary-based research, even when the story told ended long ago.

*Walking Cinema: Museum of the Hidden City* (Online Installation, 15 mins)

**Michael Epstein**, California College of Art

*Walking Cinema* is a cross-platform documentary about San Francisco's struggles for equitable housing policies amidst a whirlwind downtown revitalization. Rather than viewing the situation through the 30,000 foot lens of class and racial conflict, this interactive film literally zooms in on the unnoticed details of one curious neighborhood in the crosshairs of the conflict – the iconic Mid-Market neighborhood, in the heart of San Francisco. The micro-cinema installations link personal stories of dramatic transformation to telling details in the rapidly-changing streetscape. The project uses several new media formats to bridge online and on-site experiences of the story.

## **OPENING UP THE DOCUMENTARY FORM IN A DIGITAL AGE: Investigating Online Platforms as a New Sphere of Engagement**

Room 224 | 1:15-3:00pm

INVITED WORKSHOP with Ra'anan Alexandrowicz

The fragmentation, selectivity, and conscious sequencing that are inherent to filmmaking leave out much of the research and shooting material, determining a certain narrative and perspective. In an attempt to challenge the limitations of the film form, Alexandrowicz and his collaborators built an online platform that expands his award winning documentary *The Law in These Parts*. The platform allows access to the film's raw materials, and its extensive research and sources. In a sense the existence of such a platform reopens its timeline, and introduces alternatives to the film's basic structure. The platform allows the spectator/visitor a space where the film's resources are unpacked, and can be engaged with, discussed, and negotiated.

In this workshop filmmaker Ra'anan Alexandrowicz will explore the format of the online documentary platform, presenting the specific case of the enigma of the Israeli High Court of Justice and the Occupation, a subject which is touched upon in the documentary.

The event is initiated by FILM PLATFORM, an online documentary hub aiming at bridging the worlds of filmmaking and academia. It is designed to explore how digital technology, and specifically the internet, can induce new means of interaction and learning that transform both the world of documentary filmmaking and academia. As such it incorporates film distribution/streaming, curatorial works, live discussion lounges where filmmakers and scholars can share their views, and interactive documentary platforms.

## **COFFEE BREAK: 3:00-3:30pm**

Annenberg Forum

## **SESSION THREE: 3:30-5:15pm**

### **CREATIVE COMMUNITIES IN THE NEW ECONOMY**

Room 108 | 3:30-5:15pm

Discussant: Debora Lui, University of Pennsylvania

*This panel addresses the increasingly decentralized networks of production that arise from the rise of the Internet and resulting shifts in the economy. What does it mean and what does it look like to be an 'independent' producer today? What benefits and/or harms might this production yield beyond more traditional structures of the market and the state?*

*Doing Innovation: Understanding the Millennial Hustle* (Research Presentation with Film, 30 mins)

Krishnan Vasudevan and Craig Watkins, University of Texas at Austin

Millennials are often portrayed in an unflattering light as highly educated though lacking ambition. However, there appears to be a disconnect between traditional education and the skills needed to succeed in today's economy. This presentation features a series of documentary shorts that emphasize how creative communities in Austin, Texas – including a weekly hip-hop open mic and a monthly indie gaming meetup – provide young people alternative pathways to developing innovative skills and social capital.

*I Am Handmade* (Film, 31 mins)

**Samantha Close**, University of Southern California

In the digital era, what does it mean to be “handmade”? This visual ethnography answers the question by focusing on craftspeople from around the United States who sell their handmade creations on Etsy.com. While acknowledging the potentially exploitative aspects of being laborers in the digital market, these hobbyists and professional makers also claim the affective benefits of “doing what you love,” thus contributing to evolving definitions of what counts as professional success.

## **TRANSCULTURAL NARRATIVE INQUIRIES INTO SUBJECTHOOD**

Room 109 | 3:30-5:15pm

Discussant: Kate Zambon, University of Pennsylvania

*This panel explores how film can be used as a tool for transcultural inquiry and pedagogy. In particular, the filmmakers and researchers on this panel use film to interrogate the interrelations of the personal and the political and to incite new conversations unraveling the trajectories involved in subject formation.*

*The Olutunmbi's* (Film, 13 mins)

**Temitope Olutunmbi**, Dark Films

This film is the result of an eight month endeavor by filmmaker Temitope Olutunmbi to document and explore the social tensions underlying his relationships with organized religion and family. The piece is a cerebral and poetic take on the journey to come of age using observational, verite, and conventional documentary techniques. The filmmaker weaves together personal narratives from his Nigerian American family with historical information on the Nigerian social and political contexts that played into his parents' formation. Olutunmbi explores the possibilities of film as a tool for reflection and personal development.

*Home* (Film, 25 mins)

**Dino Sossi**, Harvard University

The documentary film traces the story of Victor Sossi, a European immigrant who has lived in North America for several decades. His nephew Dino traveled to Europe to discover the reason why his uncle has never returned. *Home* focuses on the tension between a younger generation's need for self-discovery and an older generation's wish to move on. Shot throughout Europe and North America, *Home* explores issues of personal identity, memory, and collective grief. Sossi will discuss his use of the film as part of a research project using visual media and artifacts in the classroom to elicit emotional responses from students concerning immigration. This project suggests that using visual media within formal

academic multicultural school environments could open avenues for students to explore sensitive issues like immigration.

***Asian American's United Annual Mid-Autumn Fest (Film, 7 mins)***

**Joan May T. Cordova**, Scribe Video Center

This film challenges dominant consumer-oriented stereotypes of Chinatown as a tourist destination through documentary footage of a thriving intergenerational community celebrating a traditional Chinatown festival organized by the Philadelphia-based social justice organization, Asian Americans United (AAU). Using photography, oral history, videos, and over 20 hours of observational footage, this project reclaims narratives of cultural and historical space that are often appropriated, erased, and misrepresented. The film shows how cultural practices – of honoring elders and being of service, appreciating artists, building community while recognizing culture as a source of strength – are passed on to new generations. Approaching the filmmaking process as both a mode of analysis and of creative poetic expression, Cordova's work pursues artistic, pedagogical, and activist aims.

***Filmmaking as Social Action (Research Presentation with Film, 15 mins)***

**Persheng Vaziri**, Temple University

This research project investigates the efforts of an Iranian documentary filmmaker guild (IRDFA) to organize themselves professionally and socially under the conditions created by a state that interferes in all aspects of social life. Despite the pressures exerted by Iran's strong and orthodox state, the dynamic film and art world in Iran speaks to the existence of a public sphere that is active, vibrant, and creative. Vaziri uses ethnographic and textual analytic approaches to uncover the tensions and contradictions in filmmakers' lives that drive their work. Through their representations of their social worlds in film, Irani filmmakers provide a productive nexus of inquiry into the creative processes of the Iranian public sphere.

## **MULTIMODAL PEDAGOGIES: EXPERIMENTS IN HIGHER EDUCATION**

Room 110 | 3:30-5:00pm\*

*This panel features the found-footage video projects of students from two undergraduate camra-affiliated courses taught by Arjun I. Shankar and Ethiraj Gabriel Dattatreyan at the University of Pennsylvania. During the panel, Shankar and Dattatreyan will show projects from each of these courses to open several questions regarding the importance and the efficacy of teaching multimodal literacy and the basics of video production in undergraduate courses.*

Presenters:

**Arjun I. Shankar and Ethiraj Gabriel Dattatreyan**, University of Pennsylvania

Featured Films:

*White Minds, Brown Bodies* (5 mins)

Arjunan Gnanederan, Kunal Kilyani, Armin Mohammadi, and George Yuan, University of Pennsylvania

*Glocal Seoul* (13 mins)

Ariela Boillat, Denisse Guevara, and Yifei Xiao, University of Pennsylvania

\*This panel will conclude at 5pm.

## **INCONGRUOUS ENCOUNTERS: INSTALLATIONS WALK-THROUGH AND PANEL**

Room 111 & Annenberg Forum | 3:30-5:15pm

Discussant: Joanna Siegel, University of Pennsylvania

*Building on the success of last year's gallery show, "Interface as Interspace," camra@Penn has brought together a new collection of creative installations that foreground multimodality and push at the boundaries of the traditional conference experience. We invite you to interact with them throughout the day, visit our guided walk-through and panel discussion with the artists, and consider: how do the data and discourses we encounter so habitually get filtered into our lives? What elements are built into these digital modalities that we are not noticing? What stories are being withheld? This year's collection challenges its audience to tear away at the packaging of our digital experiences and ask what they are really made of.*

### **SSMF Artist in Residence**

This year, we made a special call for proposals for a site-specific installation that generates a conversation between the independently produced pieces throughout the gallery. Our Artist in Residence, Julie Conquest, builds on her noteworthy body of experimental, experiential scholarly/creative work. Her project is supported by a grant from the Provost's Interdisciplinary Arts Fund, and we are very excited to offer you the first ever multimodal artifact custom-produced for the Screening Scholarship Media Festival: *Hear, Here*.

### ***Hear, Here* (Multimodal Project)**

Julie Conquest, University of Texas at Austin

Each place is a capacity, a multitude of registers that collectively inform us of a here. Is it possible to orchestrate the cacophony of a place by carefully attuning to singular layers of audio-visual experience? *Hear, Here* is an experiential sound installation that heightens awareness of the variety of dimensions we register as place through a walk with each installation artist present at SSMF 2015. Consisting of a series of five-minute binaural

recordings accessed online with headphones, this work invites each visitor to join the artists on a walk attuned to a particular dimension such as colors, lines, or sounds. Visitors will choose to activate one or more dimensions, thereby orchestrating their own cacophony of a place.

### Installations

#### *Trail of Silence (Installation and Performance)*

**Shakeil Greeley**, University of Pennsylvania

Trail of Silence is a two-part investigation into the killings of unarmed civilians by police since 2000 – one part hard research, and one part performance art. The research is sourced from a handful of independently organized databases. The performance side is an attempt to bring the data to life. Despite our status as 21st century citizens with seemingly unlimited access to data, many people are still unaware of the scope of police killings: There is no federal database that documents police killings in a reliable fashion; police forces are commonly given full freedom to disclose as much or as little cohesive information as they choose; and many of the investigations into police killings are done internally, usually resulting in minimal consequences for the officers involved. This project focuses on synthesizing some of the data relating to these events and calling attention to the lack of a cohesive resource for civilians to investigate.

#### *Psychosocial (Short Film, 7 mins)*

**Chongha Lee**, Syracuse University

This project explores the interactions generated by institutional systems that process marginal populations. In particular, this work highlights the accidental intimacies created by the informational quest for archival legibility. The looped video shows a social worker lying on the floor of the Federal courthouse in Manhattan, New York, singing a series of questions she uses to interview clients. These standardized questions function in a particular context, but reflect a more universal social frame through which subjectivities and traumas are constructed.

#### *The Life and Death of Metadata (Interactive Archive)*

**Yanni Loukissas**, Georgia Institute of Technology; **Krystelle Denis**, Harvard University

In collections of scientific and cultural history that are too big to see, metadata act as virtual handles for rare and delicate artifacts from the past. At the Arnold Arboretum, a long-lived collection of trees, vines, and shrubs, landscapes from around the world and across time are stitched together by metadata. However, metadata are worthy subjects of study themselves. Created in varied social and technological eras, they register the organizational structures and values of their time. Through a novel combination of visualization and interviews with Arboretum staff, this interactive essay illuminates what metadata can teach us about institutional histories.

***Chatter*** (*Mixed-Media Installation*)

**Tom O'Dea**, Trinity College Dublin

Twitter has become the predominant media stream for cultural, educational, and personal information. Because they are limited to 140 characters, individual tweets contain both an immediacy of response and clarity of sentiment. Twitter has become a public conversation about our activities, opinions, and feelings – an immutable stream of a collective conscious. Chatter is a mixed media sculpture and audio piece that explores our relationship with data, information, and privacy. By disrupting the intangible nature of the electronic conversation, Chatter aims to encourage viewers to confront the nature of online communication and the materiality of the uttered word.

***The Absurd*** (*Multimedia Website*)

**Sakina Abdus Shakur**, Fulbright Foundation Greece; **Alexandra Halkias**, Panteion University, Athens

[The-absurd.tumblr.com](http://The-absurd.tumblr.com) is a living gallery that tells stories of contemporary Athens, Greece, through the lives of its creative young people. The site exhibits street art photography and videos that are windows into the lives of ten young Athenian artists, who are coming of age and achieving financial independence, while pursuing their passions for the arts. Beyond Greece's unstable financial climate are the souls of those who will inherit Greece's future. This is "the absurd"—a beautiful space for narratives and images of individual will.

***The Forgetting Machine*** (*iOS Application*)

**Sarah Sweeney**, Skidmore College

*The Forgetting Machine* imagines a space in which reconsolidation, a theory proposed by scientist Karim Nader, governs not only our biological memories but also the prosthetic memory objects we circulate using social media. The site for this interaction is the mobile phone, the device we use to capture, store, and share our personal digital memory objects. Users download and install the application and take photographs using the phone's camera. Each time they view their photograph or press the refresh button, the photograph displayed becomes slightly obscured or blurred. Through the user's actions, the original becomes inaccessible and is replaced by a new original. Over time the image becomes unrecognizable.

***The Collector*** (*Mixed-Media Installation*)

**Jabari Zuberi**, Independent Visual Artist

This installation is about the collecting and disseminating of information, and how these practices can at times be marginalizing as one object becomes "knowledge" over another, or as objects are ranked in perceived importance. The installation asks us to question objectivity, subjectivity, and the art of collecting and disseminating information as knowledge within society.

## **KEYNOTE: 5:30-7:00pm**

Room 110

### *Performing the Digital*

**Featuring Jenny Perlin, Betty Yu, and Anna Grimshaw**

Discussant: Sandra Ristovska, University of Pennsylvania

*Join us for the keynote event as we tackle the unfolding role of the digital in today's media ecology through the lens of scholarship, art, and activism. In a rapidly changing digital landscape, what is the value of rhythm, aesthetics, narrative, and historical grounding as categories for research, pedagogy, creative practice, and social advocacy? How is the digital shaping the intersection between scholarship, art, and activism?*

#### **BIOS FOR KEYNOTE SPEAKERS**

**Jenny Perlin** currently lives and works in New York. She received her BA from Brown University in Literature and Society, her MFA from the School of the Art Institute of Chicago, and undertook postgraduate studies at the Whitney Independent Study Program, New York. Her films have been shown at numerous venues including the Guggenheim Museum and MoMA, New York; Mass MoCA, Guangzhou Triennial, Canton: IFC Center, the Berlin and Rotterdam film festivals, the Drawing Center, and The Kitchen, New York. Her work has recently been included in Covert Operations: Investigating the Known Unknowns, Scottsdale Museum of Contemporary Art, AZ, and To The Sound of the Closing Door, Akademie der Künste, Berlin as part of the Berlin Film Festival. Perlin currently teaches at The New School, The Cooper Union, and The University of Pennsylvania.

**Betty Yu** is a NYC-based filmmaker, multimedia artist, media educator, and longtime community organizer. Her interactive multimedia installation, "The Garment Worker" was part of a 5 week art exhibit in Chinatown and featured at Tribeca Film Institute's Interactive in 2014. Yu's work has been exhibited and featured at the International Center of Photography, The Directors Guild of America, The Eastman Kodak Museum, the Museum of Modern Art, and the Brooklyn Museum. She was a 2012 Public Artist-in-Resident with the Laundromat Project and is a 2015 Artist-in-Resident with the Saltonstall Foundation. Currently, Yu is a 2015 Cultural Agent with the U.S. Department of Arts and Culture (USDAC), a people-powered arts network. She graduated with a BFA from NYU's Tisch School of the Arts in Film and Video and is currently finishing her MFA in Integrated Media Arts at Hunter College.

**Anna Grimshaw** is an anthropologist, filmmaker, and professor at Emory University. She has made a number of documentaries in northern England, including *Mr. Wade* (2003) and her video collaboration with British artist, Elspeth Owen, *Material Woman* was completed in 2005. She is the author of *The Ethnographer's Eye: Ways of Seeing in Modern Anthropology* (2001) and, with co-author Amanda Ravetz, of *Observational Cinema: Anthropology, Film and the Exploration of Social Life* (2009). In 2014, Grimshaw completed a four part film work, *Mr Coperthwaite: a life in the Maine Woods* (Berkeley Media).

SSMF is a production of



CAMRA FOSTERS INTERDISCIPLINARY COLLABORATIONS AMONG SCHOLARS, SENSORY ETHNOGRAPHERS, ARTISTS, AND EDUCATORS WITHIN AND BEYOND THE UNIVERSITY OF PENNSYLVANIA TO EXPLORE, PRACTICE, EVALUATE, AND TEACH ABOUT MULTIMEDIA RESEARCH AND REPRESENTATION.

We ask questions about the affordances, challenges, and possibilities of multimodal scholarship in teaching, learning, mediamaking, and knowledge production. Our aim is to support media-based research and pedagogies, with an explicit focus on: (1) providing practical guidelines for evaluation of multimodal research; (2) utilizing participatory, digital, and ethnographic methodologies; (3) creating digital and physical spaces for multimodal work to be showcased; (4) critically examining how technology is changing the processes of teaching and learning.

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