

//// BIOGRAPHIES



LISA CARTWRIGHT is Professor of Communication and Science Studies at the University of California, San Diego, where she also teaches in Critical Gender Studies. Her research interests span visual studies; gender and sexuality studies; science, technology, information and medicine studies; and disability studies. She is the author of *Moral Spectatorship: Technologies of Voice and Affect in Postwar Representations of the Child* (Duke University Press, 2008) and *Screening the Body: Tracing Medicine's Visual Culture* (University of Minnesota Press, 1995). She is co-author, with Marita Sturken, of *Practices of Looking: An Introduction to Visual Culture* (Oxford, Second Edition 2008). With Paula Treichler and Constance Penley, she co-edited *The Visible Woman: Imaging Technologies, Gender and Science* (New York University Press, 1998).



RODERICK COOVER is Associate Professor of Film and Media Arts at Temple University, where he teaches courses in visual research, experimental media arts and cinema. A recipient of Mellon, LEF, Whiting and Fulbright awards, his recent works include *Switching Codes: Thinking Through Digital Technology in the Humanities and Arts* (University of Chicago Press, 2011), *Unknown Territories* (Unknownterritories.org), *From Verite to Virtual* (Documentary Educational Resources, 2007) and *The Theory of Time Here* (Video Data Bank, 2007). He is currently at work on a multi-monitor installation and book project about Philadelphia and the Delaware River in an age of global warming.



MICHAEL X. DELLI CARPINI is the Walter H. Annenberg Dean of the Annenberg School for Communication. Prior to joining the University of Pennsylvania faculty, Dean Delli Carpini was Director of the Public Policy program of the Pew Charitable Trusts (1999-2003), and member of the Political Science

Department at Barnard College and graduate faculty of Columbia University (1987-2002), serving as chair of the Barnard department from 1995 to 1999. His research explores the role of the citizen in American politics, with particular emphasis on the impact of the mass media on public opinion, political knowledge and political participation. He is author of *Stability and Change in American Politics: The Coming of Age of the Generation of the 1960s* (New York University Press, 1986), *What Americans Know about Politics and Why It Matters* (Yale University Press, 1996 and winner of the 2008 American Association of Public Opinion Researchers Book Award), *A New Engagement? Political Participation, Civic Life and the Changing American Citizen* (Oxford University Press, 2006), *Talking Together: Public Deliberation and Political Participation in America* (University of Chicago Press, 2009), and *After Broadcast News: Media Regimes, Democracy, and the New Information Environment* (Cambridge University Press, 2011), as well as numerous articles, essays and edited volumes on political communications, public opinion and political socialization. Dean Delli Carpini was awarded the 2008 Murray Edelman Distinguished Career Award from the Political Communication Division of the American Political Science Association.



KELLY GATES is Associate Professor of Communication, Science Studies and Critical Gender Studies at the University of California, San Diego. Her research examines the social and political dimensions of computerization and surveillance system development in post-war United States. Her book, *Our Biometric Future: Facial Recognition Technology and the Culture of Surveillance* (New York University Press, 2011), examines the effort underway since the 1960s among program computers to "see" the human face. She is also the editor of *Media Studies Futures*, the final volume in the six-volume *Encyclopedia of Media Studies* (Blackwell, forthcoming).



LARRY GROSS is Professor and Director, USC Annenberg School for Communication. His research interests include the nature of symbolic communication; art and communication; media and culture; and sexual minorities and the media. He is author of *Contested Closets: The Politics and Ethics of Outing* (University of Minnesota Press, 1993) and *Up From Invisibility: Lesbians, Gay Men and the Media in America* (Columbia University Press, 2001). He is editor or co-editor of *Communications Technology and Social Policy* (Wiley, 1973), *Studying Visual Communication* (University of Pennsylvania Press, 1981), *Image Ethics: The Moral Rights Of Subjects In Photography, Film And Television* (Oxford University Press, 1988), *On the Margins of Art Worlds* (Westview, 1995), and *The Columbia Reader on Lesbians and Gay Men in Media, Society, and Politics* (Columbia University Press, 1999). Co-founding editor of the online-only *International Journal of Communication*, Gross is an elected Fellow of the International Communication Association and its 2011-12 President.



ORIT HALPERN is Assistant Professor in History at the New School for Social Research and Lang College, and an affiliate in the Design MA program at the School of Art, History, Theory and Design at Parsons. Her research is on histories of digital media, cybernetics, art and design. Her current book project, *Beautiful Data* (forthcoming from Duke University Press), is a history of interactivity and visualization in cybernetics and design. Halpern's published works and multi-media projects have (or will) appear in *C-theory*, *Configurations*, *Post-Modern Culture*, *Interdisciplinary Science Reviews*, *The Journal of Visual Culture* and at ZKM in Karlsruhe, Germany.



SHARRONA PEARL is Assistant Professor of Communication at the Annenberg School for Communication at the University of Pennsylvania. An expert on physiognomy – the study of facial features and their relationship to character traits – she previously was

a post-doctoral fellow in the Committee on Degrees in History and Literature and in the Department of the History of Science at Harvard University. She is author of *About Face: Physiognomy in Nineteenth-Century Britain* (Harvard University Press, 2010), multiple articles, commissions in book reviews and four entries in *Dictionary of Nineteenth Century British Scientists*. She has served as the keynote speaker for the Kern Conference in Visual Communication and as a guest lecturer for MIT and University of Guelph, Ontario, Canada. Pearl is the recipient of the Harvard University Certificate of Distinction in Teaching and more recently, the Carolyn and Erwin Swann Foundation for Cartoon and Caricature Post-Doctoral Fellowship at the Library of Congress.



CONSTANCE PENLEY is Professor of Film and Media Studies and Co-Director of the Carsey-Wolf Center at the University of California, Santa Barbara. She is a founding editor of *Camera Obscura: Feminism, Media, Cultural Studies* and the author of *The Future of an Illusion: Film, Feminism, and Psychoanalysis* (University of Minnesota Press, 1989) and *NASA/TREK: Popular Science and Sex in America* (Verso, 1997). She is editor or co-editor of many books including *Male Trouble* (University of Minnesota Press, 1992), *The Visible Woman: Imaging Technologies, Gender, and Science* (New York University Press, 1998), *The Analysis of Film* by Raymond Bellour (Indiana University Press, 2000) and the forthcoming *The Feminist Porn Book: The Politics of Producing Pleasure*. She has collaborated on the large public art projects *Primetime Contemporary Art by the GALA Committee as Seen on Melrose Place* and *Biospheria: An Environmental Opera*. Penley was a 2009 winner of a MacArthur Digital Media and Learning Grant for *DigitalOcean: Sampling the Sea*.



CARRIE RENTSCHLER is Director of the Institute for Gender, Sexuality and Feminist Studies and Associate Professor and William Dawson Scholar of Feminist Media Studies in the Department of Art History and Communication Studies at McGill University. She is the author of *Second Wounds: Victims' Rights and the*

Media in the U.S. (Duke University Press, 2011) and is currently writing a book on the cultural legacies of the 1964 Kitty Genovese murder in New York City. Her other research examines mass-mediated representations of suffering and models of citizenship, the gender politics of environmental security and its publicity, the media activism of social movements, women's self-defense as a form of feminist pedagogy and the gendered politics of fear.



PAVEL MARIA SMEJKAL is an artist, photographer, and Chair of PhotoART Center in Kosice, Slovakia. He is currently pursuing his doctorate at the Institute of Creative Photography at Silesian University in Opava, Czech Republic. His research focuses on similarity and the repetition of motifs in art and photography, and his personal work concerns appropriated material from miscellaneous sources, such as published or found photographs. He is the author of *Fatescapes*, a series in which he erased the main motifs from iconic documentary photos, and of the work STARS, a series in which he replaced faces of prisoners in WWII concentration camp photographs with faces of contemporary celebrities.



MARITA STURKEN is Professor and Chair in the Department of Media, Culture and Communication at New York University, and a former professor at the Annenberg School for Communication and Journalism at the University of Southern California. She is author of *Tangled Memories: The Vietnam War, the AIDS Epidemic, and the Politics of Remembering* (University of California Press, 1997) and *Practices of Looking: An Introduction to Visual Culture* (with Lisa Cartwright, Oxford, Second Edition, 2008). Her most recent book is *Tourists of History: Memory, Kitsch, and Consumerism From Oklahoma City to Ground Zero* (Duke University Press, 2007).



JENNIFER TUCKER is Associate Professor of History, Science in Society, and Feminist, Gender and Sexuality Studies (Chair) and Interim Director, Allbritton Center for the Study of Public Life, at Wesleyan University, where she specializes in the study of the history of science and technology. She is the author of *Nature*

Exposed: Photography as Eyewitness in Victorian Science (Johns Hopkins University, 2006) and has published on issues of trust and photographic evidence, Victorian science and visual culture, gender and public life. She was guest editor of the *History and Theory Theme Issue* on "Photography and Historical Interpretation" (2009) and serves as editor of the "Images, Technology, History" feature of the journal *History and Technology*. Her current project is a book about the role of visual production and display in Victorian England's most celebrated case of contested legal identity.



BARBIE ZELIZER is the Raymond Williams Professor of Communication and Director of the Scholars Program in Culture and Communication at the University of Pennsylvania's Annenberg School for Communication. A former journalist, Dr. Zelizer's work focuses on the cultural dimensions of journalism, with a specific interest in journalistic authority, collective memory and journalistic images in times of crisis and war. She also works on the impact of disciplinary knowledge on academic inquiry. Co-editor and founder of the journal *Journalism: Theory, Practice and Criticism* (Sage), Prof. Zelizer is the author/editor of thirteen books, including the award-winning *About to Die: How News Images Move the Public* (Oxford University Press, 2010). Dr. Zelizer has been a Fellow at Stanford University's Center for Advanced Study in the Behavioral Sciences, a Guggenheim Fellow, a Research Fellow at the Freedom Forum Media Studies Center, a Fellow at Harvard University's Joan Shorenstein Center on the Press, Politics, and Public Policy, a Fulbright Senior Specialist, a Fellow of the International Communication Association, a recipient of the Distinguished Scholar Award from the National Communication Association, and a past President of the International Communication Association.

THE SCHOLARS PROGRAM IN CULTURE AND COMMUNICATION showcases the critical role culture and communication play in shaping public life. The program promotes dialogue among academics, with interests that range from human rights to the geography of public places. Researchers from throughout the world visit Annenberg to give public lectures. Two scholars-in-residence visit Annenberg in the fall and spring terms, offering lectures, colloquia, and classes. Summer immersion programs overseas allow students to grapple with important scholarly questions through fascinating case studies. Such forums give students and faculty the chance to examine the critical and social issues that lie at the intersection of culture and communication, in a collaborative environment not readily available at most institutions.

Professor Barbie Zelizer holds the Raymond Williams Chair of Communication and is the Director of the Annenberg Scholars Program in Culture and Communication. Emily Plowman is the Program Coordinator for the Scholars Program. Please direct questions or comments regarding the program to eplowman@asc.upenn.edu.

SCHOLARS PROGRAM IN CULTURE & COMMUNICATION
The Annenberg School for Communication
University of Pennsylvania
3620 Walnut Street
Philadelphia, PA 19104

A SYMPOSIUM
ANNENBERG SCHOOL FOR COMMUNICATION
UNIVERSITY OF PENNSYLVANIA



IMAGES, ETHICS, TECHNOLOGY

IMAGES MATTER. What we see, and how we make sense of it, matters. There are ethical stakes to, and considerations around, the deployment of images in a variety of domains. This symposium pays attention to the non-transparent nature of images and the complicated ethical issues raised by their use as illustration, as evidence, as product, as creative endeavor. We ask questions around the interplay between technology, media, apparatus and image, what about that interplay has changed and what has stayed constant in the digital era. We think carefully about manipulation and the ways in which its possibilities have obscured always already present problems of meaning and mechanical objectivity. We explore the nature of image consumption and effects from a variety of disciplinary approaches, thinking together about how to make sense of images and when they should and should not be used.

Directed by Sharrona Pearl, *Assistant Professor of Communication*

Hosted by Barbie Zelizer, *Director of the Scholars Program in Culture and Communication*

SPEAKERS

LISA CARTWRIGHT
University of California San Diego

RODERICK COOVER
Temple University

KELLY GATES
University of California San Diego

LARRY GROSS
USC Annenberg

ORIT HALPERN
The New School

CARRIE RENTSCHLER
McGill University

CONSTANCE PENLEY
University of California

PAVEL MARIA SMEJKAL
Chair of PhotoART Center, Slovakia

MARITA STURKEN
NYU Steinhardt

JENNIFER TUCKER
Wesleyan

STUDENT COMMITTEE

NORA DRAPER

NICHOLAS GILEWICZ

KEVIN GOTKIN

TARA LISS-MARIÑO

ALEXANDRA SASTRE

PROGRAM

9:00 A.M. – 9:40 A.M.COFFEE AND BREAKFAST

9:40 A.M. – 10:00 A.M.....**WELCOME AND INTRODUCTORY REMARKS**

Michael X. Delli Carpini,
Walter H. Annenberg Dean

Barbie Zelizer,
Director of the Scholars Program

Sharrona Pearl,
Associate Professor of Communication

10:00 A.M. – 11:00 A.M.**TRANSITIONAL COLLECTIONS**

Larry Gross

Marita Sturken

DOCTORAL STUDENT MODERATOR:
Kevin Gotkin

11:00 A.M. – 11:15 A.M.**REFRESHMENTS**

11:15 A.M. – 12:30 P.M.**MANIPULATING ICONICITY**

Lisa Cartwright

Orit Halpern

Pavel Maria Smejkal

DOCTORAL STUDENT MODERATOR:
Nicholas Gilewicz

12:30 P.M. – 2:00 P.M.**LUNCH**

2:00 P.M. – 3:00 P.M.**CONSTRUCTING AUTHENTICITY**

Jennifer Tucker

Roderick Coover

DOCTORAL STUDENT MODERATOR:
Alexandra Sastre

3:00 P.M. – 3:15 P.M.**REFRESHMENTS**

3:15 P.M. – 4:30 P.M.**WITNESSING INTERVENTIONS**

Kelly Gates

Constance Penley

Carrie Rentschler

DOCTORAL STUDENT MODERATOR:
Nora Draper

4:30 P.M. – 5:00 P.M.**CONCLUSION**

Sharrona Pearl,
Associate Professor of Communication

5:00 P.M. – 7:00 P.M.**RECEPTION**

ABSTRACTS

LISA CARTWRIGHT

**Wind Turbine as Visual Technology:
The View from Kansas**

With the development of wind farming since the turn of this century, the iconic agricultural landscape of the US grain belt has undergone a dramatic transformation. Farms have become bucolic technoscapes as wind has emerged as a lucrative new crop that bolsters foundering futures in wheat. The towers of wind turbines are emerging as the new staff of life, serving as a visual iconography of a national technological future that has replaced the sheaf of wheat that for half a century graced the backside of the Lincoln penny. Based on a three-year ethnography of wind in Kansas conducted with Steven Rubin, a photographer and photo-journalist on the faculty at Penn State, this paper puts forward a case for visual and sensory ethnography as an ethical form of regard for and engagement in the sociopolitical dynamic of land transformation and life within the iconic viewscape of the national heartland. The focus of this paper is the iconic national image, the national view, and the turbine as a technology of image and of viewpoint that when introduced, like the camera, transforms everyday life on the ground.

RODERICK COOVER

**Documentary Cinema and the Digital
Documentary Image**

This paper considers how approaches to representing actuality through documentary production in film and new media are impacted by technological change. Even though viewers are aware that documentary film images are constructs, documentary

images are more often than not ascribed an authenticity frequently not given to works of fiction and art, and their authenticity is a kind of authority. Digital productions may also make claims upon the real; however, as the characteristics of the technologies differ, so too do some of the premises on which authentic and authoritative positions are imagined. Digital technologies can place prior technological conventions, such as those of cinema, on view, raising theoretical and ethical questions about motion media and their messages. This paper will reflect upon how these changes impact practices of non-fiction image production while also raising questions about passive and active viewership.

KELLY GATES

**Forensic Analysis of Recorded
Surveillance Video: Preserving the
Principle of Photographic Truth**

Scholars have examined at length the expanding use of live closed-circuit television systems by police and security agencies over the last several decades, considering the social and legal ramifications of emerging surveillance infrastructures. However, few have considered what investigators do with recorded surveillance video—how the video itself is collected, archived, analyzed and applied in the investigatory process. This paper focuses on the emerging professional field of forensic video analysis in order to examine the ways in which new visual imaging and archiving systems are being incorporated into, and transforming, modern investigatory practices. It argues that what is emerging in the field of *forensic video analysis* is a new form of objectivity—a “computational objectivity,” or an avenue to objective image analysis that aims to translate certain aspects of professional trained judgment into computational systems, while at the same time investing trained judgment with a capacity for computational thinking. Along with the effort to achieve “computational objectivity” and to promote it as a new epistemic virtue, there is a renewal of the suspect promise that the biased and imperfect perceptual capacities of human beings can be eliminated or designed out of scientific image analysis.

LARRY GROSS

**The Collector as Auteur:
Does Ownership Convey Aesthetic
Authority?**

The recent controversy over the relocation of the Barnes Collection and its installation in a “replica” of the galleries designed by Albert Barnes raises the question of the moral and aesthetic authority of those who happen to own works of art. In the documentary, *The Art of the Steal*, whose title accurately reveals the film’s position on the issues, Julian Bond says, “[Barnes] will be violated in the experience he wanted you to have. And that’s important, because it was his art. He had the right to do with it as he chose. And these people – these vandals – stepped in and took it away from him.” Another talking head asks, “Who speaks for the art?” This is a key ethical question, especially in instances when powerful collectors cast themselves in a central aesthetic role. This paper will examine

instances such as the Barnes, and the Lehman and the Annenberg collections, both at the Metropolitan Museum in NYC.

ORIT HALPERN

**Perceptual Machines: Design,
Cybernetics and Bio-Politics
circa 1959**

In 1959, in the midst of the Cold War, designers Charles and Ray Eames produced an installation for the United States Information Agency as part of the first “cultural exchange” between the United States and the USSR. This novel piece was edited by a pioneer in digital cinema heavily influenced by cybernetics—John Whitney—and the theory behind its construction was based on communication theory and the feedback theories of psychiatrist Kenneth Craik. Beneath the multimedia spectacle was displayed Edward Steichen’s *The Family of Man*, a photographic essay demonstrating human biological diversity and equivalence through tropes of heterosexual reproduction and nuclear family. This scene thus introduces three linked concepts as related to governmentality—new media formations; novel ideas about cognition, vision and perception; and communications theories and cybernetics. But the information displays also cannibalized an archive of older normative tropes of biology, sexuality, race, and gender while producing entirely new modes of attention, attachment and relationality. This paper interrogates this historical relationship between communication science, neuroscience and design to produce an account of transformations in techniques of governmentality, and asks about the ethical and political forms of action such architectures engender.

CONSTANCE PENLEY

**Images, Ethics, Technology:
Collision in a Courtroom**

There is no richer site than a federal obscenity trial courtroom for observing the collision of images, ethics and technology. This is especially the case in recent trials where judges have disallowed expert witnesses who can put the materials in context for the jury (in a pre-trial “Daubert” hearing) and declared that jury members do not need to see the entirety of the indicted materials to deliberate on them “taken as a whole.” The defense is effectively deprived of

the ability to mount a defense when the court decides in advance that sexually explicit adult materials have no context except themselves in all their sameness. In such a setting, who has the authority to determine how and what images mean and for whom? This paper argues that in the bizarre alternate universe of the obscenity trial courtroom none of the logics of art, culture, technology and everyday life as we know them apply.

CARRIE RENTSCHLER

Seeing Like a Bystander

The U.S. construction of the problem of bystanding in large-scale urban society grew out of two key developments of the 1960s: post-Holocaust ideations of German complicity with Nazism and American social scientific responses to the 1964 sexual assault and murder of Kitty Genovese in Queens, NY. The latter case is known for the 38 bystanders who were said to have watched Genovese being stabbed and sexually assaulted, as if spectating a film, and did not call the police. In subsequent years, the case has been used to define the ethics of bystanding and its presumed acts of seeing in more expansive and transnational terms. This paper focuses on current anti-terrorism surveillance campaigns, “Don’t Be a Bystander” campaigns against bullying and domestic violence, bystander-based television programming and online aggregations of cellphone riot footage to analyze different articulations of bystander spectatorship and its technologies of intervention. The paper focuses on how constructions of the Genovese murder and accounts of its urbanized modes of distributed social spectatorship shape present day understandings of bystanding as a problem of coming to collective identification about how to act on what one sees... and how to occupy the position of witness, often in the name of State interests.

PAVEL MARIA SMEJKAL

**Questions Concerning
Reinterpretations of Historical
Photographic Images in
Contemporary Art**

We are all intrigued by famous photographs, by instantly recognizable icons, especially those depicting critical life situations. These images have powerfully influenced generations of

artists, who have repeatedly referred to and commented on them through appropriation, citation, paraphrase and other methods, and many of them provoke discussion about truth and reality. These images have become our cultural heritage, serve as symbols or tools of propaganda and exemplify a specific approach to photography as a medium. Through examples of reinterpretation of iconic documentary photographs, this paper discusses some questions connected with historical, ethical, sociological or technological aspects of their creation. It will also address questions of artistic strategies and approaches, and explore the nature of the photographic medium and its problems of meaning and representation, now even more significant than before due to the possibilities of digital manipulation and the internet.

MARITA STURKEN

**Kodak, Facebook and the Ethos
of Self-Documentation**

The demise of Kodak in 2012 signaled not only the end of an era of photo-film manufacturing, but also the transference of the notion of self-documentation from the photograph to social media. Kodak was extraordinarily influential in creating the late 19th century concept that one of the key roles of the modern subject was self-documentation—using photography to document lives, activities and families—in order to be fully within modern society. Photo historians have made clear how Kodak shaped cultural notions of what should be photographed, and by 2012, this concept, referred to as “Kodakery,” has become the province of Facebook, Google Chrome, and other social media companies. Facebook, for instance, is deeply invested via Timeline and Instagram in its role as the Kodak of the future. This paper examines the implications of these shifts in personal image-making through the history of the Kodak- inspired modern era of self-documentation and the questions of ethics raised by its transference into social media.

JENNIFER TUCKER

**On the “Photolessness” of
Victorian Photographic News**

In the 19th century, newspapers and periodicals were among the most powerful agents of public knowledge about the moral strictures governing how photographs could be properly viewed and displayed. Yet for a variety of reasons, often technical and economic, these same papers that shaped public opinion about photography were also by and large non-illustrated. For those of us used to seeing stories illustrated with photographs, photo-less nineteenth-century papers are fascinating; as Errol Morris has remarked, they ask us to think about the details and to imagine them to unravel the mystery. This study of “photolessness” in 19th century news coverage considers the interplay of technology, images, ethics and the media through the prism of historical practices for describing photographs not pictured. Drawing on a range of journalistic sources spanning the period from 1860 to 1890, this paper delineates how photographic journalists, in particular, sought to regulate nineteenth-century photographic circulation and display and shape public opinions of photography’s place in society through “photoless” articles, in turn offering new ways to understand the evolving meaning of photography as evidence in Victorian society.