

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.

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We plan to meet as a group 7-10 times during the summer, with most meetings dedicated to the “screening” and analysis of

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