School of Literature,
Art and Media

THE UNIVERSITY OF
SYDNEY

INHUMAN SCREENS

14th of September Factory Theatre, 105 Victoria Rd, Marrickville NSW 2204

CINEMA 2
9 am – 5 pm

12TH ANNUAL SYDNEY UNDERGROUND FILM FESTIVAL 2018
13 – 16 SEPT . FACTORY THEATRE

SLAM
SCHOOL OF LITERATURE,
ART AND MEDIA

THE UNIVERSITY OF
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WELCOME

On behalf of the School of Literature, Art and Media as well as the Sydney Underground Film Festival, we would like to welcome you to the inaugural Inhuman Screens Festival. We have an exciting line-up of speakers who will cover issues as diverse as pornography, drone videography and environmental ecologies. Inhuman Screens aims to open up a dialogue about how technology redefines and reshapes the human.

Stefan Popescu & Aleksandr Wansbrough

Conference Schedule:
9am: Aleksandr Wansbrough and Stefan Popescu's welcome to Inhuman Screens

Session One The Surveiled World   chaired by   Bruce Isaacs
9:10am: MG Michael on behalf of MG and Katina Michael—" Of Angels and Uberveillance: The Point of View Continuum in Wim Wenders' *Wings of Desire*"
9:30am: Anna Broinowski—" The Art of Resistance: North Korean Propaganda film and the making of *Aim High in Creation!*"
9:50 am: Dan Binns—"Dronopoetics: Unmanned aerial cinematography and Ivan Sen's *Goldstone*"
10:10 am: Q&A
Finish 10:20 am

15-minute tea break

Session Two Transforming the Screen chaired by Aleksandr Wansbrough
10: 35 am: Adam Geczy—"The Natrificial and the Pornographic in Recent Film"
10:55 am: Andrew Robards—"Meta-characters and Australian Myth: Cinematic embodiment in the Australian Landscape"
11:15 Q&A for all two panellists. (10 mins)
Finish 11:25 am

20-minute morning tea

Keynote Steven Shaviro
11:45 pm: Steven Shaviro—"Out of Whack: Tierra Whack's Audiovisual Inventions"
12:45 Q&A. (10 minutes)

Finish 12:55 pm

50-minute lunch break

Session Three: Thinking Screens   chaired by _Andrew Robards_
1:45pm: Ryszard Dabek—"Turning away from the screen"
2:05 pm: Karen Pearlman—"Editing and Extended Mind"
2:25pm: Bruce Isaacs—" Pure Cinema: The Archi-textual Frame in Hitchcock and Brian De Palma"
2:45pm Q&A for all panellists. (10 mins)
Finish 2: 55 pm

5 minute set-up

Session Four: Nonhuman Ecologies chaired by Aleksandr Wansbrough
3:00pm: Anne Rutherford—"A fibrous cinematic exploration of visual versus ecological perception"
3:20 pm: Ann Elias—"Frank Hurley, Dress Diving, and the Floor of Sydney Harbour"
3:40 pm: Q&A for first two panellists (10 mins)
Finish 3:50pm

10 minute break

Keynote: Sean Cubitt
4pm: Sean Cubitt Keynote address recorded—"Mediations of Xinjiang: For an aesthetic politics"
4:45 pm: Q & A for Sean Cubitt (15 mins)

Conference finish by 5pm

5pm Drinks

DIGITAL KEYNOTE SPEAKERS

STEVEN SHAVIRO & SEAN CUBITT

STEVEN SHAVIRO
KEYNOTE SKYPE PRESENTATION

Out of Whack: Tierra Whack's Audiovisual Inventions.

Tierra Whack is a young rapper from Philadelphia. Her "audiovisual project" WHACK WORLD, directed by Thibaut Duverneix, contains fifteen songs and fifteen music videos, performed by fifteen different personas, all in the course of fifteen minutes. With its multiple scenarios and dense audiovisual crossings, WHACK WORLD proposes a new sort of personal expression, one that both comments on musical styles and genres, and also considers the loose, expanded, and digressive forms of selfhood that we create for ourselves amid the infinite distractions of Web 2.0.

Biographical Note

Steven Shaviro is the DeRoy Professor of English at Wayne State University in Detroit. His books include *Post-Cinematic Affect* (2010) and *Digital Music Videos* (2017).

SEAN CUBITT
RECORDED KEYNOTE PRESENTATION WITH LIVE Q&A

Mediations of Xinjiang: For an aesthetic politics

Zhang Qian's second century BCE reports on his travels through what is now the Northwestern Chinese province of Xinjiang begin two millennia of mediations of this large and fraught region. This consideration of mediations of landscape starts from Tsui Hark's film *Seven Swords*, looking back to drawing and photography, and forward to geographic information systems and financial software, each giving their own, often complex, accounts of the land. This history, and the multiplicity of contemporary practices, raises the question of subjectivity: of who or what expresses and who or what observes or understands these layers of mediation, representation and communication, in the past or today. I hope to argue that, for ecocritique in the age of terracide, aesthetics is not merely symptomatic or ideological: it is the one sure ground for a new politics.

Biographical Note

Sean Cubitt is Professor of Film and Television at Goldsmiths, University of London, Professor Grade II at the University of Oslo and Honorary Professorial Fellow of the University of Melbourne. His publications include *Timeshift: On Video Culture* (Routledge, 1991), *Videography: Video Media as Art and Culture* (Palgrave, 1993), *Digital Aesthetics* (Sage, 1998), *Simulation and Social Theory* (SAGE, 2001), *The Cinema Effect* (MIT Press, 2004), *EcoMedia* (Rodopi, 2005), *The Practice of Light: A Genealogy of Visual Technology from Prints to Pixels* (MIT Press, 2014) and *Finite Media: Environmental Implications of Digital Technologies* (Duke University Press, 2017). Series editor for Leonardo Books at MIT Press, his research focuses on the history and philosophy of media, political aesthetics, media art history and ecocriticism.

SPEAKER ABSTRACTS AND BIOGRAPHIES

Of Angels and Uberveillance: The Point of View Continuum in Wim Wenders' *Wings of Desire*
presented by M.G. Michael on behalf of M.G. Michael & Katina Michael

Abstract
 Uberveillance is an omnipresent form of 24/7 surveillance of humans based on widespread electronic devices, and especially computer chips embedded into the body. It is akin to a planetary skin that is able to pinpoint any living (or deceased) individual in near real-time anywhere on the earth's surface. In its ultimate form it is big brother on the inside looking out. Uberveillance was once impossible given patchy infrastructure- a world without networks and global position systems (GPS) and a world without closed circuit television (CCTV) and smartphones. The integration of innovations such as mobile CCTV and facial recognition, spurred on by Defence and later commercialised, has meant we are living in a "Point of View" continuum. The unfeeling gaze never goes to sleep, and has become a subject of ethical, legal and socio-technical research. In this paper, we juxtapose Wim Wenders' *Wings of Desire* against the domain of "Uberveillance" as a way to help further explain the technological trajectory. What is it about the qualities of angels that differ so starkly from the machine-like prowess of pervasive CCTV? How is it that angels can see so clearly and so precisely with such deep understanding, and technology that is tasked to surveil and deconstruct can get it so wrong? The varied points of view depicted in *Wings of Desire* – the view from above looking down, at Street-level, and inside the private thoughts of a human – typify the spectrum of uberveillant capabilities. While it is deemed natural for angels to fly and be up close as guardians and protectors of human beings, there is something unnatural about the physical world being captured for playback in a virtual realm. What do we hope to achieve by this reality TV-style vision? Do we hope to store it all, every aspect and minutiae of life, every person's eye view, every moment through time, to transcend through screens? Are we in some way abandoning the reason behind our existence, that is, to grow and to learn through experience? And are we forging ahead with an 'unnatural' path by seeking to explore and to interrogate our lives as bystanders through our creations? *Wings of Desire* provides a vehicle for discussing the pros and cons of uber views. Significantly, angels in this cinematic masterpiece are mere witnesses, and cannot intervene in the lives of those they observe, no matter what injustices they see, unless they decide to willingly 'incarnate'. Machines on the other hand, are indiscriminate or at least subject to some outside input, they can autonomously trigger alerts and force decisions, making judgements about contexts, even if they are incorrect.

Biographies
M.G. Michael: Ph.D. (ACU), M.A (Hons) (MacqUni), M.Theol (SydUni), B.Theol (SCD), B.A.(SydUni) is an Honorary Associate Professor in the School of Computing and Information Technology at the University of Wollongong, NSW, Australia. Michael is a theologian and historian with cross-disciplinary qualifications in the humanities who introduced the concept of uberveillance into the privacy and bioethics literature. His research has inspired Sam Yarney's suspense thriller *The Banjo Player* (2010). Michael brings with him a unique perspective to Emerging Technologies. His formal studies include Ancient

History, Theology, General Philosophy, Political Sociology, Ethics, Linguistics, and Government. He was previously the coordinator of Information & Communication Security Issues at the University of Wollongong and since 2005 has guest-lectured and tutored in Location-Based Services, IT & Citizen Rights, Principles of eBusiness, and IT & Innovation. The focus of his current research extends to modern hermeneutics and the Apocalypse of John; the historical antecedents of modern cryptography; the auto-ID trajectory; data protection, privacy and ethics related issues; biometrics, RFID and chip implants; national security and government policy; dataveillance and überveillance; and more broadly the system dynamics between technology and society. His latest edited book is titled: *Uberveillance: Microchipping People* (2014).

Katina Michael: B.IT (UTS), MTransCrimPrev (UOW), PhD (UOW). She is currently a Professor in the School for the Future of Innovation in Society and School of Computing, Informatics & Decision Systems Engineering at Arizona State University, on leave from the School of Computing and Information Technology, University of Wollongong (2002–2018), and has held visiting academic appointments at Nanjing University and the University of Southampton. She was previously employed as a Senior Network Engineer at Nortel Networks (1996–2001). She has published six edited books, as well as co-authored a 500 page reference volume: *Innovative Automatic Identification and Location Based Services: from Bar Codes to Chip Implants* (Hershey, PA: IGI, 2009). She has published over 200 peer-reviewed papers. She researches predominantly in the area of emerging technologies, and has secondary interests in technologies used for national security and their corresponding social implications. Prof. Michael has been the Guest Editor of fourteen special issues including in the *Proceedings of the IEEE*, *Computer*, *IEEE Robotics & Automation Magazine*, *IEEE Potentials*, *Journal of Location-Based Services*, *Computer Communications*, *Electronic Commerce Research*, and *Prometheus*. She was the Editor-in-Chief of the *IEEE Technology and Society Magazine* between 2012-2017, and has been the Senior Editor for *IEEE Consumer Electronics Magazine* since 2015. Last year Prof. Michael was awarded the Brian M. O'Connell Distinguished Service Award in the Society for the Social Implications of Technology. She is the founding editor-in-chief of the *IEEE Transactions on Technology and Society*.

The Art of Resistance: North Korean Propaganda film and the making of *Aim High in Creation!*
by Anna Broinowski

Abstract
This paper provides critical reflection on North Korean propaganda film techniques and Western media responses to North Korea between 2012-2018, anchored within an analysis of the development, production and reception of the ABC/Netflix propaganda documentary '*Aim High in Creation!* (2013).

Biography
Dr Anna Broinowski is a Walkley-winning filmmaker, author and academic whose films have screened around the world, consistently reaching audiences over one million. They include *Hanson:Please Explain!* (SBS), *Aim High in Creation!* (Netflix/ABC), *Forbidden Lie$* (MIFF/SBS), *Helen's War* (SBS/CBC) and *Hell Bento!!* (SBS), and have won 3 AFI/AACTAs, the Rome Festival "Cult" Prize, an Atom, Best Film at Silverdocs USA and the Writer's Guild of America Best Nonfiction Screenplay. A nonfiction lecturer and

curriculum designer at AFTRS since 2010, Broinowski has taught at Yale, Princeton, Columbia, UTS, RMIT, Macquarie and IFSS. She is the author of *The Director is the Commander* (Penguin) and *Please Explain: the rise, fall and rise again of Pauline Hanson* (Penguin/Random House), and Vice-President of Documentary on the Australian Director's Guild Board.

"Dronopoetics: Unmanned aerial cinematography and Ivan Sen's Goldstone"
by Daniel Binns

Abstract
The use of unmanned aerial vehicles in mainstream cinema has been under-explored in film scholarship. This article seeks to address this by looking at Ivan Sen's use of odd aerial perspectives in his 2016 film *Goldstone*, captured with the use of drones. This article considers the history of aerial photography and its impacts, before analysing three drone shots from *Goldstone*, in terms of what these shots contain, and how they are situated in the edit. What is proposed is a poetics of drone cinematography, as observed in Sen's film, but applicable to all visual media. This poetics considers what the drone affords the cinematographer, director, and editor in terms of perspective. Finally, Deleuze's film-philosophy and posthuman theory are coopted to explore what drone footage affords Ivan Sen and all filmmakers in terms of the cinematic inscription of an attitude to the environment.

Biography
Dr Daniel Binns is a screenwriter and producer from Melbourne, Australia. His creative practice is primarily short-form drama, observational essay films and smartphone filmmaking, and his theoretical bent is film genre and media philosophy. He is the author of *The Hollywood War Film* (Intellect, 2017) and current research considers transmedia storytelling and a materialist philosophy of the moving image.

"The Natrificial and the Pornographic in Recent Film"
by Adam Geczy

Abstract
"Natrificial" is a term I have coined for the hypertrophied body altered by technology and prosthetics, that is frequently seen in pornography. It can also be applied to the many bodies in contemporary filmic representation that present a body that is impossible without systematic work and duress. The extreme body is therefore natural beyond itself, where the natural and the artificial conjoin. This paper will explore the hypertrophied body of recent film to speculate on the curious proximity of the cyborg and the pornographic.

Biography
Dr Adam Geczy is an artist and writer who teaches at SCA. As well as a long record of national and international exhibitions, he has published over 15 books, including *The Artificial Body in Fashion and Art* (2017).

"Meta-characters and Australian Myth: Cinematic embodiment in the Australian Landscape"
by Andrew Robards

Abstract
My current research examines how Australian artists and filmmakers interrogate cultural archetypes through the embodiment of mythic 'outsider' characters. The paper looks at various examples of these strategies including; *The Story of the Kelly Gang* (1906), Sydney Nolan's *Ned Kelly Series* (1946-47) , Steven Jordell's *Shame* (1988), John Conomos' *Cyborg Ned* (2003), Shaun Gladwell's *Apologies 1 - 6* (2007-2009) and Warrick Thornton's *Sweet Country* (2018).

Biography
Andrew Robards is a researcher, video artist and media developer. He works between film-making, video installation and the digital environment.

Editing and Extended Mind
by Karen Pearlman

Abstract
This paper enquires into the cognitive processes of film editing. It argues that positioning editing as an instance of 'extended mind' (Clark, 2008) offers a new understanding of editing creativity and collaboration in film authorship. The presentation examines Elizaveta Svilova's editing actions, as seen in *Man with a Movie Camera* (1929)*,* through the lens of contemporary cognitive theory. This reading of the editing sequence in *Man with a Movie Camera* builds a case that there are observable thinking processes visible in expert embodied interaction with tools in film editing. Further, it proposes that these skills, which are often called "intuitive" by editors, are each forms of expertise that works with the raw filmed material as a 'cognition amplifier' (Clark, 2005). This explication of the editor's processes reveals that a film's edited passages are not results of editors' thinking, rather the edits are their thoughts. Editors extend their 'machinery of mind' (Clark 2008) with their editing tools and the filmed material. Having argued that film editing is the creative thought of a distributed cognitive system this paper concludes with a question of whether the filmed material and film editors (who to this day are more likely to be women than are directors or cinematographers) have been under-valued in theorising the development of film form or the attribution of authorship to a single, usually male entity.

Biography
Dr Karen Pearlman is a senior lecturer at Macquarie University and the author of *Cutting Rhythms, Intuitive Film Editing* (Focal Press/Taylor & Francis, 2015). She is a director of the multi-award winning Physical TV Company where she writes, directs and edits dancefilm, documentary and drama. Karen's 2016 film *Woman with an Editing Bench* won the Australian Teachers of Media (ATOM) Award for Best Short Fiction and the Australian Screen Editors Guild Award for Best Editing in a Short Film as well as picking up six other film festival awards. Her latest film, *After the Facts* (2018) premiered at the Sydney Film Festival and is screening at SUFF this year before going on to an Adelaide Film Festival Screening.

Turning away from the screen
by Ryszard Dabek

Abstract
Starting from Gilles Deleuze's observation that "The brain is the screen", this paper will examine the work of a range of film makers including Stanley Kubrick, David Cronenberg and Spike Jonze. Within the speculative technological imaginings of each of these filmmakers is a turning away from the screen as interface towards a model of human/machine interaction that relocates desire and projection to a space that is constituted as much by social interaction as it is by neurobiology. According to the future cinematic scenarios of each filmmaker the screen is no longer manifest as a physical threshold or illusory barrier but rather as a conceptual presence that can be understood as structuring new realities.

Biography
Ryszard Dabek is an artist and academic whose practice and research encompasses a range of forms and mediums including video, film, photography and sound. He is concerned with the ways in which the recent past can be engaged and interrogated through the spatial and temporal possibilities of digital media. Dabek also maintains a curatorial practice, recently completing a funded collaborative exhibition-based research project (Re:Cinema) with the Fine Arts department of Parsons The New School.

Pure Cinema: The Archi-textual Frame in Hitchcock and Brian De Palma
By Bruce Isaacs

Abstract
This paper uses the framework of Gerard Genette's theory of Archi-textuality to analyse the cinematic frame in a late Brian De Palma film, *Femme Fatale* (2002). Genette, like other similarly-minded post-structural theorists, conceives of a 'text' as part of a larger fabric of textual enunciation, and I am especially interested in the process of what he calls "creative imitation" in De Palma's relationship to other filmmakers. I bring the model of archi-textual analysis to a comparative reading of a "split" frame in Hitchcock's *Marnie* and De Palma's *Femme Fatale.*

While De Palma's early and mid-career works have received significant attention from critics and scholars, the later De Palma has received relatively scant analysis. I begin with a single image that closes *Femme Fatale* – a photographic collage – and suggest that we might read such a collage as a larger conceptual motif for the textual frame and process of 'creative imitation'. *Femme Fatale* is a 'puzzle film' in Warren Buckland's definition of that term, but it is also a more complex and sophisticated meditation on the essential elusiveness of cinematic images.

In conclusion, I argue that the archi-textual frame in De Palma's work, and in *Femme Fatale* in particular, has been largely misunderstood and radically undervalued within a larger philosophical meditation on cinematic form.

Biography
Bruce Isaacs is Senior Lecturer in Film Studies at the University of Sydney. He is the author of *Toward a New Film Aesthetic* (2008) and *The Orientation of Future Cinema* (2013), and the co-editor (with Bruce Bennett and Leon Gurevitch) of the special journal issue, *The Cinema of Michael Bay* (*Senses of Cinema,* 2015). His current research project is entitled *The Art of Pure Cinema: Hitchcock and His Imitators*, contracted for publication with OUP in 2019.

A fibrous cinematic exploration of visual versus ecological perception
by Anne Rutherford

Abstract
This paper starts from an understanding that 'the new emerges through process as a shudder of an idea' (Barbara Bolt). It stems from an insistent cinephiliac obsession with grass and a conviction that an exploration of cinematic grasses holds the key to unlocking how the distinction between visual and ecological perception plays out in cinema. As a work in progress, the paper finally succumbs to this obsession, to explore the 'shudder' of an idea that grass has a unique ability to capture the cinematic imagination. Nobody would question the quintessentially cinematic properties of water – the capacity of fluids to capture and register light and movement – and the recent example of *Breath* demonstrates the kinetic, rhythmic intensity of water that so enraptures cinematographers. But grass?? More than any other solid object, the capacity of the fine filaments and seed-heads of grasses to capture, fracture and disperse light in constantly fluctuating patterns of light and movement can generate haptic vectors of movement inside the frame. It can create layers of kinetic rhythm in a multiplanar image and potentially immerse the viewer in the sheer pleasure of a decentred kinetic delirium.

In his influential study of spatial aesthetics, Paul Carter writes of the radical difference between a distanced visual perception that produces a sense of spatial sovereignty and a proximate, ecological mode of perception that 'walks among the land'. He argues that challenges to the 'fixity' of space make both space and the body unsettled. This frame, then, illuminates the Australian convention of referring to grass in the singular, our mental image automatically flipping to something akin to astroturf – static, mown to a stubble, and monocultural. The pervasive preference in Australian cinema for the distanced aestheticism of aerial cinematography, with its emphasis on vast vistas rather than close encounters, aerial rather than ambulatory vision and sublime encounters rather than those mediated by knowledge and familiarity, provides a stark contrast to cinematic fascination with the aesthetic properties of grass across much of world cinema. This paper will weave footage from multiple sources into the fibrous fabric of an exploration of the cultural and aesthetic resonance of cinematic grass.

Biography
Anne Rutherford is an Associate Professor in Cinema Studies at Western Sydney University. She is the author of *'What Makes a Film Tick?': Cinematic Affect, Materiality and Mimetic Innervation* (Peter Lang, 2011) and numerous articles on cinematic affect and embodiment, cinematic materiality, mise en scène, film sound, Indigenous cinema, documentary and moving image installation. Her publications include articles in *New Cinemas, Journal of Australasian Cinema, Animation: an Interdisciplinary Journal, The Cine-Files, Arts, Cultural*

Studies Review, Screening the Past, Third Text, Senses of Cinema, Art India, Artlink, Metro, Asian Cinema and a range of scholarly anthologies, magazines and exhibition catalogues. Her recent research on cultural politics and aesthetics in the films of Ivan Sen will appear in the Wiley-Blackwell anthology, *Companion to Australian Cinema*.
http://uws.academia.edu/AnneRutherford

Frank Hurley, Dress Diving, and the Floor of Sydney Harbour
by Ann Elias

Abstract
Goggles, diving helmets, aquariums, fish bowls, submersibles, dioramas, glass-bottomed boats, camera apertures: in the 1920s these were screens and prostheses that enabled the new enchantment of modernity with the undersea. In 1921, the Australian explorer, cinematographer and photographer, Frank Hurley (1885–1962), penned a newspaper article where he described descending in diving dress to the floor of Sydney Harbour. He predicted that the frontier wilderness of the underwater, with its presumed alien, unoccupied, inhospitable, silent, and monstrous character, would soon be conquered and domesticated. He projected this idea on the sight that met his eyes on the Harbour's floor. Through the glass window of a brass helmet, Hurley noticed how the projection of light effects onto the material screen of the gritty undersea created an effect of 'sunbeam radiance dancing like playing rays from a cinema projector' (*Sun*, 25 September 1921, 13). Earlier that year, when he pressed a glass-bottomed viewing device onto the sea's surface, he noticed how the sea transformed into a "glorified aquarium" (*The Richmond River Herald*, 11 February 1921, 3).

W. J. T. Mitchell argues that the optical technologies and visual apparatuses of screen cultures are both ideas and things. He notes that anything in the field of vision can become a screen onto which preconceived ideas, stereotypes, fears and desires, are projected (Mitchell, 2015, 237-8). This paper argues that the symbolic projection of colonising fantasies onto undersea objects on the floor of Sydney Harbour in the early twentieth century – including the bodies of marine animals, especially sharks – was aided by technologies and popular screening devices that produced the underwater through the oppositions of subject-object and nature-culture. The paper also argues that the novelty value of the submarine world in the early twentieth century, coupled with a fascination with modern media technologies including the popular press and radio, and screen technologies, especially aquariums, transformed the idea of the underwater into a modern commodity and spectacle, and the concept of a diver into an urban, underwater flaneur whose image owed a great deal to the literature of Jules Verne.

Biography
Ann Elias completed a PhD in art history at the University of Auckland. In 1990 she was appointed lecturer in art theory at Sydney College of the Arts, the University of Sydney, teaching students training to be artists. In 2017 she was appointed to a position in the Department of Art History at the University of Sydney. Current teaching and research address the history and theory of art and visual culture, and themes in contemporary art. Her books include *Camouflage Australia: art, nature, science and war* (2011), *Useless Beauty: Flowers and Australian art* (2015), and *Coral Empire: underwater oceans, colonial tropics, visual modernity* (Duke University Press, 15 March 2019). *Coral Empire* investigates Frank

Hurley and J. E. Williamson, two filmmakers and photographers in the 1920s who turned the underwater of coral reefs, at the Bahamas and the Great Barrier Reef, into modern media spectacles.

CONVENERS

Stefan Popescu

Dr Stefan Popescu is a filmmaker and academic and is currently one of the directors of the Sydney Underground Film Festival. Having completed his PhD in Film and Digital Art in 2007, he has written and directed three feature films - *Rosebery 7470* (2007), *Nude Study* (2010) and *Zombie Massacre 3* (2012) and *The Performance Artist* (in post-production).

Aleksandr Wansbrough

Dr Aleksandr Andreas Wansbrough is Managing Editor of the Journal of Asia-Pacific Pop Culture published by Penn State and Co-Editor of the Journal of Alterity Studies and World Literature. He is Adjunct Lecturer at Auro University and lectures at Sydney College of the Arts, University of Sydney. His interests concern film in relation to philosophy. He is very interested by the political and theological concerns of contemporary cinema. television and digital media. He is currently working on a book concerning a Marxian critique of digital media.