

DIGITAL MEDIA, NEW CINEMAS, AND THE GLOBAL SOUTH

Exploring the creative and tactical integration of digital media
and new technologies in the global south





7:00 PM FRIDAY ARTIST TALK: EMEKA OGBOH

Digital media has changed the everyday lives of millions of people, yet the focus on these recent technological developments tends to emphasize the lives of those in first-world nations. But, what about the impacts of new technology across the digital divide? How is it that digital media, mobile technologies, and new cinematic forms of representation have changed the production and experience of art, economy, and culture in the Global South?

Focusing on contemporary developments in digital media, and especially film and the arts, this symposium will explore the creative and tactical integration of digital media and new technologies through such diverse topics as new African cinema, media creation and distribution in South East Asia and South America, and cinemas that engage a minoritarian viewpoint regardless of its geopolitical origins. We seek to address the questions of digital media and the Global South in the form of both scholarship and art, bringing together a range of film scholars who work on Africa, Latin American and Caribbean, and South Asian cinemas.

THURSDAY, APRIL 3
WELLS HALL ROOM B-122

8:00 PM Film Screenings

PUMZI
FROM A WHISPER

Wanuri Kahiu (Skype discussion after films)
Moderator: Ken Harrow - Department of English, MSU

FRIDAY, APRIL 4
INTERNATIONAL CENTER ROOM 303

9:15 – 11:00 AM Latin American and South Asian Cinema and Media

COURTNEY DONOGHUE Oakland University
DENNIS HANLON University of St Andrews
CATHERINE BENAMOU UC Irvine
Moderator: Lily Woodruff - Art, Art History, & Design, MSU

11:15 AM – 1:00 PM North African, African, Middle Eastern, and US Minorities Media

PETER LIMBRICK UCSC
MARY BELTRAN University of Texas
JO ELLEN FAIR University of Wisconsin
Moderator: Najib Hourani - Department of Anthropology, MSU

2:00 – 3:45 PM South Asian Cinema and Media

SWARNAVEL PILLAI Michigan State University
AMIT RAI University of London, Queen Mary
ANASTUP BASU University of Illinois
Moderator: Karin Zitzewitz - Art, Art History, and Design, MSU

4:00 – 5:00 PM Keynote Address: “The Pirate Kingdom: Media infrastructure and its poetics in the Global South.

RAVI SUNDARAM Centre for the Study of Developing Societies, Delhi
Moderator: Jyotsna Singh - Department of English, MSU

7:00 PM Artist talk: Emeka Ogboh

In conversation with **YESOMI UMOLU**
Broad MSU Assistant Curator
LOCATION: *Eli and Edythe Broad Art Museum*

SATURDAY, APRIL 4
UNIVERSITY OF MICHIGAN CAMPUS – ANN ARBOR, MI

9:30 AM – 6:00 PM Forum Room, Palmer Commons

GUEST SPEAKERS



ANASTUP BASU BOLLYWOOD CINEMA, THE DIGITAL, AND THE QUESTION OF HINDU NORMALCY

Anastup Basu is an Associate Professor in English, Media and Cinema Studies, and Criticism at the University of Illinois at Urbana-Champaign. He is the author of *Bollywood in the Age of New Media: The Geo-television Aesthetic* (Edinburgh, 2010) and the co-editor of the volumes *InterMedia in South Asia: The Fourth Screen* (Routledge, 2012) and *Figurations in Indian Film* (Palgrave-Macmillan, 2013). His essays on film, media, culture, and politics have appeared in journals like *boundary 2*, *Journal of Human Rights*, *Postscript*, *South Asian History and Culture*, *PostModern Culture*, and *Critical Quarterly*. As a film producer, he made the Bengali feature *Herbert* (2005) that won the Indian National Award for the Best Regional Film.



MARY BELTRÁN NEW FRONTIERS/NUEVA FRONTERAS FOR LATINA/OS IN WEB TELEVISION

Mary Beltrán is an Associate Professor of Radio-Television-Film, Women's & Gender Studies, and Mexican American Studies at the University of Texas at Austin. Her research is focused on the construction of race in U.S. television, film, and celebrity culture, particularly in relation to Latina/o and mixed race representation. She is the author of *Latina/o Stars in U.S. Eyes* and co-editor (with Camilla Fojas) of *Mixed Race Hollywood*. She is currently working on a book manuscript about trends of racial ambiguity and utopia multiculturalism in contemporary U.S. film and television.



CATHERINE BENAMO BEYOND ACCESS, EXPLORING DIGITAL CULTURES IN THE GLOBAL BARRIO

Catherine Benamou is Associate Professor of Film & Media Studies and Visual Studies, Chicano-Latino Studies, Women's Studies, Latin American Studies and Culture & Theory at University of California-Irvine. In addition to numerous articles and reviews on the subject of Latin American and Latin@ cinema and television, she is the author of *IT'S ALL TRUE: Orson Welles's Pan-American Odyssey* (University of California Press, 2007), and is currently working on a book on transnational television and diasporic viewing practices in Hispanophone and Lusophone communities.



COURTNEY DONOGHUE WHAT DO YOU MEAN BY INTERNATIONAL MARKET: CONTEMPORARY BRAZILIAN CINEMA AND DISTRIBUTION CULTURES

Courtney Brannon Donoghue is an Assistant Professor of Cinema Studies at Oakland University. Her research and teaching focuses on global media industries, local language productions, distribution cultures, Brazilian Cinema, Conglomerate Hollywood, and blockbuster practices. Brannon Donoghue is currently working on a book project exploring the localization of Hollywood operations across Europe and Latin America since the 1990s. She teaches courses on Media Industries, Media and Globalization, Film History, Indie Cinema, and Transnational Cinema.



JO ELLEN FAIR YOUTUBE MAKES DYSTOPIA: WARRING LIBERIA AGAIN AND AGAIN

Jo Ellen Fair is professor of journalism and mass communication at the University of Wisconsin-Madison. Her research addresses two primary concerns. The first is how images and ideas circulating through global popular culture are taken up, co-opted, localized, and used to open discourses about social change and new social practices for youth in urban centers of Africa. Her second concern is the relation between media and politics in Africa and elsewhere, including how journalists report on contentious national issues and how those who have experienced political trauma remember and record it. She is currently working on projects examining depictions of the Liberian civil war and its aftermath as dystopias in West African and global popular culture. She is the former director of the African Studies Program, Global Studies Program, and the International Studies Major.



DENNIS HANLON DIGITAL MEDIA, SCALE, AND THE LESSONS OF IMPERFECT CINEMA: A COMPARATIVE APPROACH TO BOLIVIA AND INDIA

Dennis Hanlon is a lecturer and director of the PhD Program in the Department of Film Studies of The University of St Andrews in Scotland. His research explores the transnational articulations among Latin American, European, and South Asian cinemas, with a particular focus on Third Cinema. His dissertation on Bolivian filmmaker-theorist Jorge Sanjinés, which he is currently revising as a monograph, was awarded the Graduate Dean's Distinguished Dissertation Award by the University of Iowa, where he received his PhD in 2009.



WANURI KAHIU

Wanuri Kahiu is a Kenyan film director. She has received several awards and nominations for the films that she directed, including the awards for *Best Director*, *Best Screenplay* and *Best Picture* at the African Movie Academy Awards in 2009. Kahiu was born in Nairobi, Kenya. After graduating from the University of Warwick in 2001 with a BSc degree in Management Science, she enrolled for a Master's Degree at the 'Masters of Fine Arts' program in directing at the School of Film and Television at the University of California, Los Angeles. Her movie *From a Whisper* received a total of twelve nominations and earned five awards at the 5th African Movie Academy Awards.



PETER LIMBRICK
GENEALOGIES OF EXPERIMENTATION IN MOROCCAN FILM AND MEDIA.

Peter Limbrick is the author of *Making Settler Cinemas: Film and Colonial Encounters in the United States, Australia, and New Zealand* (Palgrave 2010), and has published on transnational cinema and postcolonial culture in journals such as *Screening the Past*, *Cinema Journal*, *Camera Obscura*, and *Journal of Visual Culture*. Prof. Limbrick is currently working

on a book-length project about Moroccan filmmaker Moumen Smihi (an essay from this project appeared in a recent special issue of the journal *Third Text*), and is researching and teaching film and video from across the Middle East and North Africa. He curated the program *Moumen Smihi, Poet of Tangier* for the Pacific Film Archive at UC Berkeley in October 2013 (the first part in an ongoing retrospective, *Moumen Smihi: Moroccan Mythologies*) and, with Omnia El Shakry, he organized the associated symposium and exhibition *Unfixed Itineraries: Film and Visual Culture from Arab Worlds* at UCSC.



EMEKA OGBOH

Emeka Ogboh is a Nigerian artist, whose works contemplates broad notions of listening and hearing as its main focus. He works primarily with sound, and video in exploring ways of understanding cities as cosmopolitan spaces with their unique characters. It has been his goal to employ field recordings to explore the history and aural infrastructure of cities, in particular his city of abode, Lagos, Nigeria. The corpus of works produced from these sound recordings has led to the

Lagos soundscapes project that documents the mega city through sound. Ogboh has exhibited variously in Nigeria, and internationally, at venues including the Centre for Contemporary Art, Lagos; Menil Collection, Houston; Whitworth and Manchester city galleries; MassMoca Massachusetts; Museum of Contemporary Arts Kiasma, Helsinki, and Rauternstrauch-Joset-Museum, Cologne. He is the co-founder of the Video Art Network Lagos, and was part of the Media Lab in Africa delegation to the 16th International Symposium on Electronic Art, ISEARHUR, Dortmund (2010).



SWARNAVEL PILLAI
TAMIL CINEMA, INTERNET, AND SOCIAL NETWORKS: THE CHANGING FORMS OF PROMOTIONA

Dr. Swarnavel Eswaran Pillai is a graduate from the Film and Television Institute of India, at Pune, the premier Film School in Asia. He is an accomplished short filmmaker, whose award-winning documentaries include *Thangam*, *The Indian National Army*, *Villu (The Bow)* and *Quagmire*. He received his PhD in Film Studies from the prestigious University of Iowa in May

2010, and his dissertation, *Tamil Cinema and the Major Madras Studios (1940-57)*, traces the genealogy of Tamil cinema and the sources of its origins. His research areas include film history and film theory, particularly the history, theory, and production of documentaries, and the specificity of Tamil cinema, and its complex relationship with Hollywood as well as popular Hindi films.



AMIT RAI
THE AFFECT OF JUGAAD: FRUGAL INNOVATION AND POSTCOLONIAL PRACTICE IN INDIA'S MOBILE PHONE ECOLOGY

Amit S. Rai teaches at Queen Mary, University of London. His study of new media in India, titled *Untimely Bollywood: Globalization and India's New Media Assemblage* was published in 2009. Previously he was an associate professor of film, media, and postcolonial studies at Florida State

University. He received his PhD in Modern Thought and Literature from Stanford University in 1995 in anthropology and postcolonial criticism, and has taught at the New School for Social Research and the Tata Institute of Social Sciences. He is also the author of *Rule of Sympathy: Race, Sentiment, and Power* (Palgrave, 2002). He is currently at work on a monograph on Indian urban mobile phone cultures tentatively titled, *Jugaad Time: Media, Sensation, and Value*.



RAVI SUNDARAM
THE PIRATE KINGDOM: MEDIA INFRASTRUCTURE AND ITS POETICS IN THE GLOBAL SOUTH (KEYNOTE)

Ravi Sundaram is a Professor at the Centre for the Study of Developing Societies (CSDS), Delhi. In 2000, he founded the Sarai programme along with Monica Narula, Jeebesh Bagchi, Ravi Vasudevan and Shuddhabrata Sengupta. Sundaram has co-edited the Sarai Reader series, *The Public Domain*

(2001), *The Cities of Everyday Life* (2002), *Shaping Technologies* (2003), *Crisis Media* (2004), and *Frontiers* (2007). He is the author of *Pirate Modernity: Media Urbanism in Delhi* (Routledge, London 2009) and the edited collection *No Limits: Media Studies from India* (Oxford University Press, 2013). His writings have been translated into many languages. Sundaram's current work is on contemporary fear after media modernity. He has been a visiting Professor at the School of Architecture and Planning, Delhi; Princeton University; Johns Hopkins University; University of Michigan, Ann Arbor; and the University of Oxford.



YESOMI UMOLU

Yesomi Umolu is Assistant Curator at the Eli and Edythe Broad Art Museum at Michigan State University. She is currently working with British filmmaker John Akomfrah on the first U.S. museum exhibition dedicated exclusively to his recent work.

She is also curator of *The Land Grant: Forest Law*, a newly commissioned research and film project by Swiss artist Ursula Biemann that will debut at the Broad MSU in August 2014, and is organizing curator for the Broad MSU presentation of MCA

Denver's *Postscript: Writing after Conceptual Art* (2014). She recently curated *Revelations: Examining Democracy* (2013), featuring works from the Broad MSU collection, and acted as coordinating curator for SFMOMA's traveling exhibition *Lebbeus Woods, Architect* (2013). Umolu previously served as Curatorial Fellow for Visual Arts at the Walker Art Center, Minneapolis, where she curated *The Museum of Non Participation: The New Deal* (2013), featuring the work of London-based artists Karen Mirza and Brad Butler. She also worked on exhibitions such as *Abraham Cruzvillegas: The Autoconstrucción Suites* (2013), *Minouk Lim: Heat of Shadows* (2012) and *The Living Years: Art after 1989* (2012). Prior to joining the Walker, Umolu held curatorial positions at the European biennial of contemporary art Manifesta 8, region of Murcia, Spain (2010), and the Serpentine Gallery, London. She has presented lectures and talks at a number of international venues and writes regularly for *Afterimage: The Journal of Media Arts and Cultural Criticism*. Umolu holds an MA with Distinction in Curating Contemporary Art from the Royal College of Art, London.

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