

CINEMA STUDIES STUDENT CONFERENCE



FEBRUARY 20 & 21, 2004
CINEMA STUDIES DEPT, RM 656
& 651

www.cinemalogists.com

ACKNOWLEDGEMENTS

We have lost count of exactly how many annual conferences the NYU Cinema Studies students have organized over the years. The number, we understand, is a high one. Over the years, the conference has changed. Some years have seen students take a weekend retreat away from the city to present their work to each other. Other years have served as preparation for students presenting at the annual Society for Cinema Studies Conference. This year, we have a bona fide conference of our very own, with over sixty students presenting in sixteen panels. Despite the varying forms of the student conference over the years, each one takes an unbelievable amount of work to produce. These are the faithful, diligent, and hard-working folks that have put together the biggest conference in the department's history.

Our biggest thanks go to **Christina Petersen** and **Vicente Rodríguez-Ortega** for their excellent work in publicizing this year's conference to students from the department, from NYU at large, and even from other universities. Their work is the main reason for the explosive growth of our conference. **Matt Hauske** brought his publishing experience, very quickly learned Adobe InDesign, and produced this amazing program. **Lilith Dorsey** and **Aparna John** organized and catered the closing reception, an event in and of itself. **Rachel Zerner** arranged and lovingly prepared the breakfast snacks and refreshments you enjoyed during the morning panels. Rachel and **Jordan Foster** helped with the complex scheduling process. **Elizabeth Stoll** designed and coded our website, <http://www.cinematologists.com>. Vicente and Lilith organized the faculty panel and the Culture and Media screenings, respectively, which are the marquee panels of Friday and Saturday evening. **Michael Bowen** conceived and organized the undergraduate panel on Nicholas Roeg and the attendant screenings at the Pioneer Theater in the East Village. Endless thanks are also due to **Rachel Bachman**, **Jason Coyle**, **Cristina Esteras**, and **Wyatt Philips** for their valuable attendance, advice, and assistance during the organizing committee meetings.

We would also like to thank **Noel Rodriguez** of the Performance Studies department, who provided venues at the last minute, and **Anna McCarthy**, our department's interim chair, for making that happen. **Elaine Bajana**, the administrative assistant of Cinema Studies, helped us make sense of our budget and paid our bills. **Ann Harris**, **Catherine Holter**, and **Mai Kiang**, who manage the department's Study Center and already provide an invaluable service to the department's scholars, graciously gave us everything from the conference rooms to the various technological bells and whistles we depend on to have a conference. **Chris Straayer** allocated a generous amount of departmental funds for this conference.

We must extend an extra special thanks to **Richard Allen**, **Julian Cornell**, and **Rahul Hamid** for doing "double duty" and agreeing to moderate not one, but two, two, two panels. We also owe a great debt of gratitude to **Ragan Rhyne** and Julian. They organized last year's conference and gave us valuable advice in producing this year's event.

Finally, we thank all the panelists and moderators. Their commitment to the intellectual dialogue in cinema and media studies is what has made this the most diverse and exciting student conference in our field.

— **Juan Monroy** and **Adam Capitano**, Co-Chairs of the Conference Organizing Committee

This conference was made possible with generous financial assistance from the **NYU Department of Cinema Studies**, **Graduate Student Council** of the **Graduate School of Arts and Sciences**, and the **Graduate Student Organization** at **Tisch School of the Arts**.

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FRIDAY, FEBRUARY 20, 2004

10:30 AM – 11:15 AM

ISSUES OF SEXUALITY AND PEDAGOGY IN HARRY POTTER
ROOM 656

Julian Cornell, Moderator

Ryan Beddingfield. Harry Potter Battles the Phallus: Fantasy and *Harry Potter and the Chamber of Secrets*.

Adam Rubin. “Stickin’ It to the Man:” Harry Potter, *The School of Rock*, and the Countercultural Classroom.

11:30 AM – 1:00 PM

CASE STUDIES IN MOVING IMAGE ARCHIVING AND PRESERVATION
ROOM 656

This panel will be organized as a collective effort of the six students in the Moving Image Archiving and Preservation program. We will present three case studies, giving a sense of the program’s work and goals. They are as follows:

- 1) Orphan films: a presentation based on research into an early sound newsreel clip, working in conjunction with the University of South Carolina Newsfilm Archive.
- 2) Internship: a presentation describing the work done at one of the semester-long internships held by MIAP students, highlighting specific preservation work.
- 3) Intro to MIAP final project: a presentation of one student’s term project from the flagship course, Introduction to MIAP, taught this past fall semester.

Rebecca Bachman, Moderator.

Jeff Martin, Tanisha Jones, Margaret Mello, Pamela Smith, Irene Taylor, and Huiming Yu.

DOCUMENTARY AND ITS PROJECTS
ROOM 630

Lucas Hilderbrand, Moderator

Carlos Kase. *Castro Street*: Documentary Submerged in Abstraction.

Juan Monroy. Philips and the Avant-Garde: *Philips Radio* and Multinational Expansion.

Jennifer Zwarich. Running From Social Meaning?: A History of WPA Filmmaking in the Public Sphere.

1:00 – 2:00 PM

LUNCH BREAK

2:00 PM – 3:15 PM

CINEMA AND THE NATIONAL PROJECT
ROOM 656

Rahul Hamid, Moderator

Ilana Fischer and Amy Malek. *Bashu*: The Other Within the Nation

Nadine Khalil. Fragmented Visual Memories: Representing the Scars of a Lebanese Civil War in Diaspora.

Justine Mellows. Swadeshi Cinema, 1905-1935.

AnneMarie Tamis-Nasello. Italian Colonial Cinema: Conquest and Ethnographic Spectacle in Augusto Genina’s *Lo squadrone bianco*.

WAYS OF WATCHING: ON SPECTATORSHIP
ROOM 636

Shawn Shimpach, Moderator

Adam Capitano. Take Me In-to the Ballgame.

Matt Singer. All You Of Earth are Idiots! Camp and Trash Spectatorship and the Films of Edward D. Wood, Jr.

Louisa Stein. They Cavort, You Decide: Fan Discourse on Intentionality and Queerness in Teen TV.

3:30 PM – 4:45 PM

CHILDREN AND OTHER TALKING ANIMALS
ROOM 656

Julian Cornell, Moderator

Jason Jackowski. *Babe* and the English Chicks.

Calvin Nguyen. “I’m a loner, Dotte. A rebel.”

Gretchen Scott. Digging into Darkness: Holes and Unearthing the Realistic in Children’s Film.

Sam Smith. Alfonso Cuarón’s Cinema of Childhood.

INSTITUTE OF FINE ARTS GOES TO THE MOVIES
ROOM 651

Federico Windhausen, Moderator

Daniel Belasco. Being in Touch: The Radical Beauty of Barbara Rubin.

Alison Gass. Split the Difference: The Problem of Language in the Work of Shirin Neshat.

Helen Hsu. Adventures in the Liminal Space Between Fact and Fiction: Marina Zenovich’s *Who is Bernard Tapie?* (2001).

Michele Matteini. Absorption and Displacement in Hou Hsiao-hsien’s *Flowers of Shanghai* (Haishang hua, 1998).

5:15 PM – 6:30 PM

FACULTY PANEL: INTENTION AND INTERPRETATION IN CINEMA AND TELEVISION
STUDIES
ROOM 656

Professor Richard Allen, Moderator

Professor Anna McCarthy

Professor William Simon

Professor Robert Sklar

FRIDAY – SUNDAY, FEBRUARY 20 – 22, 2004

NICOLAS ROEG RETROSPECTIVE AT THE PIONEER THEATER

155 East 3rd Street (at Avenue A)

(212) 254-3300

In conjunction with the undergraduate panel on Saturday, “Nicholas Roeg: The Man Who Fell to Earth,” the Pioneer Theater in the East Village will be screening two films by Nicholas Roeg, *Don't Look Now* and *Performance*. Film descriptions are from Erkki Rautio, <http://phinnweb.com/roeg>.

DON'T LOOK NOW (1973)

After the accidental death of their daughter, John (Donald Sutherland) and Laura Baxter (Julie Christie) come to Venice during the winter. Whilst there, they meet two mysterious sisters, one of whom is blind and supposedly possesses clairvoyant powers. Laura falls completely under the spell of this woman's strange visions. John fights with all his might against the signs from the realm of the world beyond. “I wanted to have them be almost golden people, so that it became rather like the incident at Chappaquiddick. Like the Kennedy family. They were unprepared in life. Most people are, aren't they?” (Nicholas Roeg).

Friday 20, 7:00 PM; Saturday 21, 8:00 PM, Sunday 22, 7:00 PM.

PERFORMANCE (1970)

A flashy young gangster called Chas (James Fox) has to go on the run when he antagonizes his boss, Harry Flowers, by murdering a rival in a grudge vendetta. He eventually hides out in a house run by a reclusive pop star in retirement, Turner, who has two young ladies, Pherber and Lucy, also in attendance. They begin to put pressure on Chas, feeding him drugs and breaking down his sense of identity. The climax is violent. The film follows not so much a linear plot as a cluster of themes and structured juxtapositions: life & death, male & female, sanity & insanity, reality & performance, wholeness of personality & disintegration of identity” (Neil Sinyard).

Friday 20, 9:00 PM; Saturday 21, 10:00 PM; Sunday 22, 9:00 PM

SATURDAY, FEBRUARY 21, 2004

10:00 AM – 11:15 AM

FILM THEORIES, FILM PRACTICES
ROOM 656

Richard Allen, Moderator

Andrew D'Aurora. The Formalism of Eisenstein and Deren.

Glenn Osten Anderson. A Problem of Totality: Questioning Fredric Jameson's Approach to Cinema.

Jason Coyle. blank pages, canvases, and screens: allegories of obsolescence.

Elizabeth Stoll. Problems with Global Theories of Cinematic Interpretation.

AUTEURS: MOTIFS AND PERSONALITIES
ROOM 651

Rahul Hamid, Moderator

Adam Burnett. The Coen Brothers and the Existential Motifs of Film Noir.

Kevin Curtis. The Future is Now: Postmodernism and the Coen Brothers.

Brendan Heldenfels. Being Jerry Bruckheimer: The Last Producer-Auteur.

Michael Rowin. Spectacle and Performance in the Films of Federico Fellini.

11:30 AM – 1:15 PM

ISSUES IN STARDOM: PAST AND PRESENT
ROOM 656

Doug Dibbern, Moderator

Sarah E. Deem. Hero of the Twenty-First Century: Nell Shipman's Talking Heart and a Journey *Back to God's Country*.

Dana Gravesen. Lipstick on his Collar: Tim Curry's Stardom in the Wake of *The Rocky Horror Picture Show*.

Kim Reyes. The Invisible Mr. Oldman: Gary Oldman's Star Persona Through Transparent Performance and Self-Parody.

Karina Longworth. De-queering Female Excess.

Graig Uhlin. Smooth Criminal: Michael Jackson's Mug Shot.

WAR, SPECTACLE, AND SIMULACRA
ROOM 656

Robert Stam, Moderator

Kate Bernstein. War as Theatre: Time and Space in Emir Kusturica's *Underground*.

Rob Cavanaugh. Simulation and Melodrama: The Logic of the War on Terror.

Katherine T. Model. Hitler Gives the Jews a Town: Performance, Nazism and *A Visitor From the Living*.

Vicente Rodríguez-Ortega. *Fight Club*: A problematic Ground Zero...or the Revenge of the one-frame Cock.

1:15 PM – 2:15 PM

LUNCH BREAK

2:15 PM – 3:45 PM

AUTHOR AND SOCIETY IN CONTEMPORARY US FILM
ROOM 656

Vicente Rodríguez-Ortega, Moderator

Jordan Foster. God's Lonely and Violent Men: A Comparative Analysis of Martin Scorsese's Travis Bickle and Max Cady.

Matt Hauske. Writing in Film: Mise-en-scène and the Novel in *The Royal Tenenbaums*.

Jimmy Long. Yuppie as Psychopathic Killer.

Brendan Lynch. Stop the *Planet of the Apes*, I Want to Get Off!

SILENT CINEMA: OTHER CINEMA, NEW HISTORIES
ROOM 651

Antonia Lant, Moderator

Irene Garcia. Mimi Derba: The First Female Filmmaker in Mexico.

Torey Liepa. Representations of Vernacular Speech in Silent Film Intertitles.

Sudhir Mahadevan. The Traffic in Technologies: Revising the Contexts for a History of Silent Cinema in India.

Christina Petersen. "Reol" Race Rivals: Robert Levy and Oscar Micheaux.

4:00 PM – 5:15 PM

TRANSNATIONALISM IN ASIAN CINEMA
ROOM 656

Ragan Rhyne, Moderator

Joseph Graham. Dragon Ex-Boyfriend: *Spirited Away* and the Lost History of Japan.

Joshua Rothenberger. Ambivalence, Subversion, Transformation: Chinese Independent Film Production in the Age of Global Capitalism.

Fiona Siang Yun Sze. Being Nouveau and Intercultural: Kurusawa as a Hybrid.

NICOLAS ROEG: THE MAN WHO FELL TO EARTH
ROOM 651

Michael Bowen, Moderator

Chris Bonet. Comparative Montage in Nicholas Roeg's *Walkabout*.

Antoinette Bueno. Mise-en-scène and Meaning: Rending the Veil of Civilization on Nicolas Roeg's *Walkabout*.

David Reilly. The Madness of Clairvoyance: Flashback and Flashforward in *Don't Look Now!*

Frank Rinaldi. The Audible Jumpcut: Some Sound Motifs in *The Man Who Fell to Earth*.

5:30 PM – 6:30 PM

CULTURE AND MEDIA ON DISPLAY
ROOM 656

Lilith Dorsey. *Bodies of Water: Voodoo Identity and Transformation*. Preview. (2004, 6 min).

A personal exploration into the mysterious world of Voodoo. Paramount in the Voodoo tradition is a connection to the water as a site of spiritual healing and growth. In this film people are represented as connected to this elemental power constantly changing and adapting like the waterways they mimic providing guidance, direction, and nourishment.

Cristina Esterás Ortiz. *Inside Tats Cru Inc.* Preview. (2004, 5 min).

They began painting New York subway trains in the eighties when they were young teenage boys. Today, they own and successfully run the only mural and graphic art design company in New York. *Inside Tats Cru Inc.* is the story of a group of graffiti artists who have contributed to the legitimization, commercialization, and globalization of aerosol spray art.

Brooke Nixon. *Under Surveillance*. (2003, 20 min).

A chronicle of the activities of the Surveillance Camera Players, a New York-based group that protests public surveillance. Through their activism, the film explores the complex and ambivalent roles of visuality and visual culture in a contemporary urban setting.

Lauren Shweder. *Abraham's Daughter: A Bat Mitzvah Story*. (2003, 20 min).

Following one family as they prepare for their daughter's upcoming Bat Mitzvah, *Abraham's Daughters* explores the multiple dimensions of this coming of age ceremony as it is practiced within the Reform movement in contemporary New York City.

6:30 PM – 8:30 PM

RECEPTION
DEAN'S CONFERENCE ROOM, 12TH FLOOR

PRESENTERS AND PAPERS

Glenn Osten Anderson received his BA from the University of Pennsylvania, his Masters from University of Oxford (UK). He is currently on leave from the dissertation phase of his PhD at King's College of the University of London and working on an MFA from NYU's Film Production program. His primary research interest is in Spanish Film in the Post-Franco era.

A Problem of Totality: Questioning Fredric Jameson's Approach to Cinema.

This study examines American marxist critic Fredric Jameson's work on cinema as featured in *Signatures of the Visible* (1990) and *The Geopolitical Aesthetic* (1995). I will examine and review Jameson's approach to reading film and indicate what I perceive to be some basic problems with his methodology—namely the limited thought given to the structure of the film industry and the limited consideration given to the creative input of cast and crew beyond that of the director in terms of their contribution to the overall experience of filmmaking and spectatorship.

Ryan Beddingfield joined the Cinema Studies program last semester after two years in Georgia State's film program. He enjoys films with gratuitous violence and/or nudity.

Harry Potter Battles the Phallus: Fantasy and *Harry Potter and the Chamber of Secrets*.

Little has been written of the Harry Potter films' foregrounding of Freudian themes that remain submerged in the novels. *Harry Potter and the Chamber of Secrets* creates a fantasy space that attempts to exorcise anxieties plaguing its perceived audience of preadolescents and demands a more thorough examination than that offered by the popular press.

Daniel Belasco studies modern and contemporary visual culture at the Institute of Fine Arts. He contributes articles and reviews to *Art in America* and *The Jewish Week*.

Being in Touch: The Radical Beauty of Barbara Rubin.

Christmas on Earth, made by Barbara Rubin (1945–1980) in 1963, situates bodies in polymorphous fields of pleasure. One of the first sexually explicit avant-garde films, the two-channel superimposed carnivalesque orgy is a key document of queer and feminist cinema. This paper presents new research on Barbara Rubin and locates *Christmas on Earth* in the theoretical framework of mid-1960s New York film and performance.

Kate Bernstein graduated from Swarthmore College with Highest Honors, having majored in Film & Cultural Studies with a concentration in Interpretation Theory. She is currently completing her MA in Cinema Studies at NYU.

War as Theatre: Time and Space in Emir Kusturica's *Underground*.

The paper explores how Emir Kusturica's 1995 film *Underground* presents war as theatre. The different layers of fiction and reality amidst the various war spectacles—as newsreel, re-enactment, deception, and cinematic simulation—problematize conceptions of objective historiography as well as unmask the impossibility of war as existent apart from performance.

Adam Burnett originates from the Maryland suburbs of Washington, DC. This is his second year at NYU and he hopes to pursue a career in film theory and criticism.

The Coen Brothers and the Existential Motifs of Film Noir.

By looking at *Blood Simple* and *The Man Who Wasn't There*, I argue that it is the elements of an absurd universe and chance found in film noir that inform the Coen's entire catalog.

Adam Capitanio is a second year MA student in the Cinema Studies department. His interests include European cinema and genre manifestations across films and other media.

Take Me In-to the Ballgame.

In this paper I propose that the aesthetic experience of televised baseball has changed over its history from a model that emphasizes a similarity to that of the fan in the stands to one that seeks to envelop the audience in the game itself. A series of micro and macro narratives emerge that have larger implications for the nature of televisual spectatorship and its relationship to American cultural life far beyond baseball's rhetorical place as the "national pastime."

Robert Cavanagh hails from Washington, DC. He completed his undergraduate work at the University of Virginia and earned a BA in media studies and Slavic languages and literatures.

Simulation and Melodrama: The Logic of the War on Terror.

In examining the War on Terror and the War in Iraq, two analytical frameworks seem to leap out as being two possibly relevant and forceful lenses through which to see these new global conflicts. Those are Jean Baudrillard's simulation and Peter Brooks and Linda Williams's melodramatic mode.

Jason Coyle is an MA candidate in Cinema Studies.

blank pages, canvases, and screens: allegories of obsolescence.

In narrative filmmaking, the blank screen sheds light on issues of adaptation, as well as theories of contingency and the archival fears and desires that accompany them.

Kevin Curtis is an MA student in Cinema Studies at NYU. He promotes the nonsensical, nonviolent overthrow of reality.

The Future is Now: Postmodernism and the Coen Brothers.

A critical analysis of the films of the Coen Brothers and the postmodern aesthetic they typify. A fun-filled, action-packed adventure through hyperreality, philosophy, deconstruction, and bricolage.

Andrew D'Aurora was born in Minneapolis, Minnesota. A Tisch scholar and sophomore in the Cinema Studies department, he anticipates also majoring in East Asian studies.

The Formalism of Eisenstein and Deren.

An examination of the work of Maya Deren in relation to early formalist thought specifically viewed against some of Sergei Eisenstein's comparable montage work and theory.

Sarah Deem earned her undergraduate film degree at the University of Pittsburgh. She is currently working on her masters from the Cinema Studies Department at NYU and developing a concentration on feminist film theory.

Hero of the Twenty-First Century: Nell Shipman's Talking Heart and a Journey Back to God's Country.

Largely forgotten and lost, the early silent films of Nell Shipman were recently recovered and restored, exclusively premiering at a 1987 Idaho film festival. My research focuses on the resurgence of material concentrated around the Shipman revival, including Kay Armitage's academic theorization and a personal analysis of Shipman's successful film, *Back to God's Country*.

Ilana Fischer and **Amy Malek** are masters candidates in the Program for Near Eastern Studies at the Kevorkian Center at NYU.

Bashu: The Other Within the Nation.

Bashu: The Little Stranger critically examines the components of Iranian national identity by telling the story of a young Arab-Iranian boy orphaned during the Iran-Iraq war, and taken in by a woman from a Northern village. We will discuss how the film offers a complex reality that challenges nationalist norms of gender, race, and language in Iran.

Jordan Foster is a senior in the Cinema Studies Department, with a minor in dramatic writing. She hopes to go to graduate school for film production.

God's Lonely and Violent Men: A Comparative Analysis of Martin Scorsese's Travis Bickle and Max Cady.

This paper examines Travis Bickle and Max Cady, the (anti-) heroes of Martin Scorsese's *Taxi Driver* (1976) and *Cape Fear* (1991), respectively. Both characters are structured in varying degrees of intensity around the tropes of sexuality, violence, and character subjectivity. The anti-hero's body serves as a visual signifier for these concepts.

Irene Garcia is a doctoral candidate in the Department of Cinema Studies.

Mimi Derba: The First Female Filmmaker in Mexico.

I explain how Mimi Derba's discourses about gender and nationalism were the bases for many film narratives of the golden age of Mexican cinema, and, additionally, how these representations have remained up to now in Mexican cinema.

Alison Gass is a PhD candidate at the Institute of Fine Arts, NYU. She specializes in twentieth-century American art and visual culture.

Split the Difference: The Problem of Language in the Work of Shirin Neshat.

In order to retrieve Iranian filmmaker and photographer, Shirin Neshat, from the collection of Westernizing readings that form the majority of critical responses to her work, one must begin to take steps to more accurately decode and look at the linguistic and non-linguistic signs within these works.

Joseph Graham was raised in Iowa's backwaters before relocating to the big city. Joseph now attends NYU where he majors in East Asian Studies and harrasses film students.

Dragon Ex-Boyfriend: Spirited Away and the Lost History of Japan.

This paper examines Miyazaki Hayao's film *Spirited Away* within the context of Japan's postwar cultural history, postulating the theory that it is by confronting specifically Japanese themes that allows the film phenomenal success in Japan, while only finding niche audiences elsewhere.

Dana C. Gravesen is a senior in the Department of Cinema Studies. He has written on such directors as Oliver Stone, Wes Craven, David Lynch, and Wong Kar-Wai, as well as Kurt Russell and Tim Curry.

Lipstick on his Collar: Tim Curry's Stardom in the Wake of The Rocky Horror Picture Show.

This paper attempts to illustrate the star image of Tim Curry as it is both stemming from and colored by *The Rocky Horror Picture Show* and that film's unconventional cult following.

Matt Hauske graduated from UC Irvine with degrees in English and Film Studies. He misses the sun and doesn't understand why people put up with this thing called "snow."

Writing in Film: Mise-en-scène and the Novel in The Royal Tenenbaums.

Using Genette and Gunning, *The Royal Tenenbaums* is analyzed as a film that uses mise-en-scene as its organizing principle. With a novelistic attention to detail, Anderson uses literary showing to tell his story cinematically. The physical setting is at least as important to the story as any of the characters.

Brenden L. Heldenfels is a sophomore. He enjoys styding genres, film and the archetype, cult film/TV, and comic books. He lives alone in New York City.

Being Bruck: The Last Producer-Auteur.

This paper explores the idea of producer Jerry Bruckheimer as an auteur, looking at his career with Don Simpson and solo efforts. It theorizes that Bruckheimer is the last producer-auteur due to his films' unique visual style and common themes. Films profiled include *Top Gun*, *Con Air*, *The Rock*, *Armageddon*, and *Pearl Harbor*.

Helen Hsu is a first year graduate student at the Institute of Fine Arts. Her area of concentration is modern/contemporary art, focusing on work that engages institutional critique and issues of "postcoloniality."

Adventures in the Liminal Space Between Fact and Fiction: Marina Zenovich's Who is Bernard Tapie? (2001).

Zenovich's construction of Bernard Tapie's biography is frustrated by the many fictions of his public persona. In pursuit of a narrative structure for the documentary, she reveals the genre's tendency for deviation from its claims to nonfiction. Zenovich's desire to see and subsequently tell Tapie's story contributes to the creation of his identity, perhaps another fiction. This desire involves the reversal of the gender dynamics of the traditional male gaze. In Tapie, Zenovich has found a fascinating character that emerges as an amalgam of Jay Gatsby, Richard Nixon, and Pete Rose.

Jason Jackowski is a junior in the undergraduate Cinema Studies department at NYU.

Babe and the English Chicks: How the English Responded to the Mad Cow Epidemic of the 1990s.

Talking animals are used in English storytelling as a way of addressing relevant socio-political issues, such as George Orwell's *Animal Farm* being an allegory on the Russian Revolution. This tradition continues in the films *Babe* and *Chicken Run* which critique the conditions of the industrial farm—one of the contributors to the mad cow epidemic of the 1990s.

Carlos Kase's primary academic interest is the intersection of high modernity aesthetics (across the arts) and experimental cinema. He also hosts a jazz radio show on WKCR-FM.

Bruce Baillie's *Castro Street: Superimposition, Collage, and "Murmuring Sculpture."*

I will be discussing Bruce Baillie's *Castro Street*, a film that is both an evidentiary, indexical document of place and an experimental audio-visual project. My presentation will focus largely on the densely layered soundtrack to the film and its sophisticated formal relationship to the anamorphic, collage-based image track.

Nadine Khalil is a visiting Fulbright graduate student and her academic background is in social and cultural anthropology. She is currently conducting research for her master's thesis concerning cultural production by the Lebanese diaspora, specifically, the mediated expressions of displacement.

Fragmented Visual Memories: Representing the Scars of a Lebanese Civil War.

My paper aims at revealing how the Lebanese civil war was reconstructed in film and transmitted visually in haunting narratives, by Lebanese filmmakers, many of whom live in exile. These films reveal a fascination with the ravaged capital city of Beirut, and I will show how this form of cultural production entails cultural citizenship, counteracting the absurdity of war.

Torey Liepa is working on a PhD in Cinema Studies at NYU. His work combines silent film history, semiotics, and theories of race and ethnicity.

The Sound of Silence: Representations of Speech in Silent Film.

This paper is an examination of representations of vernacular language in silent film dialogue intertitles. It engages a study of the role that representations of ethnic, class and regional speech differences played within the development of film narrative.

Jimmy Long was born and raised in Albuquerque, NM and began his undergraduate studies in 2002 at NYU's Cinema Studies department.

Postmodern Identity in the Reagan Eighties.

In her 2000 film *American Psycho*, Mary Harron uses the character of Patrick Bateman to make a commentary on the concept of identity in postmodern society as it is characterized by Yuppie culture during the Reagan Eighties.

Karina Longworth is a recovering filmmaker. She is currently pursuing her Cinema Studies MA at NYU and writing on promiscuity, power and American film. Stalk her at www.vidiocy.com.

De-queering Female Excess.

Judy Garland and Liza Minnelli sit at the top of the camp canon as shining examples of stars done in by divine decadence, and yet both are often either ignored or defamed by heterosexual culture. What is so scary to the non-queer gaze about these women, and what can a fag hag do to help? An excerpt from a longer work, "A Star is Born, a Star Fades Away: Judy Garland, Liza Minnelli and a Family Aesthetic of Decadent Erotics."

Brendan Lynch is presently writing an analytical book on the films of John Carpenter. Otherwise, he is generally uninteresting. Sorry.

Stop the Planet of the Apes, I Want to Get Off!

Although Tim Burton's *Planet of the Apes* was widely disparaged upon its initial release, it offers a rather merciless self-reflection of modern society if you look carefully enough. Or, perhaps, that is why it was so despised.

Sudhir Mahadevan is a doctoral candidate and ABD in Cinema Studies.

The Traffic in Technologies: Revising the Contexts for a History of Silent Cinema in India.

An alternative historical account of the engagement with visual technologies at the peak of colonial modernity in the Indian subcontinent. This presentation will examine the commercial and technological circumstances that enabled a number of enthusiasts, both Indian and foreigners, to take up first photography, then film, and sometimes both in the period between 1840 and 1913.

Michele Matteini graduated from the University of Venice and is currently a doctoral student at the IFA. His studies focus on Late Imperial China, with particular attention to painting associated with the yimin ideology, political resistance, and nostalgia. The present research on Hou Hsiao-hsien is part of a larger project on the implications of Meyer Schapiro's concept of the "Image-Field" and the visual tradition of China.

Absorption and Displacement in Hou Hsiao-hsien's *Flowers of Shanghai* [Haishang hua] (1998).

An analysis of Hou Hsiao-hsien's *Flowers of Shanghai* focused on its specific visual and narrative features. Considering the film as a major moment in the development of Hou's poetics of cinema, I propose to read the film as an attempt to give form to the "enduring provisionality" embedded in contemporary Taiwan.

Justine Mellows received her first MA from NYU in Cinema Studies, and a second from Columbia in South Asian Studies. She is currently a PhD applicant whose area of interest is commercial Hindi cinema.

Swadeshi Cinema.

The introduction of film technology to India coincided with the development of the Swadeshi/Nationalist Movement. This movement called for the renunciation of all things foreign. What was the role of film during this period and at what point did a product generated entirely by foreign materials become “Indian” (nationalist)?

Katie Model is completing her Master’s degree in Cinema Studies.

Hitler Gives the Jews a Town: Performance, Nazism and *A Visitor From the Living*.

In *A Visitor From the Living*, an outtake from *Shoah*, Claude Lanzmann interviews a former Red Cross inspector who produced a glowing report of Theresienstadt, the Nazis’ infamous “model ghetto.” This paper explores how *A Visitor From the Living*, in subtle mise-en-abyme structure, illustrates and embodies a complex interplay between the theatricalization of politics in the Third Reich and the theatricality of everyday life.

Juan Monroy is a doctoral student in the Department of Cinema Studies, NYU. His interests include cultural history, media studies, and non-fiction film. Juan is a co-chair of the organizing committee responsible for this conference.

Philips and the Avant-Garde: *Philips Radio* and Multinational Expansion.

With the coming of sound in the 1920s, sound films introduced language barriers so that these films were closely tied to a specific culture. In 1936, Philips, NV commissioned Joris Iven to make a film about an incandescent lamp factory in Antwerp. The resulting *Philips Radio* contains a soundtrack that mimetically reproduces the factory sounds and establishes a universal language of innovation. This was important as it was in conversation with the multinational expansion of the Philips in the interwar years.

Calvin Nguyen is a junior double-majoring in Cinema Studies and Journalism. His filmic interests include the avant-garde and rock and roll documentary.

The Perversity of Pee-Wee.

Pee-Wee’s Big Adventure is a children’s film that is fully aware of the fetishistic treatment society gives to the young. Like Peter Pan, Pee-Wee is the embodiment of adults’ desire to be children. The film presents the conflict between its ambiguous, timeless protagonist and the narrative tradition that he exists within.

Christina Petersen, a second-year master’s student in the Cinema Studies department, has interests in silent film, teen cinema, and warm weather.

“Reol” Race Rivals: Robert Levy and Oscar Micheaux.

My paper looks at the complex community within the race film industry in the 1920s by comparing Jewish entrepreneur Robert Levy’s Reol Productions with Oscar Micheaux’s Micheaux Book and Film Company as they competed for theaters, audiences, and, ultimately, survival.

Kim Reyes recently graduated from NYU with a BA in Journalism and minor in Cinema Studies, and is currently a freelance writer.

The Invisible Mr. Oldman: A Star Persona Through Transparent Performance and Self-Parody.

Known as an acting chameleon, Gary Oldman has a star persona predicated on a versatile range of monstrous, deranged characters. It is a contradictory image in that his convincing transformations both mask and reveal his presence as an actor. This paper explores Oldman’s (in)visibility, the paradox of method, and his drift toward self-parody.

Vicente Rodríguez-Ortega is a second year doctoral student in the Department of Cinema Studies, NYU. His interests include excess, despair, and all kinds of cross-fertilization.

Fight Club: A problematic Ground Zero...or the Revenge of the one-frame Cock.

If the WTC plane crash disaster surprised the world for its utter brutality, the spectacle of the planes crashing into the twin towers did not. We had seen it before, numerous times. Hollywood products had enacted the WTC catastrophe from all possible camera angles as a pleasurable spectatorial scenario... repeatedly. 9-11, as Slavoj Žižek points out, was the moment when “the unthinkable which happened was the object of fantasy, so that, in a way, America got what it fantasized about, and that was the biggest surprise.” And a one-frame porno cock seeks revenge...

Joshua C. Rothenberger: musician, writer, cinema scholar. His published works include film criticism, new musicology, and poetry.

Ambivalence, Subversion, Transformation: Chinese Independent Film Production in the Age of Global Capital.

In addressing notions of subversiveness in the new or “independent” Chinese cinema, it is hard to imagine a more important film than Wang Xiaoshuai’s *Frozen* (Jidu Hanleng, 1997). Few Chinese films have gone to such measures to undermine the dominant model of Chinese cultural production. Yet, is *Frozen* indicative of a new group of Chinese filmmakers who are truly working from the margins, presenting a threat of real opposition? Or are their films precisely the types of boundary works that foster the complete eradication of (Chinese) national borders?

Michael Rowin currently writes for Film Comment and Reverse Shot. He lives in Brooklyn.

Spectacle and Performance in the Films of Federico Fellini.

The term “Felliniesque” usually conjures images of late night bacchanals, strange costumes, and enigmatic gestures. This paper will attempt to elucidate the roles spectacle and performance play in Federico Fellini’s cinema, ranging from cathartic celebration (*I Vitelloni*) to detached observation (*Casanova*). Spectacle and performance, far from being sustained tropes, change complexly in function and form throughout Fellini’s work.

Adam Rubin is a sophomore in the Cinema Studies department and this is his first time participating in the conference. He is from Los Angeles.

“Stickin’ It to the Man:” *The School of Rock*, *Harry Potter*, and the Countercultural Classroom.

Both *The School of Rock* and the *Harry Potter* books and films stress the importance of creating a mischievous yet intelligent young counterculture and its progressive function within a community, as shown through British and American class issues, the development of fantasy and self-awareness, and the dual modes of address between child and adult audiences.

Gretchen Scott is in her third and last year at NYU as a Journalism and Dramatic Literature double major.

Digging Into Darkness: *Holes* and Unearthing the Realistic in Children’s Film.

In the pantheon of children’s literature, *Holes* is second only to *Harry Potter* in terms of popularity. As a film, *Holes* daringly handles themes of child abuse, homelessness, and inter-racial romance realistically and unflinchingly. This work examines *Holes* as a curious cultural phenomenon and as one of the riskiest films of its genre.

Matt Singer, a graduate of Syracuse University, is a first year master’s student at NYU. He also contributes film criticism to a number of websites, including director Kevin Smith’s MoviePoopShoot.com.

“All You of Earth are Idiots!” Camp and Trash Spectatorship, and the Films of Ed Wood.

Using examples from the filmography of Ed Wood, this paper offers a redefinition of camp spectatorship and unites it with what I call trash spectatorship. It goes on to explain why both are crucial to a reading of films like *Plan 9 from Outer Space*.

Sam Smith loves drums, cats, *Survivor*, designing dream houses, Nashville, Italy, water, and wind-up toys. He is a senior Cinema Studies undergrad.

Alfonso Cuarón’s Cinema of Childhood.

Is there such a thing as a “children’s film auteur”? This study considers the work of director Alfonso Cuarón (1995’s *Little Princess*, 1998’s *Great Expectations*, and the explicit *Y Tu Mama También*) upon his recruitment to helm the next *Harry Potter* movie. What’s discovered is a career-spanning obsession with childhood.

Louisa Stein is a doctoral candidate in the Department of Cinema Studies, NYU.

They Cavort, You Decide: Fan Discourse on Intentionality and Queerness in Teen TV.

This paper explores fan discourse on performance and production of queer subtexts in teen television, specifically looking at fan speculation surrounding *The O.C.* (short for Orange County), the new teen program on Fox, and the WB’s successful teen Superman show, *Smallville*.

Elizabeth Stoll is a second-year MA in Cinema Studies, and plans to pursue a PhD to study film theory.

Problems with Global Theories of Cinematic Interpretation.

This presentation will examine the viability of several theories of interpretation relative to the special problems posed by the case of cinema. Intentionalism, anti-intentionalism, and implied author intentionalism are each discussed as possible guidelines to determining the validity of an interpretation.

Fiona Siang Yun Sze is a graduate student at NYU in Performance Studies. She earned her B.A. from Columbia University. Her film credits include *Dreams* (Kurosawa) and *Three Soong Sisters*. She also curates in SoHo and performs Chinese zither internationally.

Being Nouveau and Intercultural: Kurosawa as a Hybrid.

Adapting literature to screen is not simply translation but transformation. My paper examines how Kurosawa’s films demonstrate mobility of cultures, and such artistic endeavors become intercultural exchanges. It argues that interculturalism presupposes cultural pluralism, and understands that cultures do not merely co-exist, but also oppose and intermingle simultaneously.

Anne Marie Tamis-Nasello is a doctoral student with ABD status in the Department of Italian Studies at NYU, where she is also an instructor of Italian. Her dissertation will treat Italian colonial cinema.

Italian Colonial Cinema: Conquest and Ethnographic Spectacle in Augusto Genina’s *Lo squadrone bianco*.

This paper will explore the ethnographic dimension tied to conquest and spectacle in an award-winning fascist film, *Lo squadrone bianco* (1936). Shot partly on location in the Libyan Desert, this film is one of the clearest examples of Italian colonial film and points to the fascist regime’s nationalist agenda.

Graig Uhlin is a second-year masters student. After completing his degree, he plans to pursue a PhD in Cinema Studies.

Smooth Criminal: The Celebrity Body and the Archive of Michael Jackson.

This paper examines Michael Jackson’s image in print and broadcast media surrounding his child molestation charges. It argues that the social anxiety produced by Jackson’s “deviancy”—stemming from his subversion of socially normative binaries (i.e., natural/unnatural, man/child, white/black, etc.)—gets displaced onto discourses about Jackson’s plastic surgery and changing physicality.

Jennifer Zwarich recently completed her MA in Cinema Studies at NYU and hopes to pursue a PhD next fall.

Propaganda and the WPA: A Reconsideration of US Government Film in Democratic Discourse.

Are US government films conducive to democratic discourse, or do they preclude it? Reaching beyond the standard hagiography of Pare Lorentz, this paper investigates the WPA’s controversial foray into “documentary” filmmaking before the 1936 presidential election and reconsiders debates over the ethics of government publicity and its role in democratic discourse.

Cover art by **Simon Wills**. Simon was born in the wilderness of western Quebec. He moved to Boston at the end of the last millennium where he studied illustration. He now lives in Brooklyn with his brother and his ficus.