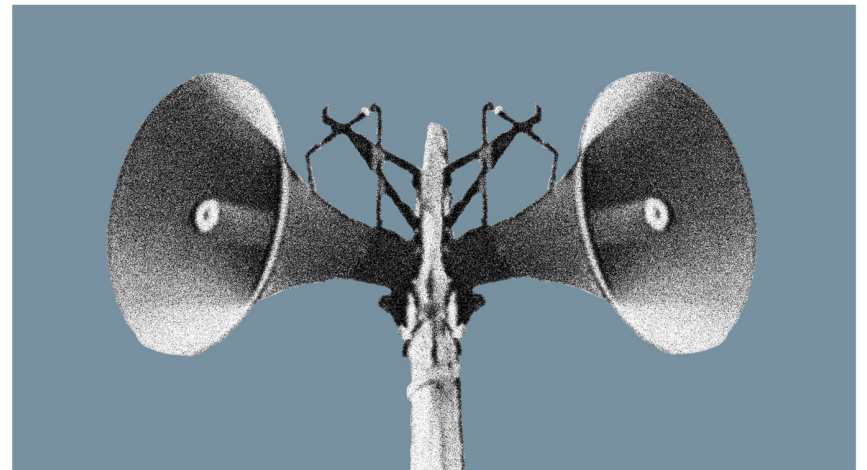


The Third Work: sound/image/interaction

**NOVEMBER 13th and 14th, 2015
A TWO-DAY SYMPOSIUM ABOUT
SOUND IN NON-FICTION MEDIA**

Friday, Nov. 13, from 1:30 to 9:00 pm

Saturday, Nov. 14, from 10:00 am to 9:00 pm



HUNTER COLLEGE, 68th and Lexington
Lang Auditorium (HN424) and TV Studio (HN 436)

THE THIRD WORK: SOUND/IMAGE/INTERACTION

Taking its name from Dziga Vertov's call for a dialectical relationship between sound and image, a film object that is not soundtrack plus image track but a new composition, a *third work*, formed by the interaction of sound and image, this symposium examines the audible as a locus of affect and site of meaning in contemporary non-fiction media practice.

There has been an increasing amount of writing and thinking in recent years, emanating from a diverse set of disciplines that has come to be called Sound Studies, about sound as psychoacoustic phenomena, as psychogeographic record, as social practice and as sonorous art object. Still, the relationship between sound and image in time-based media practice, the particularized semantic valences produced by their interactions, remains underexplored and undertheorized.

From the frame to shot to the cut, from the thought to the form, in theory and in practice, all too often film and digital video continues to be conceptualized, written and spoken about as a primarily visual medium. What is required is a conscious effort and concerted struggle to rethink the primacy of the image, and to open up the space of sound.

The somatic experience of sound uniquely connects the space of the social to an individual interiority. To *hear* a film is to be both in one's own head and to occupy a position in a shared sonic field, and to bring a critical *ear* to the act of making is to construct a place for that positionality to occur, to consciously engage the acoustic community of film listeners.

The Third Work brings together filmmakers, artists, scholars, graduate students and others to examine the conceptual terrain, the technical variables, and the semantic possibilities of sound in non-fiction media.

Symposium organized by Michael Gitlin
Associate Professor, Integrated Media Arts MFA Program
Dept. of Film and Media Studies, Hunter College

with assistance from Kaija Siirala
Graduate Student, Integrated Media Arts MFA Program
and Adjunct Faculty, Dept. of Film and Media Studies, Hunter College

The Third Work: sound/image/interaction is sponsored by
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the Department of Film and Media Studies, Hunter College



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Andrew Lund, Director of the Integrated Media Arts MFA
David Pavlovsky
Peter Jackson
Jason Fox
Jacqueline Goss



SYMPOSIUM SCHEDULE

Friday, November 13th, 2015

1:30-3:00 pm: Variations on the Voice: History, Politics and Poetics

Location: Television Studio, Room HN436

Participants: Priyanjali Sen, Mark Street, Jim Supanick

This panel will bring together three discussions of the formal qualities and functions of voice in relationship to image and in relationship to other sounds, through a range of non-fiction work. Priyanjali Sen will theorize the politics and ethics of voice-over in Louis Malle's epic documentaries *Calcutta* (1969) and *Phantom India* (1969), films in which the voice-over does not merely guide the audience or impose the filmmaker's opinion on them, but marks the complex ways in which ideology is disseminated. By using the diary film as a jumping off point, Mark Street will examine what's concealed and revealed in the use of direct address, voice-over or ambient soundscapes. Jim Supanick will present a formal analysis of Patrick Keiller's *Robinson Trilogy*, whose density of narration makes a sustained (though implicit) argument about the limits of the image's ability to alone communicate complex historical ideas.

3:15-3:45 pm: #Rushes: A performed voice-over and text piece by Jason Livingston

Location: The Lang Auditorium, Room HN424

A work always-in-progress, *#Rushes* began as a silent, 16mm in-camera edit of the 1 year birthday/funeral of Occupy Wall Street in downtown Manhattan. Livingston presents this visual material with a performed voice-over, as a way of exploring the theatrical conventions of sound-image relations, and how those sound-image relations may be considered as social relations, a kind of medium-based allegory for matters beyond the site of cinematic exhibition...If voice-over, traditionally conceived, locates the voice as primary—in the mix; as the top; the director of meaning—then what would be a voice under? Is it possible? Ontologically, categorically, politically?

4:00-5:00 pm: The Seeing Ear, the Hearing Eye: Synesthesiac Technologies
Location: Television Studio, Room HN436

Participants: Jenny Perlin, Andrew Demirjian

How do the ear and eye work together? How do they pull apart? This panel will examine several technologies, both historical and contemporary, that attempt a kind of sensory cross wiring. Using excerpts and textual elements from her film work-in-progress, provisionally titled *Toward the Flame*, Jenny Perlin will explore the invention of the color organ in the 19th and early 20th centuries, its eventual fall from favor, and the ways in which its fusion of sound and light were absorbed into cinema, and later, into today's brightly glowing, colorful, and resolutely individual pocket (and wrist)-sized rectangles. Andrew Demirjian will examine the methods and aesthetics of image sonification and survey both its historical context and its contemporary practice, while drawing from five years of artistic research creating audiovisual installations whose sonic content originates from non-fiction video and photography as source material.

5:15-6:15 pm: What's the Score:

Contemporary Sound Design in Documentary Cinema

Location: Television Studio, Room HN436

Participants: David Barker and Pacho Velez

This presentation proposes to develop distinctions within the category of 'sound design' in order to articulate in more precise terms some of the ways that sound affects image and how this relationship has altered over time. Barker and Velez trace some recent developments in cinematic image-sound relations. They begin with the distinction drawn in classical narrative film between sound design and score. Most contemporary documentaries, taking their cue from this distinction, rely on score to heighten emotion, increase tension, and emphasize pace and rhythm. In contemporary fiction, however, designers and directors have begun eschewing such scoring and, instead, use sounds and sonic textures to broaden meaning. This revolutionary change in cinema's relationship to sound is only beginning to gain currency within non-fiction circles. Through a close analysis of some recent documentaries, Barker and Velez ask "what openings do these changes offer for creators of non-fiction media?"

6:15 pm: Opening Reception

7:30-9:00 pm: Keynote Presentation by Ernst Karel

Location: The Lang Auditorium, Room HN424

"Multichannel sound, cinema space"

Karel will present and discuss two recent projects: *Morning and Other Times* (30 min, 5.1 audio only) and *Ah humanity!* (made in collaboration with Véréna Paravel and Lucien Castaing-Taylor, 23 min, video + 4-channel audio).

Saturday, November 14th, 2015

10:00-11:00 am: Enunciative Acts: On the Materiality of the Voice

Location: Television Studio, Room HN436

Participants: Irina Leimbacher, Pooja Rangan

What does a voice say in the act of saying? This panel brings together two approaches to the material qualities of the voice. Irina Leimbacher will examine films by Beryl Korot and Steve Reich, Juan Manuel Echevarria, and Avi Mograbi that emphasize the saying over the said through their attention to the sonorous and musical qualities of speech. Pooja Rangan's presentation, focusing on the work of Lebanese filmmaker and artist Mounira Al Solh, will seek to complicate the subversive status accorded to the disembodied female voice in the experimental and documentary tradition, by attending to the "skin" of the disembodied voice, that is, to the embodied materiality of the unseen voice that is scanned for auditory evidence of the speaker's identity.

11:00 am-12:00 pm: Strangers on a Journey:

Mimetic Sound, Synchresis and the Attraction of Foley

Location: Television Studio, Room HN436

Participants: Leo Goldsmith, Jacqueline Goss

Image and sound have a kind of magnetic affinity for each other, "like strangers who make acquaintance on a journey and afterwards cannot separate," in

Robert Bresson's famous phrase. This panel explores some of the ways that this acquaintance of image and sound can be deployed in non-fiction film. Leo Goldsmith will examine the use of voice, music, and foley in Andrei Ujica's film *The Autobiography of Nicolae Ceausescu*, with particular attention to Ujica's understanding of voice and representation, and of sound's complementary and subversive relation to image. Jacqueline Goss will take as her starting point Michel Chion's term "synchresis," meaning the mental fusion of sound and image, and will present and discuss several examples of foley in non-fiction filmmaking that support and possibly challenge notions of synchresis.

12:00-12:30 pm: Live Foley Performance by Kelly Kirshtner, with interactive programming by Daniel Robert Kelly
Location: The Lang Auditorium, Room HN424

Kelly Kirshtner will perform a live foley soundtrack to a short video loop, adding additional sounds on each pass of the loop, leading to the gradual completion of a "full" accompanying soundtrack. After recording a predetermined number of sounds, the older tracks begin to decay, dismantling the soundtrack even as new sounds are recorded. The work of the piece then becomes to perceive and maintain a balance between sonic creation and decay, and to both reinforce the original narrative (sounds of actions seen onscreen) and to invent an alternative narrative (sounds for the space off screen).

1:30-2:30 pm: Make Strange the Senses: Asynchronicity as Method and Argument
Location: Television Studio, Room HN436
Participants: Kevin T. Allen, Jen Heuson, Marit Kathryn Corneil, Asbjørn Tiller

Two presentations that interrogate the synchronicity of ear and eye in non-fiction practice and explore what can be uncovered by their unlinking. Using examples from their own filmmaking practice, Kevin T. Allen and Jen Heuson will propose asynchronicity as a conceptual and practical way to challenge the historical sedimentation of "sync and/or non-sync" methods and to investigate the political and ethical implications of standardized modes of non-fiction media making. Marit Kathryn Corneil and Asbjørn Tiller will examine the use of everyday sounds in some newer experimental documentary and ethnographic films, with an eye (and ear) toward the type of dialectical image/sound relationship proposed by Dziga Vertov and realized most fully in his film *Enthusiam: Symphony of the Donbass*. Their presentation will emphasize the ways in which sound elements are used to structure narrative or rhetorical arguments and/or create thick descriptions of reality.

2:45-3:45 pm: Audition and After: Crushing Mimesis/Exploding Atmosphere
Location: Television Studio, Room HN436
Participants: Melissa Ragona, Abigail Child

This panel looks at noise/music/text and image as an aggressive, but unpredictable force in relation to image—interrupting, stretching, and shredding the recorded documents of the culture industry. Ragona will lay out terms for film sound established by Child in her *Born For?* series, and trace the legacies of her experiments across the works of Martha Colburn, Jacob Ciocci, and Takeshi Murata. Child will argue for disruption not as nihilistic but as an

element of the contemporary and indeed part of a politics of poetic form. She will focus on meaning through multiple points of view and overlapping voices, on decay, partiality and error. Referencing work from Godard, Tanaka and her own recent filmic collaborations with poets, Child will mark technological changes and their effects, as she embraces a maximalist and textual approach: creating a cacophonous crosscut of image/sound/word that remains alive to the social.

4:00-4:30 pm: SOUNDFILM, a film performance by Roger Beebe
Location: The Lang Auditorium, Room HN424

Roger Beebe will present his new six-projector 16mm film performance, which is centrally focused on the various ways in which sound is represented as image. Composed primarily of fragments of 16mm educational films stretching from the 1940s through the 1980s, the performance creates a complex visual and sonic space in which these fragments, starting with a compendium of elementary sound primers, coalesce around various key moments and strategies: representations of the vibrations of air particles, anatomical animations of the middle and inner ear, noise and hearing protection, and the technologies for representing sound (optical tracks, oscilloscopes, etc.). Simultaneously, however, the film explores and plays with a certain degree of abstraction that happens in these representations, at times liberating sound and image for their sensual qualities alone. In these sections it also references American minimalist composition with phase shifts and repetitions that recall the work of Steve Reich.

4:45-6:15 pm: Sound and Image At Play Together: Sound Design as Collaboration
Location: Television Studio, Room HN436
Participants: Irene Lusztig, Maile Colbert, Melissa Dubbin, Aaron S. Davidson

This panel will present two approaches to the collaborative process of sound design. Irene Lusztig and Maile Colbert will talk about Lusztig's film, *The Motherhood Archives*, and about the sound design that Colbert created for it. Archival montage, science fiction, and an homage to 70s feminist filmmaking are woven together to form this haunting and lyrical essay film, excavating hidden histories of childbirth in the twentieth century. Melissa Dubbin and Aaron S. Davidson will present some versions of their project *Sound Design for Future Films*, which inverts the hierarchy and workflow of typical film production, starting with a two-and-a-half minute sound design for a scene in a film that doesn't exist. This sound design, composed with sounds drawn from sound libraries and proposing an oblique narrative, served as the primary source material in collaborations with 20 other artists, each of whom were given complete control concerning their visual contributions.

7:30-9:00 pm: Keynote Presentation by Deborah Stratman
Location: The Lang Auditorium, Room HN424

"A Space Where There Is Nothing"
An aural-visual rumination on the usefulness of gaps.

9:00 pm: Closing Reception

SYMPOSIUM PARTICIPANTS

Kevin T. Allen is a filmmaker, sound artist, and independent radio producer. His films have screened at venues such as the Museum of Modern Art, the Margaret Mead Film & Video Festival, Ann Arbor Film Festival, Flaherty NYC, and Ethnographic Terminalia, and his sound work has featured on public radio and exhibited at places such as Studio-X NYC and the Third Coast International Audio Festival. Kevin earned his MFA from Hunter College's Integrated Media Arts Program and an MA from the New School. Kevin teaches documentary production and film form at the New School and is at work on an asynchronous exploration of glass making.

David Barker is an editor, writer and director. He recently collaborated as co-writer and editor on Josephine Decker's *Thou Was Mild and Lovely* (cowriter and editor), which was named to the 10 Best Films of 2014 in The New Yorker, and as contributing writer and editor on *Olmo and the Seagull* by Petra Costa and Lea Glob ('Best Film' in the Nordic competition at CPH:DOX). As director, his 2009 thriller *Daylight* was the 'Critic's Pick' in both The New York Times and The New York Post on its release. He is currently collaborating with Pacho Velez as editor on *The Reagan Years*. David holds a BA in anthropology and philosophy from the University of Chicago and an MFA from the University of California, San Diego, and has taught at Brown University, Bard College, and The University of Texas at Austin, among other institutions.

Roger Beebe has screened his films around the globe at such unlikely venues as the CBS Jumbotron in Times Square and McMurdo Station in Antarctica as well as more likely ones including Sundance and the Museum of Modern Art with solo shows at Anthology Film Archives, The Laboratorio Arte Alameda in Mexico City, and Los Angeles Filmforum among many other venues. Beebe is also a film programmer: he ran Flicker, a festival of small-gauge film in Chapel Hill, NC, from 1997-2000 and was the founder and Artistic Director of FLEX, the Florida Experimental Film Festival from 2004-2014. He is currently an Associate Professor in the Department of Art at the Ohio State University.

Abigail Child has been at the forefront of experimental media and writing since the 1980s, having completed more than thirty film/video works and installations, and written 6 books, five of poetry and one of criticism. An acknowledged pioneer in montage, Child addresses the interplay between sound and image, to make, in the words of LA Weekly: "brilliant exciting work...a vibrant political filmmaking that's attentive to form." Winner of the Rome Prize, Radcliffe Institute, Guggenheim and Fulbright Fellowships, as well as participating in two Whitney Biennials, (1989, 1997), Child has had numerous retrospectives worldwide. Harvard University Cinematheque has created an "Abigail Child Collection" which will preserve and exhibit her art. She is currently Senior Faculty at the SMFA, Boston; her studio in NYC.

Maile Colbert is an intermedia artist with a concentration on sound and video living and working between New York and Lisbon, Portugal, and teaching at Faculdade de Belas Artes da Universidade do Porto. She holds a BFA in The Studio for Interrelated Media from Massachusetts College of Art, an MFA in Integrated Media/Film and Video from the California Institute of the Arts, and is currently a Doctoral candidate in the Estudos Artísticos program in the Faculty

of Social and Human Sciences at the Universidade NOVA de Lisboa. She has had multiple screenings and exhibits, and has performed and screened widely in Japan, Europe, Mexico, and the States. She has designed sound and composed for such works as Irene Lusztig's feature documentary *The Motherhood Archives*, Rebecca Baron's film *How Little We Know of Our Neighbors*, Adele Horne's feature documentary *The Tailenders*, Allan Sekula's epic *The Lottery of the Sea*, and Jenny Perlin's and Jackie Goss' performative documentary project *The Measures*. She spent the last four years collaborating with the organization Binaural/Nodar, and is an ongoing contributor of articles on soundscape ecology and sound studies at "Sounding Out", the award winning sound journal.

Marit Kathryn Corneil is Assistant Professor at the Department of Art and Media Studies at the University of Trondheim (NTNU) in Norway, where she teaches film studies, and film and video production. Main research area: documentary studies and digital media. Recent publications include: articles in the film journal *WUXIA*, book chapters in *Hvor Går Dokumentaren?* (2014) eds. H. Bastiansen and P. Aam, *Handbook of Participatory Video* (2012) eds. Milne, Mitchell, de Lange, *Beyond the Visual* (2010) eds. Iversen and Simonsen, and *Challenge for Change: Activist Documentary at the National Film Board of Canada* (2010) eds. Waugh, Winton and Baker.

Inspired by the traditional painting genres of portraiture and landscape, **Andrew Demirjian's** sound and media work explores relationships between psychology and environment using contemporary technology, like surveillance, motion tracking and data gathering. The pieces take the form of interactive installations, single-channel videos, generative poems and audiovisual performance. His work has been exhibited at The Museum of the Moving Image, Eyebeam, Rush Arts, White Box gallery and many institutions internationally. Andrew's work was been recognized and supported by the MacDowell Colony, the Puffin Foundation, the New Jersey State Council on the Arts, Artslink, Harvestworks, LMCC Swing Space and The Clocktower Gallery.

Melissa Dubbin and **Aaron S. Davidson** have co-authored a body of works producing forms, objects, images and experiences, equally incorporating the mediums of photography, video, sound, performance, installation, sculpture and artists books since they began working together in 1998. Their work has been exhibited internationally at museums, galleries, and art centers and is currently on view in *Co-Workers: Beyond Disaster* at Bétonsalon, Paris. Melissa Dubbin is a graduate of the Masters Program of Experimentation in Art and Politics (SPEAP) at SciencesPo, Paris, founded & directed by Bruno Latour, where she was a fellow from 2013-2014. Dubbin also holds a BA in Moving Image Arts from the College of Santa Fe. Aaron S. Davidson is a graduate of the MFA program at the Milton Avery Graduate School of the Arts, Bard College. Davidson also holds a BA in Fine Arts from the University of New Mexico, Albuquerque where he studied photography and electronic music. Davidson teaches at the Pratt Institute, Brooklyn, New York in the Foundation Arts Department. Dubbin and Davidson live and work in Brooklyn, New York.

Michael Gitlin makes work about the intricate conceptual and ideological structures that we use to organize our ways of knowing the world. His work has been screened at numerous venues, including the Museum of Modern Art in New York, the Toronto International Film Festival, the Full Frame Documentary

Festival, the London Film Festival and the Whitney Biennial Exhibition. His recent project, *A Disaster Forever*, was in the 2015 New York Film Festival. His 16mm film, *The Birdpeople*, is in the collection of the Museum of Modern Art. Gitlin was the recipient of a Guggenheim Fellowship in 2006. His work has also been supported by the Jerome Foundation, the New York State Council on the Arts, and the New York Foundation for the Arts. Gitlin received an M.F.A. from Bard College. He teaches at Hunter College in New York City.

Leo Goldsmith is a PhD Candidate in the Department of Cinema Studies at New York University, where he is completing a dissertation on found footage and image circulation. He is the co-editor of the film section of *The Brooklyn Rail*, has written on film and media for *art-agenda*, *Artforum*, *Cinema Scope*, and *Reverse Shot*, and he is the co-author (with Robert Stam and Richard Porton) of *Keywords in Subversive Film/Media Aesthetics* (Wiley, 2015). He has organized exhibitions and film series for the Museum of the Moving Image, the Ann Arbor Film Festival, UnionDocs, and the Contemporary Art Centre (Vilnius, Lithuania).

Jacqueline Goss makes movies about scientific systems and how they change the ways we think about ourselves. Recent projects have taken various forms. Her two most recent works are *The Observers* – a portrait of a weather observatory on the windiest mountain in the world and *The Measures* – an essay film made with Jenny Perlin about the history of the metric system and “invention” of the meter. She currently teaches in the Film and Electronic Arts Department at Bard College.

Jen Heuson is an award-winning experimental filmmaker and sound ethnographer. Her films have screened internationally at venues as diverse as FLEX Fest, Big Muddy, Black Maria, and the Margaret Mead Film & Video Festival, and she has produced sound ethnographies of the Peruvian Amazon, New York City, and South Dakota's Black Hills. Jen earned her PhD with distinction from the Department of Media, Culture, and Communication at New York University. Her research explores how heritage and tourist experiences are made and managed through sound. Jen is currently working on a film about aural sovereignty and a science-fiction novel exploring stone tape theory in South Dakota.

Ernst Karel makes experimental nonfiction sound works for multichannel installation and performance. His recent projects are edited/composed using unprocessed location recordings; in performance he sometimes combines these with analog electronics to create pieces which move between the abstract and the documentary. Recent sound projections have included *Oboro*, Montréal; *EMPAC*, Troy; *Arsenal*, Berlin; and the 2014 Whitney Biennial. Video and multichannel audio collaborations include *Ah humanity!* (2015) with Véréna Paravel and Lucien Castaing-Taylor, and *Single Stream* (2014) with Pawel Wojtasik and Toby Kim Lee. Films for which Karel has edited and mixed sound include *The Sky Trembles and the Earth is Afraid and the Two Eyes are Not Brothers* (2015), *Detour de Force* (2014), *The Iron Ministry* (2014), *Manakamana* (2013), *Leviathan* (2012), *People's Park* (2012), *Foreign Parts* (2010), and *Sweetgrass* (2009). Albums composed with location recordings are *Materials Recovery Facility* (2012), *Swiss Mountain Transport Systems* (2011), and *Heard Laboratories* (2010). Karel is manager of the Sensory Ethnography Lab at Harvard University, where as Lecturer on Anthropology, he teaches a course in sonic ethnography.

Kelly Kirshntner is a media scholar, visual artist, and sound recordist whose work often explores the back rooms of perceptual systems and production practices. She has written extensively about sound and visual culture, on topics ranging from the microphone's conceptual positioning in early radio and film to essays on sonic resistance in performance and public space. Her video and sound works also examine the shifting spaces of acoustic presence, and have been exhibited and screened nationally and internationally. A graduate of the School of the Art Institute of Chicago (MFA) and the University of California, Irvine (PhD), Kelly is currently Assistant Professor of Film/Video at the University of Wisconsin-Milwaukee, where she teaches courses in sound design, film sound history and aesthetics, field recording, and audio post-production.

Irina Leimbacher is Assistant Professor of Film Studies at Keene State College, New Hampshire as well as an occasional writer for *Film Comment* and a curator of experimental and non-fiction film, formerly at San Francisco Cinematheque. Her current research focuses on the construction of testimony in film. She has published book chapters on the experimental essay film and the work of Robert Gardner, and has participated on panels at the Society for Cinema and Media Studies, Visible Evidence, the Society for Visual Anthropology, the International Experimental Media Congress in Toronto, and the Berlin Film Festival.

Jason Livingston is a film and video maker currently based in Iowa City, IA, working with the Department of Cinematic Arts at the University of Iowa. A teacher, occasional programmer, and a lover of movies avant as well as mall-tastic, he has worked with many non-profits, including Cornell Cinema, the Experimental TV Center, the Standby Program, the Flaherty Seminar, and others. His work has screened widely; recent screenings include shows at the Echo Park Film Center in Los Angeles and UnionDocs in Brooklyn.

Irene Lusztig is a filmmaker, visual artist and archival researcher. Often beginning with rigorous research in archives, her work brings historical materials into conversation with the present day, inviting the viewer to explore historical spaces as a way of contemplating larger questions of politics, ideology, and the production of personal, collective, and national memories. Her work has been screened around the world, including at MoMA, Museum of Fine Arts Boston, Anthology Film Archives, Pacific Film Archive, IDFA Amsterdam, and on television in the US, Europe, and Taiwan. She teaches filmmaking at UC Santa Cruz where she is Associate Professor of Film and Digital Media.

Jenny Perlin's work ranges from 16mm film for installation and theatrical presentation to video, drawings, and texts. Perlin received her BA from Brown University in Literature and Society, her MFA from the School of the Art Institute of Chicago in Film, and postgraduate studies at the Whitney Independent Study Program, New York. Her work has been shown at numerous venues including the Guggenheim New York; Mass MoCA; MoMA, The Kitchen, the Drawing Center, The Folkwang Museum, Essen, Guangzhou Triennial, China, the Berlin, Rotterdam, and New York film festivals. Support has come from the LEF Foundation, NYSCA, Experimental Television Center, CEC Artslink, American Center, Geneva, and the Arnold Foundation. Commissions have come from Bard CCS, the Aldrich Museum, BAC Geneva, The Queens Museum, and Expo 02, Switzerland. Perlin's work is represented by Simon Preston Gallery, New York. She teaches at The Cooper Union and at The New School in Manhattan and lives in Brooklyn.

Melissa Ragona is an Associate Professor of Critical Theory and Art History in the School of Art at Carnegie Mellon University. Her book, *Readymade Sound: Andy Warhol's Recording Aesthetics*, is forthcoming from University of California Press, Berkeley and her essays and reviews have appeared in *October*, *Frieze*, *Art Papers* and in the edited collections *Women's Experimental Cinema* (2007), *Lowering the Boom: Critical Studies in Film Sound* (2008), *Andy Warhol Live* (2008), and *Oxford Handbook of Sound and Image* (2013). She has also published in monographs on the work of artists, Heike Mutter, Ulrich Genth, Christian Jankowski, Carolee Schneemann, Paul Sharits, and Antoine Catala.

Pooja Rangan is Assistant Professor of English in Film and Media Studies at Amherst College, and was previously Assistant Professor of Culture and Media at The New School from 2011-2015. Rangan's first book, *Immediations* (Duke University Press, forthcoming 2017) examines the humanitarian impulse in documentary, with a special focus on questions of childhood, animality, ethnicity, and disability. Her writing has been published in *Differences*, *Camera Obscura*, *Film Quarterly*, *Feminist Media Histories*, *South Asian Popular Culture*, *World Picture*, and other anthologies and journals. Rangan also serves on the board of the Flaherty Film Seminar.

Priyanjali Sen is a Ph.D. candidate and Adjunct Faculty in the Department of Cinema Studies at Tisch School of the Arts, New York University. She has a B.A. in English from St. Stephen's College, Delhi University and double M.A. degrees from MCRC Jamia Millia Islamia University and NYU. Her current work focuses on the role of early twentieth century Bengali literary culture in shaping and defining post-independence Bengali cinema (1947-67), which includes the formulation of a literary poetics based on elements such as dialogue, poetry and lyrics. Her research interests include documentary and avant-garde film practices, in particular the essay-film and its image/sound dynamics.

Interested and informed by an array of artistic forms, **Kaija Siirala** has worked in video, sound and performance for the past seven years. Before moving to New York to pursue her MFA in Integrated Media Arts at Hunter College, she was with the documentary project *Envisioning Global LGBT Human Rights* both as a picture editor and workshop facilitator. A keen collaborator, she has explored live video mixing in a number of performance contexts while independently experimenting with sound recording and video to create her own work. Recently, *Hansu Solo*, a documentary short created with Emily Collins was awarded a 2015 student grant from the National Board of Review.

Deborah Stratman is a Chicago-based artist and filmmaker interested in landscapes and systems. Much of her work points to the relationships between physical environments and human struggles for power and control that play out on the land. Recent projects have addressed freedom, expansionism, surveillance, sonic warfare, public speech, ghosts, sinkholes, levitation, propagation, orthoptera, raptors, comets and faith. She has exhibited internationally at venues including MoMA NY, Centre Pompidou, Hammer Museum, Mercer Union, Witte de With, the Whitney Biennial and festivals including Sundance, Viennale, CPH/DOX, Oberhausen, Ann Arbor, Full Frame and Rotterdam. Stratman is the recipient of Fulbright and Guggenheim fellowships, a Creative Capital grant and an Alpert Award. She teaches at the University of Illinois at Chicago.

Mark Street graduated from Bard College (B.A, 1986) and the San Francisco Art Institute (MFA 1992). He has shown work in the New York Museum of Modern Art Cineprobe series (1991, 1994), at Anthology Film Archives (1993, 2006, 2009), Millennium (1990,1996), and the San Francisco Cinematheque (1986, 1992, 2009). His work has appeared at the Tribeca (5 times), Sundance, Rotterdam, New York, London, San Francisco, New York Underground, Sarajevo, Viennale, Ourense (Spain), Mill Valley, South by Southwest, and other film festivals.

Jim Supanick is a videomaker and writer born in Cleveland, Ohio. His essays on the moving image have appeared in *Film Comment*, *Millennium Film Journal*, *The Wire*, *Cineaste*, and *The Brooklyn Rail*. Forthcoming videos include *Seed Sold Back to the Farmer*, a two-part animated essay about Taylorism and its legacy. He has received support from NYSCA and the Experimental Television Center, and is the recipient of a Creative Capital Arts Writers Grant and a NYFA Grant for Nonfiction Literature. Jim currently teaches at City College, and is a PhD candidate at the European Graduate School, currently writing a dissertation on the laboratory investigation of nonhuman animal sensoria.

Asbjørn Tiller, PhD. is an Associate Professor at the Department of Art and Media Studies at the Norwegian University of Science and Technology in Trondheim, Norway. Tiller teaches media studies, film studies and practical video production. His main research area lies within the use of sound in different audiovisual expressions, mainly in film and art installations. Tiller's PhD thesis focused on spatial experience in experimental sound installations and audiovisual expressions. He also has a background in practical sound production in music and film.

Pacho Velez works at the intersection of ethnography, contemporary art, and political documentary. His current project, *The Reagan Years*, explores a popular actor's defining role: Leader of the Free World. Told entirely through a largely unseen trove of archival footage, the film captures the pageantry, pathos, and charisma that followed the 40th President from Hollywood to the nation's capital. His last film, *Manakamana* (codirected with Stephanie Spray) won a Golden Leopard at the Locarno Film Festival. It played around the world, including at the Whitney Biennial and the Toronto International Film Festival. In 2010, Pacho completed his MFA at CalArts. He has taught at Harvard University, Bard College, Parsons the New School, and MassArt. In 2015, he was awarded a Princeton Arts Fellowship.

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Coffee and desserts
964 Lexington Avenue between 70th and 71st Streets

LUNCH AND DINNER

Le Pain Quotidien
Tartines, soups, salads
861 Lexington Avenue at 65th Street

Ko Sushi
1329 2nd Avenue at 70th Street

Maison Kayser
French lunch chain
1294 3rd Avenue at 74th Street

Eat Here Now.
Basic diner food
839 Lexington Avenue at 64th Street

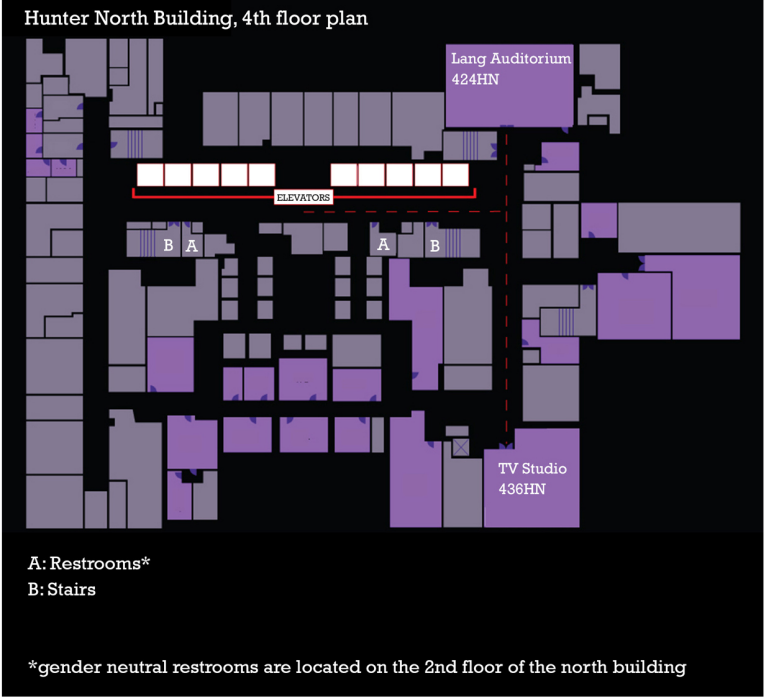
Chipotle.
1155 3rd Avenue between 67th and 68th Streets

Candle Cafe
Vegan
1307 Third Avenue between 74th and 75th Streets

DRUGSTORES

Metro Drugs
931 Lexington Avenue between 68th and 69th Street

CVS Pharmacy
1172 Third Avenue at 68th Street



WiFi
network name: fmwireless
password: filmmedia

Filtered water dispensers are available on the 3rd and 5th floors.

Vending machines are on the 3rd floor.

Additional restrooms are on all floors.



The Third Work Sound Symposium Schedule-at-a-Glance

November 13/14, 2015

Hunter College
North Building, 4th floor

www.TheThirdWork.com

Friday, November 13th

1:00-1:30 pm*
Participant welcome and orientation.
1:30-3:00 pm*
Variations on the Voice: History, Politics and Poetics <i>Participants: Priyanjali Sen, Mark Street, Jim Supanick</i>
3:15-3:45 pm**
#Rushes: a performed vo by Jason Livingston

4:00-5:00 pm*
The Seeing Ear, The Hearing Eye: Synesthesiac Technologies <i>Participants: Jenny Perlin, Andrew Demirjian</i>

5:15-6:15 pm*
What's the Score: Contemporary Sound Design in Documentary Cinema <i>Participants: David Barker, Pacho Velez</i>

6:15-7:30 pm
Opening Reception

7:30-9:00 pm**
Keynote Presentation by Ernst Karel “Multichannel sound, cinema space” Karel will present and discuss two recent multi-channel projects: <i>Morning and Other Times</i> and <i>Ah humanity!</i>

*TV Studio, HN436
**Lang Auditorium, HN424

Symposium organized by
Michael Gitlin, Associate Professor
Integrated Media Arts MFA
Department of Film and Media Studies
Hunter College, City University of New York

Saturday, November 14th

9:30-10:00 am*
Morning welcome.
10:00-11:00 am*
Enunciative Acts: On the Materiality of the Voice <i>Participants: Irina Leimbacher, Pooja Rangan</i>
11:00 am-12:00 pm*
Strangers on a Journey: Mimetic Sound, Synchresis, and the Attraction of Foley <i>Participants: Leo Goldsmith, Jacqueline Goss</i>
12:00-12:30 pm**
Live Foley Performance by Kelly Kirshner

1:30-2:30 pm*
Make Strange the Senses: Asynchronicity as Method and Argument <i>Participants: K. T. Allen, J. Heuson, M. Corneil, A. Tiller</i>

2:45-3:45 pm*
Audition and After: Crushing Mimesis/Exploding Atmosphere <i>Participants: Melissa Ragona, Abigail Child</i>

4:00-4:30 pm**
Soundfilm: 6-projector performance, Roger Beebe

4:45-6:15 pm*
Sound and Image at Play Together: Sound Design as Collaboration <i>Participants: Irene Lusztig, Maile Colbert, Melissa Dubbin, Aaron S. Davidson</i>

7:30-9:00 pm**
Keynote Presentation by Deborah Stratman “A Space Where There Is Nothing” An aural-visual rumination on the usefulness of gaps.

9:00-10:30 pm
Closing Reception