



CAN

Cinematic Arts Newsletter

DEPARTMENT OF
CINEMATIC ARTS
NEWSLETTERISSUE #3
SUMMER 2018

IT'S IN THE CAN!

Letter from the Chair

By: Paula Amad, Associate Professor and Chair

Dear Friends of the Department of Cinematic Arts,

Welcome to our CAN issue #3 for Summer 2018. It's always a pleasure to share some highlights of the past year with our Cinematic Arts community.

We are proud to be a Department that is committed to promoting cinema as a bold and innovative art form that makes us think, feel, and act like no other medium can. Supplementing our core mission of research and teaching, we hosted a rich array of provocative talks and film screenings by artists, industry professionals, and scholars. Three notable events of the year were the visits by David Conley, University of Iowa College of Liberal Arts and Sciences' alumni awardee and Special Effects producer at Weta Digital, one of the world's leading effects companies; world-renowned experimental filmmaker and Ida Beam Visiting Professor Bill Morrison who screened his latest award-winning documentary *Dawson City: Frozen in Time*; and UI alumni screenwriters and filmmakers Scott Beck and Bryan Woods who shared valuable career advice and backstory news on their hit horror film *A Quiet Place*. In addition, our students benefited from a fascinating Q & A with production designer Hannah Beachler (*Black Panther*) and UI Lecture Committee visit by UI alumni director Joe Russo (*Avengers: Infinity War*). As you can imagine, it was hugely inspiring to our students that two of the top grossing films for Spring 2018 were directed or written by UI alumni. These events and others, spanning the spectrum from art cinema and creative documentaries to Hollywood blockbusters, not only expand the cinematic landscape of our students but also feed the cinema appetites of the broader community who we always welcome to such events.



We were thrilled to start the year off by welcoming a new faculty member Associate Professor Christopher Harris to the department as the Head of Film and Video Production; and we will be just as excited this Fall to welcome Assistant Professor Anahita Gazvinizadeh, a filmmaker and screenwriter, whose works have already been winning prizes at Cannes, the most prestigious film festival in the world.

We hope you enjoy reading the issue, and, as always, please feel free to contact me with any feedback or suggestions.

Wishing everyone a great summer!

Sincerely,

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The Department of Cinematic Arts Colloquium Series

2017/2018

By Chris Goetz, Assistant Professor of Film Studies

The Cinematic Arts Colloquium, a speaker series hosted by the Department of Cinematic Arts, invites participants from related disciplines and artistic practices to come and share their work with our passionate intellectual and creative community. This past year, Cinematic Arts graduate students stepped up to the plate and demonstrated an impressive range of interests and expertise.

Cinematic Arts PhD Candidate, Chang-Min Yu led the fall Colloquium with a lecture on philosophies of the body in cinema, titled "The Becoming-Image of the Body." Yu's grasp of key philosophical discourses was as notable as the ensuing discussion was lively—at times even broaching the question, What is film studies?



Nathan Platte, Associate Professor of Music at the University of Iowa's Department of Music, presented research on the score for *The Wizard of Oz* (1939). Professor Platte's talk was titled "Sounds Must Stir the Fantasy: Underscore as Special Effect in *The Wizard of Oz*." Platte is an authority on the historical study of music in cinema, and the presentation was both historically enlightening and nostalgic.



Graduating Cinematic Arts MA student, Dalina Perdomo, screened and discussed a rarely seen Puerto Rican film, *Romance Tropical* (1934). Directed by Juan Vigué Cajas, *Romance Tropical* is thought to be Puerto Rico's first sound film. It disappeared after its release, but was rediscovered in a UCLA collection in late 2016. Perdomo offered both historical and cultural context for the film and led a discussion of its significance in both Puerto Rican film history and film studies more generally. This presentation concluded the year's speaker series.



In a special panel presentation, Associate Professor of Cinematic Arts, Corey Creekmur and Cinematic Arts graduate students, Hannah Bonner, Eli Boonin-Vail, and Thomas Jackson discussed the "video essay," a new form—midway between a scholarly essay and a found-footage film that, in

Professor Creekmur's words, "continues to pose... intriguing definitional questions" and generate "new critical strategies" for thinking about film studies. Each panelist also screened a video essay of their own.

Professor Creekmur's essay, "Passing Through: Social Marginality, The Frame and The World in *Wendy and Lucy*," provides an analysis of formal and thematic framing in Kelly Reichardt's 2008 film. Hannah Bonner's piece, "The Problem that Has No Name" draws from a range of horror films in order to contemplate the treatment of women and their bodies in Hollywood cinema. Eli Boonin-Vail's "Letter to Frank" addresses famed comics author, Frank Miller, from the perspective of a fan troubled by the later work of his childhood idol. And Thomas Jackson's video essay, "Hell is Other Media," contemplates the relative scarcity of direct, sustained depictions of hell in cinema's history.

Associate Professor Christopher Harris, an award-winning experimental filmmaker and Head of Film & Video Production in the Department of Cinematic Arts, screened his 2001 film, *still/here*. The film offers a powerfully evocative glimpse



into the blighted north side of Saint Louis, Harris' hometown. Michael Sicinski (of *Cinemascope Magazine*) calls *still/here* "One of the significant avant-garde works of the past decade." Following the screening, Professor Harris (who has exhibited his films throughout North America and Europe) answered audience questions and candidly discussed his work.

The Cinematic Arts Colloquium will return again next year and is free and open to the public. If you would like to be emailed about upcoming speakers, please contact Assistant Professor Christopher Goetz (christopher-goetz@uiowa.edu).

Successful Second Year for Vertical Cinema

By Traci Hercher, Kai Swanson, and Michael Wawzenek

Vertical Cinema is a student-founded and run group at the University of Iowa that exhibits experimental and avant-garde moving image work in Iowa City. This year, Vertical Cinema bid a bittersweet farewell to its founders, Cinematic Arts MFA graduate students Carl Elsaesser and Emily Drummer, but not before they programmed one more busy year of events! The fall saw screenings of films by Leighton Pierce, Madsen Minax, a curated shorts program titled *EcoAmbience Playlist*, and the work of filmmaker (and former undergraduate adviser to both Carl and Emily) Baba Hillman, who came to town in January with the support of the CSIL Grant Funding Program, the International Writing Program, and the departments of Religious Studies, English, French & Italian.

With Carl and Emily's graduation impending, Vertical Cinema's leadership transitioned in the spring to include MFA graduate students Traci Hercher, Kai Swanson, and Michael Wawzenek. We're thrilled to continue their legacy and were lucky enough to partner with several groups in Iowa City toward that end - which made for a fun spring semester. In February we worked with Headroom to bring artist Shana Moulton to screen a program of her recent videos and do a live performance in the Drewelowe Gallery of the Visual Arts Building (pictured). We collaborated with FilmScene for Women's March (a month-long celebration of female filmmakers) by curating a shorts program titled *I Wish I Was More Like You*, which showed off the films of both current and former UIowa graduates. In April we teamed up with the Craft Critique Culture Conference by programming a screening of Jacob Ciocci's recent video work to go with their theme for the year, "Reckoning with Appetite", and finally, we sponsored the opening night screening for IC DOCS - *El Mar La Mar* by Joshua Bonnetta and J.P. Sniadecki.

We've been busy making plans for the coming year and can't wait for you to see what's in store!



The Iowa City International Documentary Film Festival Returns

By Emily Drummer, M.F.A. graduate student in Film and Video production and director of IC DOCS Festival

The 15th annual Iowa City Documentary Film Festival (ICDOCS), held April 26-28, completed another successful season this Spring with 18 visiting filmmakers in attendance including jurors Alison S.M. Kobayashi and Jean Paul Kelly. ICDOCS is a student-run festival that engages local audiences with the exhibition of contemporary short film that explore the boundaries of nonfiction filmmaking. Fusing avant-garde and documentary strategies, the films selected for ICDOCS both complicate and expand upon conventional approaches to documentary filmmaking. Programs were screened at both FilmScene and the Adler Journalism Building's Franklin Miller Screening Room.

The festival included 7 competitive screenings with Q&A's facilitated by students in the class; two juror screenings featuring work by Kobayashi and Kelly; and an opening night screening in collaboration with Vertical Cinema of Joshua Bonnetta and J.P. Sniadecki's *El Mar La Mar* followed by a panel discussion with Jason Livingston, Dalina Perdomo, and Juana New.



The jurors selected three best of festival awards: *Between Relating and Use* by Nazlı Dingel, *Flat Pyramid* by Kevin Doherty, and *GIVE* by David de Rozas. Dingel's *Between Relating and Use* attempts to "ethically make work in a foreign land" by rejecting the conventions of ethnographic filmmaking and, instead, examining a lover's body. Doherty's *Flat Pyramid*, the winner of the ICDOCS Award, consists of reenacted outtakes from a defunct pyramid scheme's promotional and instructional videos produced in the wake of the 2008 financial crisis. De Roza's *GIVE* explores Reverend Roland Gordon of the Ingleside Presbyterian Church's *The Cloud of Witnesses*, a collage comprised of "thousands of photographic portraits, newspapers, and magazine cutouts presenting an alternative visual history to empower the black community." These decisions reflect the spirit of the film festival—to support work by emerging artists whose work is forward thinking in both form and concept.

ICDOCS will return for its 16th iteration Spring of 2019. Additional information can be found on the festival website: <https://icdocs.wordpress.com/>.



By Michael Gibisser, Assistant Professor of Film and Video Production

The Headroom Screening Series sailed past a personal record for the number of events in a single year, hosting and co-hosting 11 screenings in total, including continued collaborations with fellow avant-garde film presenters Vertical Cinema and the Iowa City International Film Festival. This year's visitors ranged from established voices in the field to newcomers, from brand new video-accompanied live performance to historical collections of important works from the last 50 years of experimental film. And between these the programs ran the gamut from the urgent and overtly political, to the lyrical, to the sobering, to the comic.

Headroom's season of programming began in October with a visit from New York-based artist Adam Khalil to screen *INAATE/SE/*, a surrealistic and provocative debut feature made with his filmmaking partner and brother, Zack Khalil. *INAATE/SE/* uses personal interviews, animated drawings, performance, and provocative intercutting to make a bold case for the Ojibway people to be their own storytellers—while seeking a cure for the damage inflicted by colonization—in a spiritual reconnection with tradition. Los Angeles-based filmmaker Mike Stoltz visited next, as part of a midwestern tour in November, to share a program of his quizzical, energetic, and punk-influenced film and video works.

The fall lineup concluded with a double-header celebration of Canyon Cinema, a non-profit foundation based in San Francisco, whose unique collection of artist-made films traces the vital history of the experimental and avant-garde filmmaking movements from 1921 to the present. As part of their 50th anniversary, Canyon enlisted former Headroom visitor David Dinnell to curate a series of travelling programs to provide an overview of their archive of 3,400 ground-breaking works representing 260 artists. To supplement Dinnell's program, Associate Professor of Film and Video Production, Christopher Harris, guest-curated an additional screening,

offering another viewpoint on Canyon's vast archive.

The real onslaught of events started early in the spring semester when Headroom collaborated with Vertical Cinema to bring performance artist Shana Moulton to campus to present a program of recent video work and live performance. Fresh from engagements at MoMA in NYC and the Hammer Museum in LA, Moulton brought her latest to the Drewelowe Gallery in the new Visual Arts Building, performing in character as Cynthia, the protagonist from her *Whispering Pines* video series. Headroom had two events in March—each presented entirely on 16mm film—first with veteran filmmaker Betzy Bromberg who screened her latest lyrical feature, *Glide of Transparency*, before moving on to a career retrospective at Anthology Film Archives in NYC. Filmmaker Nazli Dinçel visited next to present a program of handcrafted feminist works that explore desire and displacement, while offering nuanced critiques of the ethnographical impulse in contemporary experimental film. April was equally packed, with a presentation of film from the NOW! Journal of Urgent Praxis originally curated by former Headroom visitor Kelly Sears and screened at Collective Misnomer in Denver, CO; two co-presentations with the Iowa City International Documentary Film Festival (the juror programs for Alison SM Kobayashi and Jean-Paul Kelly); and finally a visit from Boulder-based filmmaker, Erin Espelie, who presented her feature-length, poetic film essay about rare earth elements, *The Lanthanide Series*.

Buoyed by an Arts & Humanities Initiative grant from the Office of Research and Economic Development, Headroom's 2017-18 season represents a high-water mark in the series' history, offering half as many programs in a single season as it has in its six-year tenure. While it is unlikely Headroom will be able to present the same number of programs next year, we look forward to a similar and exceptional level of programming for the 2018-19 season.



Visual Effects Producer David Conley Visits Cinematic Arts as CLAS Alumni Fellow

Original article published in the University of Iowa CLAS Newsletter



David Conley (BA 1990) is Executive Visual Effects Producer at New Zealand-based Weta Digital, one of the world's premier visual effects companies, founded by the renowned New Zealand director Sir Peter Jackson. This puts him at the heart of such acclaimed films as *Valerian*, *Wonder Woman*, *War for the Planet of the Apes*, and the *Hobbit 2 & 3*, in addition to the Academy Award-winning *Life of Pi* and other cinematic masterworks.

In October 2017, however, Conley was working with a different group of excellent filmmakers, animators, artists, and scholars: students and faculty in the Department of Cinematic Arts, the School of Art and Art History, and other departments throughout the University of Iowa College of Liberal Arts and Sciences. Conley came to the UI campus as a CLAS Alumni Fellow, in recognition of his professional achievements. During the course of three days, he participated in two masterclass-like interactive sessions with undergraduate and graduate students about careers in visual effects and the art of cinematic visual effects; met with faculty; and

held a public conversation before a packed house with Cinematic Arts Chair and Associate Professor Paula Amad.

"David Conley's visit allowed faculty and students from the Department of Cinematic Arts and beyond to learn from a distinguished UI alumnus who, as the Executive Producer for Weta Digital, is at the cutting edge of the visual effects industry in global cinema," Amad said, "During the course of three presentations, David shared his highly specialized and expert knowledge, along with career advice and inspirational stories of working with major award-winning film directors like Ang Lee and Steven Spielberg. It was especially gratifying to hear a leader in the tech-heavy visual effects industry caution students interested in careers in cinema against narrowly focusing on technology, instead encouraging them to embrace the life-long benefits of all that a liberal arts and science education offers, such as critical reading, writing, and thinking skills and a broad cultural, scientific, and artistic knowledge."

Jake Calomino, a fourth-year Cinema major from Lansing, Illinois, seconded Amad's appreciation for the visit: "Having the opportunity to learn from and interact with David Conley was an honor," Calomino said. "As an undergraduate student, I found it extremely motivating to hear from David that his skills in close reading, watching films, and writing have been fundamental to his success in the film industry and his ability to work with other filmmakers at such a professional level. Also, David explained how much fun he has making films, even through all of the hard work it takes to do what he does. Hearing this from someone working at the highest level of creative work in cinema, as well as the business side of cinema, was reassuring to me that I am in the right field of study."

UI film students work with Bettendorf eighth-graders to create movie trailers

Bettendorf middle schoolers visit campus, finish project with help from students in the Department of Cinematic Arts

Story by Emily Nelson (reprinted, with permission, from Iowa Now)

The next generation of filmmakers is getting a head start with a little help from University of Iowa students.

About 150 eighth-graders at Bettendorf Middle School this year made movie trailers for fictional films about very real heroes. The project, now in its third year at the eastern Iowa school, combines lessons learned in social studies and language arts classes.

"It all started with a lunch discussion among teachers about how factual the movie *Apollo 13* is," says Lisa Barnes, a language arts teacher at Bettendorf Middle School. "It kind of snowballed from there, and we decided to ask students, 'Who has a story that deserves a Hollywood blockbuster?'" Each eighth-grader or pair of eighth-graders picked a person whose story they thought deserved to be told.

UI students in the Department of Cinematic Arts entered the picture last year, watching the trailers after they were finished, picking winners in various categories, and welcoming the winners to campus. This year, they expanded their involvement. Two UI students spent a day in Bettendorf offering feedback and advice to the middle schoolers as they worked on their trailers.

"I was blown away by how, at their age, they understood what images to use to pull at the heartstrings, what elements to use to create suspense, where to cut music out and where to put music in, and really just understanding how to entertain within a few minutes," says Sam Kessie, a cinematic arts MFA student who was born in England and grew up in Ghana.



Students from Bettendorf Middle School watch the production of a newscast in the DITV studio in the Adler Journalism Building. UI students in the Department of Cinematic Arts worked with eighth-graders at Bettendorf Middle School to create movie trailers and welcomed them to campus for a visit.

(Photo by Tim Schoon)



Once the 96 trailers were finished, the eighth-graders voted for their favorite in five categories: best character, storytelling, visual impact, use of audio, and social-historical significance. The top three videos in each category were sent to a group of UI cinema arts students, who gathered to watch them and pick the winners.

The winners visited the UI campus on April 19 and toured the cinematic arts labs, visited classes, and had lunch with cinematic arts students. They also had a Skype visit with Bettendorf natives and UI alumni Scott Beck and Bryan Woods, the screenwriters of the film *A Quiet Place*, starring John Krasinski and Emily Blunt.

"When I was that age, I don't think I knew that studying film in college was even a possibility," Kluck says. "I'm excited that these kids are getting that exposure."

Christopher Goetz, assistant professor of cinematic arts, agrees.

"I can hardly imagine what this type of experience would have meant for me at that age. I think it gives them a sense of a possible future and helps them imagine themselves at a place like this, pursuing a budding passion for filmmaking."

Barnes says these types of collaborations with UI students and trips to campus are valuable for younger kids.

"It opens their eyes to the fact that the University of Iowa is more than a football team," Barnes says. "That's what many of them think at this point in their lives. But to go and see the things you can do in college opens your eyes to all the opportunities that exist and the world of careers available to you. It brings out a whole new side of college."

Cinematic Arts Front and Center at Archive Symposium

by Eli Boonin-Vail, Cinematic Arts MA Student

Early March saw a vast array of artists, filmmakers, scholars, and archivists descend on Iowa City for the 2018 Obermann Humanities Symposium and Provost's Global Forum *Against Amnesia: Archives, Evidence, and Social Justice*. Facilitated by Obermann Director Teresa Mangum of the English and Women's, Gender, and Sexuality Studies Departments in coordination with – among others – our department's own Paula Amad. *Against Amnesia* extended an invitation to cross-disciplinary scholars, artists, and activists to present research and work regarding the role of archival preservation and methodology in emergent debates around epistemology, scholarship, and human rights. Former Active Archivist of the United States (and Iowa alumni) Trudy Huskamp Peterson set the tone for the symposium in her Keynote Lecture "Best When Used By: The Universal Declaration of Human Rights," an archival investigation of a key 1948 U.N. document which attempted to help attendees "see how documents affect the ability to either exercise [human] rights or to declare that rights have been violated." Other key events from the symposium included another keynote lecture from William Pretzer, Senior Curator of History at the Smithsonian National Museum of African American History and Culture, a collaborative talk by Aboriginal Engagement Librarian Sarah Dupont and Heiltsuk First Nation member Gerry Lawson on "Indigitization" efforts to develop digital practices that privilege indigenous users, and a talk by Northeastern University English Professor Elizabeth Maddock Dillon on the challenging digital archives of Caribbean enslavement practices and manifests.



(L-R) Adam Khalil, Jason Livingston
(photo by Jill Tobin)

Against Amnesia cleverly coincided with our department's own graduate-level course *Digital Dust: Archives and New Media*, also led by Paula Amad. To that end, students involved in the course were fortunate enough to integrate their own research in literature, film, new media, and history into the symposium's structure and key themes. Coordinated visits by filmmakers whose work had influenced the structure of the course allowed students to engage directly with artists for whom archives serve a central function. Zack and Adam Khalil's short film *The Violence of A Civilization Without Secrets*, a meditation on the commodification and alienation of indigenous culture within museums, screened with a Q&A from the filmmakers as a part of *Against Amnesia*. Students of *Digital Dust* also had the privilege of meeting with pioneering archival avant-garde filmmaker and Ida Beam Visiting Professor Bill Morrison, who performed a class visit to discuss his previous work and who later held a screening of *Dawson City: Frozen Time*, his latest feature-length documentary effort on 533 buried silent film reels which were unearthed in a small city in the Yukon territory in 1978.



Bill Morrison
(photo by Jill Tobin)



(L-R) Bryan Woods, Scott Beck (photo by Bruce Heintz)

A Quiet Place Writers Return to Their Alma Mater

Original Story by Derek DeWitt, Cinematic Arts Undergraduate

On Monday, April 9, University of Iowa alumni and filmmakers Scott Beck and Bryan Woods visited Iowa City for a Q&A about their experience working in Hollywood.

The Bettendorf natives were childhood friends who enrolled at the University of Iowa to follow their shared passion for cinema. Early in their careers, the duo landed a deal with MTV Films after winning MTVu's Best Film on Campus and placed within the top 50 of Matt Damon and Ben Affleck's Project Green Light. Beck and Woods co-wrote the film, *A Quiet Place*, which became the fourth highest grossing horror film of all time, and set a new record for original horror film opening weekend box office. As part of their campus visit, Beck and Woods held a private screening (with Q&A) Sunday Evening at FilmScene for friends, family, and Cinematic Arts faculty and students.

Beck and Woods addressed a much larger group Monday morning, offering an uplifting glimpse inside Hollywood for UI undergraduates. They spoke to the thrill of having a project picked up by a producer as "the next big thing," and the frustration of seeing a project languish. They suggested having multiple projects going at the same time. In a response to a questioning about financing a film, they mentioned adding maneuverability to filmmaking by being able to develop a project for little to no money so it can be independently produced if necessary.

Cinematic Arts major, Aaron Longoria commented that "It's not too often that we are able to engage in such open and accessible discussions with recent alumni who are making waves in the industry." Longoria was happy to hear Beck and Woods describe how UI film studies courses, such as film history and international cinema, played a large role in their success. This made Longoria "especially proud and excited to be here." Fellow undergraduate, Rachel Zingg shared Longoria's enthusiasm: "I loved learning about how two people who were in my exact position just a few years ago were able to find success as screenwriters in Hollywood."

The students, faculty and staff of the Department of Cinematic Arts are overwhelmingly grateful for Beck and Woods' generosity with their time, and the empowering message they brought back to their community. The sort of dialogue their visit generated helps make University of Iowa a special place to study cinema. Scott Beck said, "Anytime we run into somebody from Iowa, there is a kinship there but also a creativity that's shared, a unique perspective that you don't necessarily get if you come from somewhere else." And with these two continuing the tradition of community, they have pushed forward the filmmakers in Iowa City to become the great media creators of tomorrow.

2017-2018 Faculty Accomplishments

Paula Amad was one of 6 "leading film scholars" invited to present a lecture on the future of film studies at Princeton University in the *Thinking Cinema* Lecture Series in Fall 2017.

Corey Creekmur Published an essay on one of Hindi cinema's iconic female stars, titled "Madhubala in Mughal-e-Azam" in CLOSE-UP: GREAT CINEMATIC PERFORMANCES from Oxford University Press.

Jon Crylen Completed his article, "Living in a World without Sun: Jacques Cousteau, Homo aquaticus, and the Dream of Dwelling Undersea" which will appear in the fall 2018 issue of the *Journal of Cinema and Media Studies*.

Chris Goetz Published his essay "The Fantasy that Never Takes Place: Nostalgic Travel in Videogames" in the gaming journal, *Loading*.

Mike Gibisser His film, *Travel Stop*, had its international premiere at Rencontres Internationales Paris/Berlin in Paris, April 2018, and received an Honorable Mention at the 2018 Milwaukee Underground Film Festival.

Chris Harris was awarded a highly competitive MacDowell Fellowship for summer 2018.

Jason Livingston was appointed to a three-year term on the Board of Trustees for the Flaherty Film Seminar, the longest continually running film event in North America.

Anna Morrison published a nonfiction essay in *VIDA: Women in the Literary Arts*, and poems in the *Iowa Review*, and *Bennington Review*, and a Pushcart-prize nomination.

Andrew Sherburne The film he co-directed, *Saving Brinton*, screened at the Rotterdam International Film Festival where it tied for 10th in audience balloting.

Steve Ungar presented a paper, "Black Like Moi; Rethinking Race with Rouch," at an international conference in Paris, France, November 2017.

2017-2018 Film and Video Production Graduate Student Accomplishments

Emily Drummer

2017 Princess Grace Film Honoraria

Histories of Simulated Intimacy No. 1 has screened seven times so far including: Peripheral Visions Film Festival, Project Q, The Nightingale, Cellular Cinema (with Carl Elsaesser), Antimatter [media art], Haverhill Experimental Film

Festival Director for ICDOCS

Position as Visiting Professor of Film at Franklin & Marshall College

Carl Elsaesser

Film *Sounding* will screened at: Onion City FF (Chicago); will also screen this month at: OtherCinema (San Francisco), Fracto (Berlin)

Solo screenings include: Cellular Cinema, Microlights

Traci Hercher

Screenings for her film *Diana*: World premiere at the Process Experimental Film Festival in Latvia, U.S. premiere at the Milwaukee Underground Film Festival, and Altered Aesthetics Film Fest

Sam Kessie

Screenings include: FilmScene, The Film Lounge on Iowa Public TV, and the Chaktomuck Short Film Festival.

Cinematographer on the film *On Monday of Last Week*

Moderated the conversation with Production Designer Hannah Beachler (*Black Panther*, Beyonce's visual album *Lemonade*, the Oscar winning film *Moonlight*, etc.) at Flyover Fest

Philip Rabalais

Dream Boy screenings at aDifferent Festival, Milwaukee Underground Film Festival

Problems on the Line screening at the Chicago Underground Film Festival

Kai Swanson

Screenings at Craft Critique Culture Conference, San Mauro Film Festival, and FONCTION CINEMA student screening in Geneva, Switzerland

Michael Wawzenek

Screening/performance of his expanded cinema work, *NEAR DEAD*, at aCinema

2017-2018 Film Studies Graduate Student Accomplishments

Hannah Bonner presented at the Craft Critique Culture conference and at The Aggressive Image conference at Yale, and her essay on HBO's *Girls* is schedule to appear this month in an anthology from Routledge, along with a number of additional essays, poems, and book reviews.

Eli Boonin-Vail presented at the Annual Society for Animation Studies conference in Montreal.

Alex Denison was awarded a Graduate College Post-Comprehensive Research Award and a Graduate College Summer Fellowship. He also presented at the Long Beach Indie Film, Music, and Video Conference, and at the Ends of Cinema conference in Milwaukee this weekend.

Matthew Hipps presented at the Film History conference in Milwaukee.

Juana New was awarded a Graduate College Summer Fellowship and a Graduate College Post-Comprehensive Research Award. Juana also has an article titled "Revisiting Nature and the Idea of Latin America in the Documentary Tradition" forthcoming in the edited volume, *Pushing Past the Human in Latin American Cinema* (SUNY Press)

Dalina Perdomo presented at the first Latinx Educational Excellence in the Midwest Conference, and was selected for the conference's Student Paper Award.

Amos Stailey-Young was awarded a CLAS Dissertation Writing Fellowship (for Summer-Fall 2018). He was also awarded a Fellowship Award in Western Studies from the Charles Redd Center for Western Studies at Brigham Young University.

Anu Thapa was awarded a Graduate College Post-Comprehensive Research Award, a Graduate College Summer Fellowship, and a Graduate Student Senate Travel Fund Award. She is also presenting at the Ends of Cinema conference in Milwaukee this weekend, and has published an essay in *Cinema & Cie*, and a book review in *The Historical Journal of Film, Radio, and Television*.

Richard Wiebe was a guest programmer at the Walker Art Center last month, and this month will present at the Canadian Anthropology Society conference in Santiago, Cuba. He was also awarded \$10,000 for production of a feature film on WWI from the Minnesota State Arts Board.

Chang-Min Yu was awarded a Ballard and Seashore Dissertation Fellowship. He also has recent essays published in *The Cine-Files*, *NECSUS: European Journal of Media Studies*, and an anthology from Hong Kong University Press.

Alex, Matthew, Juana, Dalina, Amos, and Anu each presented at this year's SCMS conference in Toronto.

Michael D. Harmeyer Scholarship Winners

Made possible by a generous gift to the department, the Michael D. Harmeyer Scholarship is awarded annually to up to two deserving undergraduate students who are majors in Cinematic Arts. To apply, students must submit a personal statement as well as a sample of what they consider their strongest work, with two options: an essay or a short visual production sample. Congratulations to this year's winners, **Zoey Luke** and **Aaron Longoria**!

Zoey Luke's essay, "The Heroic Cinematographer: A Crisis of Representation" is a thoroughly researched, careful and skillful explication of war and the challenges it poses to representation. Historically informed and theoretically charged, it demonstrates a clear and sensitive understanding of critical debates.

Aaron Longoria, in his moving look back to childhood, *heaven vol. i*, speaks from a young queer man's vantage point. In processing his voice recording, Longoria renders strange his attachments, but always keeps in view tender feelings for his father, whom he addresses throughout. The video builds to a playful, formal visual treatment, cutting his own and his father's figures from the grainy black and white video, evoking ideas of isolation and separation.

Other Undergraduate Achievements

Tyler Hudson—graduating with distinction

Jasmine Putney—graduating with high distinction

Bettendorf Middle School Jurors:

Emily Vaughan

Derek DeWitt

Samuel McCro

Jasmine Putney

Aaron Longoria



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