RENDERING THE VISIBLE
CONFERENCE SCHEDULE
FEBRUARY 11-12, 2011

The doctoral program in Moving Image Studies
at Georgia State University.

THURSDAY, FEBRUARY 10

6:30p.m. – SPECIAL EVENT: Phil Solomon Screening

Experimental filmmaker Phil Solomon will present recent work. Titles to be announced. A round-table discussion and Q&A with Phil Solomon will follow.

FRIDAY, FEBRUARY 11

8:30-10:15 – SESSION 1

DIGITAL AESTHETICS (Panel A)
Chair: Angelo Restivo (Georgia State University)
> Louis-Georges Schwartz (Ohio University)
>> The Simulacrum, Again.
>
> Edward R. O'Neill (University of Southern California)
>> Intermediality and Taste in the Era of Digital Media.
>
> Erin Arizzi & Rich Cante (University of North Carolina, Chapel Hill)
>> For a Political Ecology of Sex Now (Thoughts After *The Kids Are All Right*).
>
> Drew Ayers (Georgia State University)
>> Virtual Digitality and the Posthuman Crisis of the Image: Cronenberg's Fleshy Imagination.

INTERFACES (Panel B)
Chair: Alisa Perren (Georgia State University)
> Julie Turnock (University of Illinois, Urbana/Champaign)
>> Digital Effects, 1970s Photorealism, and Cinema's Ontology.
>
> Andrew Johnston (University of Chicago)
>> BASIC Motion: The Digital Mechanism of Larry Cuba and the Electronic Visualization Laboratory.
>
> Allison Whitney (Texas Tech University)
>> Movies Re-imagined: Digital Renderings of Cinema in IMAX DMR.
>
> Mary E. Hocks (Georgia State University)
>> Sonic Interfaces as Embodied Digital Culture.

FRIDAY, FEBRUARY 11

10:30-12:15 – SESSION 2

DECAY (Panel A)
Chair: Calvin Thomas (Georgia State University)
    Dominik Schrey (Karlsruhe Institute of Technology, Germany)
        Analog Nostalgia and the Aesthetics of Virtual Ruins.
    Steven Pustay (Georgia State University)
        Press Start to Continue: Death in Digital Games.
    René Thoreau Bruckner (Oklahoma State University)
        The New Prehistoric: Extinction and the Cinematic Cutting
        Edge.
    Jesse Stommel (Georgia Institute of Technology)
        On Decay and Disc Rot: Digital Texts and the (De)Evolution of
        Media.

THE WORK OF PHIL SOLOMON (Panel B)
Chair: Daniel Robin (Georgia State University)
Respondent: Phil Solomon (University of Colorado, Boulder)
    Scott Kryzch (Oklahoma State University)
        Gaming the System: At Play in Phil Solomon's Sandbox.
    Brian Price (University of Toronto)
        Solomon Plays Serious
    Meghan Sutherland (University of Toronto)
        Events of a Graphic Nature

12:15-1:30 – LUNCH

FRIDAY, FEBRUARY 11

1:30-3:15 – SESSION 3

HAUNTINGS (Panel A)

Chair: Sebastian Rand (Georgia State University)

Ivan Ross (University of Chicago)
The "Future Life" of Media: Charles Peirce's Spiritualist Skepticism and the Digital Remediation of Phantasmagoria.

Caetlin Benson-Allott (Georgetown University)
Re-rendering Duration: Digital Video and Death in David Cronenberg's *Camera* (2000).

Hava Aldoubi (Hebrew University of Jerusalem)
Is Painting Still in the Picture? The Return of Painting in New Media Art and Aesthetics.

Mara Fortes (University of Chicago)
Rendering the Unsightly: Cinema and the Phenomenology of Dark Space.

ADAPTATION (Panel B)

Chair & Respondent: Jack Boozer (Georgia State University)

Doris Bremm (Georgia Institute of Technology)
Uncanny Portraits: Photographic Adaptations at Cologne's Wallraf-Richartz-Museum.

Thomas Lolis (Georgia Institute of Technology)
Image-States In Extremis: Adaptation, Immersion, and the Rendering of Motion Comics.

Roger Whitson (Georgia Institute of Technology)
A "Weak Blake Theory" of Images: Adapting the Visible in the Work of Francis Bacon, Joel-Peter Witkin, and William Daniels.

FRIDAY, FEBRUARY 11

3:30-5:15 – SESSION 4
UNFOLDING

Chair & Respondent: Angelo Restivo (Georgia State University)
    Laura U. Marks (Simon Fraser University)
        Manners of Unfolding.
    Gabrielle A. Hezekiah (Independent Scholar)
        Digital Inscription: Rendering the Visible in Tran T. Kim-Trang's *Epilogue*.
    Domietta Torlasco (Northwestern University)
        Digital Impressions: After Agnès Varda's *The Gleaners and I*.

5:45-7:15 – OPENING KEYNOTE
Akira Lippit (University of Southern California)

7:30-8:30 – RECEPTION

SATURDAY, FEBRUARY 12

8:30-10:15 – SESSION 1
ARCHIVAL LABOR (Panel A)
Chair: Nathan Atkinson (Georgia State University)
    Rebecca M. Gordon (Reed College)
        The Girl with the Killer Archive.
    Leslie DeLassus (University of Iowa)
        The Index and the Surveillance Image in *Déjà vu*.
    Peng-yi Tai (UC Irvine)
        Automation: The Digital Turn from Disney to Pixar.
    Steve Spence (Clayton State University)
        Database History: YouTube, Music Video, and the "Heritage Explosion."

VICISSITUDES OF THE FACE (Panel B)
Chair: Greg Smith (Georgia State University)
    Abraham Geil (Duke University)
        Rendering Recognition.
    Vinicius Navarro (Georgia Institute of Technology)
        Off the Record: The Subject and the Image in New Media.
    Joerg Sternagel (Universität Potsdam)
        A New Geometry of the Eye: The Curious Case of Brad Pitt.
    Alessandra Raengo (Georgia State University)
        Touching Blackness.

SATURDAY, FEBRUARY 12

10:30-12:15 – SESSION 2
THE BODY GEOPOLITIC (Panel A)
Chair: Ted Friedman (Georgia State University)
> Amy Herzog (Queens College, CUNY)
>> Rendering the City Virtual: Architectural Modeling Software and the Restructuring of Public Space.
> Cheryl Gilge (University of Washington)
>> Cognitive Disjunctions of Google Street View.
> Sulgi Lie (Freie Universität Berlin)
>> The Geopolitical Aesthetics of Digital Cinema: Michael Mann's *Miami Vice*
> James Tobias (University of California, Riverside)
>> Armour Becoming Flesh: Stereoscopy, Technological Conversion, and Agentive Things in James Cameron's *Avatar*.

SENSORIUM (Panel B)
Chair: Mary E. Hocks (Georgia State University)
> Jonathan Cohn (University of California, Los Angeles)
>> To See Yourself in a Grain of Sand: Daniel Rozin, Resolution and the Subject of Digital Media.
> David Parisi (College of Charleston)
>> Inscribing the Haptic: On the Scientific Rendering of Touch and Its Consequences for Media Theory.
> Charles P. Linscott (Ohio University)
>> Hear This Image: Cinematic Ontology Between McLaren and Marker.
> Deborah Levitt (Eugene Lang College, The New School)
>> Digital Disorientation: Affect and the (Un)Real in *Waking Life.*

12:15-1:30 – LUNCH

SATURDAY, FEBRUARY 12

1:30-3:15 – SESSION 3

MNEMO-TECHNICS (Panel A)
Chair: Vinicius Navarro (Georgia Institute of Technology)
> Hannah Mowat (University of Cambridge)
>> Rendered Memory, Ownership and Alternative Spaces in Atom Egoyan and Michael Haneke.
> Cassandra Barnett (Unitec New Zealand)
>> Rendering Home: Lisa Reihana's *Digital Marae*.
> Matthew Stoddard (University of Minnesota)
>> The Virtual *Metropolis*: Film Restoration and the Time-Image.
> Katya Gorker (Temple University)
>> What's RAM Got To Do With It? Screen Memory and the Re-writable Present.

BODIES THAT SCATTER (Panel B)
Chair: Jennifer Barker (Georgia State University)
> Kevin Fisher (University of Otago, New Zealand)
>> Into the Cut: The Digital Hyperchiasm in Contemporary Special Effects Cinema.
> Scott Richmond (Wayne State University)
>> Toruk and Toothless: Realism, Perceptual Modulation, and the Illusion of Bodily Movement in *Avatar* (2009) and *How to Train Your Dragon* (2010)
> Diego Costa (University of Southern California)
>> Faceless: The Architecture and Seduction of the Queer Body in Digital Spaces.
> Kristopher L. Cannon (Georgia State University)
>> Tracing Palpable, Plastic Seams: Surface Layer (Object) Orientations in Hirokazu's *Air Doll*.

SATURDAY, FEBRUARY 12

3:30-5:15 – SESSION 4
BELATEDNESS

Chair: Alessandra Raengo (Georgia State University)

Mark Williams (Dartmouth College)
Closely Belated? Thoughts on Real-Time Media Publics and Minority Report.

Amy Villarejo (Cornell University)
The Undead on Television: Queer Becoming in 1970s American TV.

Emma Wilson (University of Cambridge)
Animating dead matter in palliative art: *The Beaches of Agnès* (Agnès Varda, 2009).

5:45-7:15 – CLOSING KEYNOTE
Vivian Sobchack (University of California, Los Angeles)

7:30-8:30 – RECEPTION