

LARC Research Community Application for Summer 2013

Faculty/Student Teams:

Dr. Michael Chasar and Amy Snodgrass

Dr. Anna Cox, Andrea Adachi, and Hannah Brown

Dr. Abigail Susik and Emma Jonas

1. Rationale and Plan of Work

The Age of Projection: Remediation, Reformation, and Revolution

This learning community unites faculty and students from Art History, English, Film Studies, Rhetoric, and Spanish to study the social and cultural uses of projection- and screen-based media forms in the long twentieth century (1890-2012). From the magic lantern in the late nineteenth century, to the advent and popularization of film over the course of the twentieth century, and the emergence of digital projection technologies in the early twenty-first century, new projection- and screen-based media so profoundly shaped the experiences of art and everyday life during this time that we are calling it the “Age of Projection.” Due to the various interests of our members, our community is uniquely situated to study this period both historically and cross-culturally for the relationships between individual projection technologies as well as their various effects on public life. Of particular concern to us, however, is the transformative influence of projection- and screen-based technologies on the “remediation” of existing media (such as poetry, painting, sculpture, film, and graffiti) and the social and cultural role of these new media in the creation of new publics and counterpublics.

While our learning community is linked by a mutual interest in a specific time period and topic area, we are also united by a cultural studies methodology that is concerned not only with the products of mass media and the culture industries, but also with the activities of readers and consumers, as well as the processes of social change and reform. Thus, while Chasar examines the effects of magic lantern projection on the remediation of print-based poetry at the turn into the twentieth century, he also argues that the deprivatization of the page created a new type of public based in the activity of group reading. In studying the cinematic citation of Spanish modern art by ideological and revolutionary filmmakers, Cox and Brown assess the effects of film on the traditional fine arts but also the political stakes of that remediation in fascist Spain. Susik, Jonas, and Adachi discover not just the aesthetic possibilities of visual art and street art as affected by digital projection technologies, but also the new publics and counterpublics that emerge as radical art moves into—and is projected onto—new and different physical spaces. And Snodgrass, casting one eye back to the screen-based poetry of Chasar’s study, examines both the work of poets in digital media forms and on the computer screen today, as well as the online and internet-based communities that emerge as a result.

We plan to meet as a group 7-10 times during the summer, with most meetings dedicated to the “screening” and analysis of primary texts being studied by our group’s members. Not only do such group readings poetically fit the focus of our learning community, affording us an occasion to reflect on another manifestation of the practices we will be studying, but we believe that our combination of disciplinary approaches will accomplish more in the way of analysis than any one person might achieve working alone.

By summer’s end, Chasar, Susik, and Cox will develop material for publication or presentation at professional conferences, and Snodgrass, Brown, Jonas, and Adachi will prepare presentations for LARC, SSRD, and regional conferences such as the first annual Visual Culture Colloquium, a Mellon NW5C project. Thinking forward, we anticipate that this group will also form a core for related initiatives: a projection-themed Visual Culture Colloquium hosted by Willamette, digital projection installations on campus and in Salem, and Oregon Arts Commission grant applications.

4. Letters of Recommendation for Students

These letters have been requested and are being delivered separately by the faculty recommenders.

5. Proposed Budgets

Dr. Abigail Susik and Emma Jonas—

Proposed Budget:

Travel for Susik and Jonas from Portland, Oregon to Montréal, Canada to attend the annual Elektra International Digital Arts Festival, early May 2013, 4-5 days

Rationale: In order to study, document and view immersive and multi-sensory works of art in the New Media context, and also experience the networked cultural sphere of the New Media arts festival phenomenon which was appeared across the globe in the last decade, Susik and Jonas propose to attend one of the oldest and most distinguished such festivals in North America. If costs of travel exceed grant of \$3000, Abigail Susik will use some of her stipend to cover these costs.

- Roundtrip international flights; total for two tickets and transportation costs: estimated \$1500
- Shared hotel room for 4 nights at estimated \$150 per night including taxes: \$600
- Food costs for this period for two people: \$500
- Festival and workshop fees for two: \$400

Total Budget: \$3000

Dr. Anna Cox, Andrea Adachi, and Hannah Brown

Proposed Budget for Anna Cox:

Travel for Cox to attend and present a paper related to both her and Brown's research at the Society for Cinema and Media Studies annual conference in Chicago, March 6-10, 2013

Rationale: Cox has been accepted to present a paper entitled "The Rhizomatic Ethnographies of the 1960s Barcelona and Basque Schools" on the panel "Counter-histories of Spanish Cinema: Experiments, Ethnographies, Cinephilia." Participation on the panel and in the conference will help Cox contextualize her own project in terms of Spanish Cinema and Cinephilia. The knowledge and questions gleaned from the conference experience will, in turn, influence Brown's project. Cox's attendance at some of the panels in the area of Media Studies will also benefit Adachi and other members of the research community as well.

- Roundtrip airfare from Portland to Chicago: estimated \$375
- Hotel for 5 nights at estimated \$125 per night including taxes: \$625
- Food costs for this period: \$300
- Registration for Member Presenter: \$135.00

Total Budget: \$1435

Proposed Budget for Hannah Brown:

Travel and material costs for Brown within the Basque Country to visit and document information from museums, archives, and Spanish film scholars, early May 2013

Rationale: In order to understand the cultural context in which the 1960s documentaries were produced and screened, it is imperative to visit national heritage museums within the Basque Country that exhibit the modernist art shown within the films, as well as the Filmoteca Vasca that archives the documentaries that are otherwise difficult to obtain. Brown will not only be able to meet with the distinguished Basque film scholar Rob Stone to discuss the strategies employed in these documentaries, but she will also be able to screen the films with Basque families to gain their perspectives on the films's roles in preserving traditional identity.

- Roundtrip bus cost from San Sebastian, where Brown will be staying with a Basque family, to Bilbao to visit and carry out research at the Basque and Guggenheim museums: estimated \$20
- Hotel for 3 nights in Bilbao at estimated \$100 per night including taxes: \$300
- Food costs for this period in Bilbao: \$150
- Copies and scans of documents from the archives: \$50
- Copies of audiovisual materials by the Filmoteca Vasca: \$50
- Museum entrance fees for the Basque and Guggenheim Museums in Bilbao and San Telmo Museum in San Sebastian: \$50

Total Budget: \$620

Total Faculty/Student Team Budget: \$2055