

## Media Departmental Seminars

The speaker list for this years department seminar series is below. Speakers have been chosen on the basis that they cover a range of issues that we are interested in collectively as a department. The aim is to explore areas of cross-over between media studies, photography, media production and journalism, so that this cross-over can promote the development and continuation of discussion, research, scholarship and practice both within and outside the department.

All staff and students welcome.

### Gabriel S Moses, Sequential artist

13<sup>th</sup> November 1-2.30 ET130

#### **WYBIDIBD: When You Break It Down It Breaks Down - analysing social media as a progressive form of comics**

Comics have been referred to by many as an outdated medium whose golden age lay somewhere in the early 20th century and whose cultural importance mainly amounted to an efficient, cheap, "underdog" production line of storytelling (of mostly superheroes and cartoons). Today's diminishing print economy only adds to this bleak depiction of comics as irrelevant. Against these demeaning claims, this talk asserts that the opposite altogether might be true and that comics actually lie at the heart of the logical templates taking over our media cultures, dominating the grammar and semantic interface of Web 2.0's current user-platforms (Facebook, YouTube...) as well as their touchscreen adaptations. To accept this means simply to admit that in the end, we are all in the business of telling ourselves stories, all made of sequenced images and texts that can also go "BANG! SPLASH! BOOM!" (or at least vibrate). It is through these virtual comics that we engage in info-wars, debunk old conspiracies in favor of new ones and empower virtual superheroes with superpowers we hope can bring down regimes. Or are we just telling ourselves a bunch of damn good tales to avoid facing up to it all? Or are we just a group of angry teenagers looking busy doing nothing, instead of homework?

#### **Biography**

Gabriel is a Berlin based Israeli sequential artist and commentator on visual literacy (IOW - very serious comics for very serious people). His work incorporates an array of semiotic interplay, both published (Spunk, Subz, Image Match) and exhibited ([www.gabsmoses.com](http://www.gabsmoses.com)). Raised up all wired, in serene suburbia of a not so serene Middle East, his stories reflect primarily on the resonance of media on adolescence vis-à-vis identity and politics, as he brings to life his ultimate TeenageCyberGuerillaConcept.

### Dr Catherine Grant, University of Sussex

11<sup>th</sup> December 1-2.30 ET130

#### **How long is a piece of string? On the practice, scope and value of videographic film and moving image studies**

Long after the advent of the digital era, the overwhelming majority of university-based film and moving image studies scholars still prefer to carry out and publish their film critical, theoretical and historical research in conventional written formats. As digital affordances and publications continue to proliferate, however, more and more academics are turning to multimedia forms of research like digital video essays. Interestingly, some of these emerging modes are especially indebted to the 'provisional and subjective' traditions of the essay film, much studied in written film studies. Such formats can inspire compelling work not only because, with their possibilities for direct citation, they can enhance the kinds of explanatory research that have always been carried out on films, but also because of their potential for more 'poetic', creative and performative critical approaches to our research. They also raise issues of translation and medium-specificity in a context of long-established academic assessment standards and practices: should we be aiming to 'translate' written film studies into audiovisual ones, or should we embrace from the outset, the idea that we are creating ontologically *new* scholarly forms?

#### **Biography**

Catherine Grant, Senior Lecturer in Film Studies at the University of Sussex, is author of some forty film-studies videos many of which have been screened internationally at academic conferences (including SCMS 2012 and 2013) and at film festivals and industry events (including the International Oberhausen Short Film Festival, 2012). She has curated many hundreds of videographic studies at her websites Film Studies For Free, Filmanalytical and Audiovisualcy. In 2012, she commissioned and edited an issue of the peer-reviewed journal Frames on 'digital film studies' (<http://framescinemajournal.com/?issue=issue1>), with more than twenty video-related contributions. Her article 'Déjà-Viewing? Videographic Experiments in Intertextual Film Studies', appeared in Mediascape, 2013: [http://www.tft.ucla.edu/mediascape/Winter2013\\_DejaViewing.html](http://www.tft.ucla.edu/mediascape/Winter2013_DejaViewing.html). She has served on the editorial advisory board of Screen since 1995 and is founding editor of the open access digital publishing platform REFRAME (<http://reframe.sussex.ac.uk>).