

18-19 NOVEMBER 2021, ONLINE

IMAGES BETWEEN SERIES AND STREAM

RETHINKING SERIALITY

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RETHINKING SERIALITY

AND STREAMING

Keynote Speakers:

ADAM NOCEK
ALEX TAEK-GWANG LEE
ADAM LIPSZYC
JAKUB MOMRO

More Info:



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TECHNO HUMANITIES LAB
FACULTY OF ARTES LIBERALES
UNIVERSITY OF WARSAW

CONFERENCE PROGRAM

DAY 1, 18 NOVEMBER 2021

9.45-10.00 Introductory Address

Jerzy Axer, Robert Sucharski, Szymon Wróbel, Michał Oleszczyk

10.00-11.00 Keynote Lecture

ALEX TRAEK-GWANG LEE (Kyung Hee University),

The Invention of a Brain: Ergograph, Series and Streaming

11.00-11.15 Coffee Break

11.15-12.45 Panel 1. Streaming, seriality and biopolitics. Chair: Krzysztof Skonieczny

John Hillman (Birmingham City University),

Please turn off your cameras!

Sunanda Kar (National Institute of Technology, Silchar),

*The Digital Human: Theorizing Human
and Digital Engagements on Screen*

Farrow Ulven (University of Iowa),

*Between Cinema and Stream: Freedom and Subjugation
in Societies of Control*

12.45-13.00 Coffee Break

13.00-14.00 Keynote Lecture

JAKUB MOMRO (Jagiellonian University),

*The Montage of Attractions, The Writing of Disaster,
and The Technics of Alienation*

14.00-15.00 Lunch Break

15.00-16.30 Panel 2. Seriality, minorities and politics of information. Chair: Adam Cichoń

Nicole Berland (University of North Carolina),

Trauma TV: Serial Formations of Race in HBO's Watchmen

Piotr Fortuna (Polish Academy of Sciences),

*Miss Paul, seriality and the recursive movement of information
on social media*

Laura U. Marks (Simon Fraser University, Vancouver)

and Radek Przedpelski (Trinity College Dublin and National University of Ireland),

*"22 Megs of Trouble!," or Bingeworthy Affects. Small-File Media
as a Burst of Disruptive Series*

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DAY 2, 19 NOVEMBER 2021

10.00-11.00 Keynote Lecture

ADAM LIPSZYC (Polish Academy of Sciences),

It is happening again. Trauma, time and repetition in the town of Twin Peaks

11.00-11.15 Coffee Break

11.15-12.15 Panel 3. Seriality and temporality. Chair: Bolesław Raciński

Adam Cichoń (University of Warsaw),

Counting down or time of the series

Kristina Šekrst (University of Zagreb),

Time and seriality deconstructed: the case of Twin Peaks: The Return

12.15-13.00 Coffee Break

13.00-14.00 Keynote Lecture

SZYMON WRÓBEL (University of Warsaw, Polish Academy of Sciences),

Everything for the family or insane seriality

14.00-15.00 Lunch Break

15.00-16.30 Panel 4. Seriality, language and cinema. Chair: Michał Oleszczyk

Iwona Grodź (Polish Society for Film and Media Studies),

Biographical series about the artist – “the glamorous robe of the film”?

Zara Berrueta (Institute of Technology and Higher Studies of the West, Guadalajara),

The expected lovers. A love language

that exists only through series' temporality

Łukasz Mańkowski (University of Warsaw),

J-Drama, Seriality and Channeling New Brecht.

The Case of Ryusuke Hamaguchi

16.30 -16.45 Coffee Break

16.45-17:45 Keynote lecture

ADAM NOCEK (Arizona State University),

Streaming Science: On the Entertainment Dispositif in the Molecular Biosciences

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Alex Taek-Gwang Lee (Kyung Hee University)

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THE INVENTION OF A BRAIN: ERGOGRAF, SERIES AND STREAMING

ABSTRACT

In 1881, Angelo Mosso, an Italian physiologist, published a book about the blood circulation of a brain in German. This book made a considerable repercussion from the contemporary intellectuals, not only physiologists but also politicians, philosophers and sociologists. His neuroimaging technique marked the quantification of the relation between the mind and the body. The mind-body problem is a long-lasting philosophical debate concerning thought and consciousness, and the brain as part of the physical body. The philosophical discussion is distinct from the question of how mind and body function physiologically, but Mosso's technique impressed a philosopher like William James. James, inclined to both human physiology and psychology, had received Mosso's work on changes in blood flow linked to sensation and consciousness. In his *The Principles of Psychology*, he built the foundation of human psychology on principles of physiology, following Mosso's experiments. Of course, the contemporary philosophy of mind rejects this quantification of the brain mechanism. It firmly relies on an interactionist account of mind-body relations, which considers mind and body as separated realms, based on the premise that the mind and the body are fundamentally different. However, the rise of artificial intelligence seems to challenge the philosophical presupposition and force us to reconsider Mosso's ergograph of the brain flow. If artificial intelligence is the algorithm of the brain serial mechanism and most likely able to be reconstituted as technical streaming, what then is the image of the brain? My presentation will intervene in this debate to bring forth alternative perspective to the mind-body problem and clarify the third dimension between ergograph and the image of the brain.

BIO

Alex Taek-Gwang Lee is a professor at the Department of British and American Cultural Studies and a founding director of Center for Technology in Humanities, Kyung Hee University, South Korea. He was invited as a visiting professor at Centre for Culture Media, and Governance, Jamia Millia Islamia University, India and

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an international visiting scholar at Institute for Advanced Studies in Humanities and Social Sciences, National Taiwan University, Taiwan. He is a member of the advisory board for The International Deleuze and Guattari Studies in Asia and the board member of The International Consortium of Critical Theory (ICCT) as well as Asia Theory Network (ATN). He edited the third volume of *The Idea of Communism* (2016) and published articles in various journals such as *Telos*, *Deleuze and Guattari Studies* and *Philosophy Today* and chapters in *Back to the '30s?: Recurring Crises of Capitalism, Liberalism and Democracy* (2020) and *Balibar/Wallerstein's "Race, Nation, Class": Rereading a Dialogue for Our Times* (2018).

Jakub Momro (Jagiellonian University)

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THE MONTAGE OF ATTRACTIONS, THE WRITING OF DISASTER, AND THE TECHNIQUES OF ALIENATION

ABSTRACT

There is no doubt that we live today in a culture of serialization, streaming and faith in narration. It seems, however, that we are still asking too few questions about the nature of these phenomena, about their power and scope, which define our aesthetic, unconscious, but also public and political imaginations. I would like to present two theses regarding the current state of culture. First of all, the phenomena of seriality allow us to perceive the dialectic of narrative and discontinuity - both of these elements correspond to specific desires. On the one hand, it is a dream about the coherence and endlessness of the processes of watching, looking, listening, integrating a story that gives even a temporary identity. On the other hand - about the series as something that presupposes and brings out to the surface the antinomies inscribed in the culture of uninterrupted participation. The second thesis is based on the distinction between seriality and series as the culture phenomena. While the rules of seriality (as in music, for example) work against the cultural industry because they are moulding the material (sensory) and resisting objects, serial is - in the sense of the structure of the political affect - the embodiment of an alienating experience. Is serial culture in its various discrepancies governed only by the principle of pleasure, distraction and desublimation? It seems to say more about our forms of subjectivity than we would like. In this sense, it has

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an undeniable epistemological value. But it is a strange epistemology, one in which the symptom determined by the work of the unconscious on the most primal level turns out to be more important than a fluid narrative: by fears, fantasies, envy, dissociation, silent depression.

The title terms of my lecture refer to three names and three projects in which seriality as a cognitive, aesthetic, and political problem are extremely important. These are: Eisenstein, Blanchot and Brecht. The basis for my reflection is a specific series that allows us to see the limitations (and even failure) of the idea of closed seriality, and at the same time the emergence of forms of a different structure and morphology of contemporary experience. So we will start with "Chernobyl" famous series.

BIO

Jakub Momro is a professor at the Faculty of Polish Studies of the Jagiellonian University, philosopher, literary scholar, essayist and translator (including J. Derrida, P. Lacoue-Labarthe, J.-L. Nancy, J. Kristeva, R. Barthes, P. Szendy). He has published a monograph on Samuel Beckett, *Literature of consciousness. Samuel Beckett - Subject - Negativity* (Universitas, 2010, series "Horizons of Modernity"; revised English edition: *Literature of Consciousness. Samuel Beckett - Subject - Negativity*, Peter Lang, 2015) and the study *Widomoontologie nowoczesności* (IBL PAN, 2014, series "New Humanities"), *Ucho nie ma powieki* (WUJ, 2020, "Hermeneia" series). He is a member of the Editorial Board of the bimonthly "Teksty Drugie" and the Editorial Committee of the "Nowa Humanistyka" publishing series.

Adam Lipszyc (Polish Academy of Sciences)

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IT IS HAPPENING AGAIN. TRAUMA, TIME AND REPETITION IN THE TOWN OF TWIN PEAKS

ABSTRACT

From its very beginning, the groundbreaking TV series *Twin Peaks* created by David Lynch and Mark Frost has been consciously exploring the limits of various conventions of TV shows, as well as the very rhythm of seriality in its relation to

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the mechanisms of trauma, repetition and non-linear temporality. Not only is the founding murder of Laura Palmer (Sheryl Lee), the trauma that shatters the town of Twin Peaks, a repetition of the still earlier murder of a Teresa Banks, but also it is repeated in the second season of the series by the death of Laura's cousin Maddie Fergusson (Sheryl Lee again). The dynamics of repetition and the temporal structure of the show became even more complex as *Twin Peaks* was provided with a cinema prequel (*Fire Walk with Me*) and finally with the third season in which the doubled Agent Cooper is trying to come back to his senses and ultimately – to undo the original trauma. By referring to Freud and Laplanche on trauma and temporality as well as to Derrida and Didi-Huberman on anachronism and the twisted temporality of images, I would like to retrace some of the loops and zig-zags sketched by the show's trajectory in its relation to the our expectations and the very temporality of spectatorship.

BIO

Adam Lipszyc works at the Institute of Philosophy and Sociology, Polish Academy of Sciences, and also teaches in Collegium Civitas in Warsaw and at the Franz Kafka University of Muri. He has published seven books in Polish and a number of papers in Polish and English. His most recent publication is a philosophical analysis of Freudian thought (*Freud: Logic of Experience* 2018). He co-edited (together with Agata Bielik-Robson) a volume of essays *Judaism in Contemporary Thought* (2014). He edited and co-translated into Polish two volumes of essays, one by Gershom Scholem and one by Walter Benjamin.

Szymon Wróbel (University of Warsaw, Polish Academy of Sciences)

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EVERYTHING FOR THE FAMILY OR INSANE SERIALITY

ABSTRACT

In my speech, I would like to analyze two cult TV series *The Sopranos* and *Breaking Bad*. My simple observation boils down to the statement that in the first case we deal with the father of a mafia family who becomes a “good daddy” trapped in the banality of life. In the second case, there is a “father-teacher” who becomes a cold

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drug boss. Walter White, a chemistry teacher living in New Mexico, with his wife and teenage son suffering from cerebral palsy, becomes “Heisenberg” i.e. the largest producer and distributor of methamphetamine. Tony Soprano, who lives in a house in a New Jersey suburb and at first glance is a brutal local mafia boss, becomes a “pet”, “benevolent creature.” What Walter White and Tony Soprano have in common is the public justification for their own actions. They both repeat that everything they do is for the family. White thus “becomes Heisenberg” for the “good of the family” and Soprano “becomes Tony” for the “preservation of the family”. Are we dealing here with the return of Oedipus in both cases, i.e. the return of the Imaginary Father who, after the death of the Symbolic Father, returns on purely economic grounds? Both heroes have only economic motivations and believe only in a familiar (filiation) economy. Apart from the economic motivation, I would like to understand the repetition of both series (and seasons). Each of the five seasons of *Breaking Bad* ends with a crisis or catastrophe, after which the “noble father-teacher” returns to his position as “money-maker” and “drug-producer”. Securing financially the family and endlessly expanding the market activity of his own company - these are the only goals of Heisenberg. In subsequent seasons, overcome by neurotic fear, Soprano acts like a “death drive” killing loved ones in the name of the family’s survival. Soprano, like Heisenberg, becomes only the “money producer” and the deadly “defense mechanism” of the family. Instead of seeing in the insanity “the constant assassination of the Father,” I would like to see in these two “Fathers” the “insane series” of the capitalist subjectivity. To put it bluntly, both figures reveal the truth of capitalism, in which capital becomes only “filiation capital”, according to which “money breeds money”, “value multiplies surplus value” or - to put it in G. Deleuze’s terminology from *Anti-Oedipus* - “a code surplus value transforms into flow surplus value”.

BIO

Szymon Wróbel is a professor of philosophy at the Faculty of Artes Liberales at the University of Warsaw and the Institute of Philosophy and Sociology of the Polish Academy of Sciences. He is the author of numerous books and articles scattered in various scientific journals. His books in English include: *Deferring the Self and Grammar and Glamor of Cooperation*, published in 2013 and 2015. In Polish: *Ćwiczenia z przyjaźni* (Exercises in Friendship), *Lektury retroaktywne* (Retroactive Readings) and *Polska pozycja depresyjna* (Polish Depressive Position) published by Kraków Publishing House University. In 2016, IFiS PAN published his book, *Filozof i terytorium* (Philosopher and Territory) on the Warsaw School of Historians of Ideas. Together with Krzysztof Skonieczny, he is co-editor of two books - *Atheism*

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Revisited. Rethinking Modernity and Inventing New Modes of Life (Palgrave Macmillan 2020) and *Living and Thinking in the Post-Digital World* (Universitas 2021). Currently, he is the head of the experimental Laboratory of Techno-Humanities at the Faculty of Artes Liberales where for several years he realizes the “Technology and Socialization” project.

Adam Nocek (Arizona State University)

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STREAMING SCIENCE: ON THE ENTERTAINMENT DISPOSITIF IN THE MOLECULAR BIOSCIENCES

ABSTRACT

This talk charts how the epistemic culture of the molecular biosciences has fundamentally transformed through its use of animated computer graphics. Paying close attention to the circulation and consumption of animated images of biochemical activity, the talk charts the emergence of a *dispositif* within the biosciences that ties knowledge production and online streaming culture together to shape new modalities of seeing and knowing. The talk also shows how this apparatus has been undergoing iterative fabrication since at least the late nineteenth century, but it's perhaps most visible today in the moving images of science we stream online. In the end, these images provide a genealogical lens through which to see the ongoing project to redesign the bioscientific episteme through entertainment media.

BIO

Adam Nocek is an Assistant Professor in the Philosophy of Technology and Science and Technology Studies in the School of Arts, Media and Engineering at Arizona State University. He is also the Founding Director of ASU's Center for Philosophical Technologies. Nocek has published widely on the philosophy of media and science; speculative philosophy (especially Whitehead); design philosophy, history, and practice; and critical and speculative theories of computational media. He recently published *Molecular Capture: The Animation of Biology* (Minnesota, 2021), and is working on his next monograph, *Governmental Design: On Algorithmic Autonomy*. Nocek is the co-editor (with Tony Fry) of *Design in Crisis: New Worlds, Philosophies*

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and Practices, The Lure of Whitehead (with Nicholas Gaskill), along with several other collections and special issues, including a special issue of *Angelaki: Journal of the Theoretical Humanities* (with Cary Wolfe) titled, “Ontogenesis Beyond Complexity.” He is a visiting researcher at the Amsterdam School for Cultural Analysis at the University of Amsterdam and previously held the Royal Netherlands Academy of Arts and Sciences Visiting Professorship.

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John Hillman (Birmingham City University)

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PLEASE TURN OFF YOUR CAMERAS!

ABSTRACT

Despite attempts to integrate and mediate in-person experiences into a video-conferencing, our online subjectivity still lacks the features that differentiate us in our lived reality. As a consequence, in the world of videoconferencing we are reduced to icons, names or poorly rendered webcam images. A crucial difference between a face-to-face meeting and a video conference call is the spectral presence of our own image on the screen. Alongside the voyeuristic pleasure of seeing the kitchen, lounge or bedroom of other participants, the behaviours and experiences of video conferencing has produced a new subjectivity, along with an increased interest and enquiries in cosmetic interventions.

This paper will consider a subject who is “interpellated” (Althusser, 2001) by video conferencing and ask how our webcam image contributes to an influencing or shaping of a new and very different situational awareness. A start point is the implied tension resonating between the materiality of the physical world and the immaterial experience of the digital world. Subjectivity never aligns itself fully in the material or immaterial worlds but in the balance between these two. What disturbs our notions of our own subjectivity is not a lack of control over our digital lives, but how we are both passive *and* instrumental in its symbolic power over us. The paper will reflect on videoconference fatigue as participants in conference calls battle with technology and internet connections, meetings have become a space where we navigate a new set of behaviours and expectations. As silences, pauses, glitches and dropping-out have become part of the texture of meetings we encounter an intersubjective solidarity, in a battle against technology.

Bibliography: L. Althusser, *Ideology and Ideological State Apparatuses*, in *Lenin and Philosophy and Other Essays*, (Monthly Review Press, New York, 2001).

BIO

John Hillman is an educator, image-maker, researcher and writer engaged in the interdisciplinary areas of photography, image and visual culture. He is Associate

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Professor and Course Director of Photography at Birmingham City University. His interests lie in philosophical approaches to contemporary culture and understanding how images and media technologies shape our experience. What unifies all his interests is the exploration of how theory can enrich and offer new insights to creative practice and lived experience.

Sunanda Kar (National Institute of Technology, Silchar)

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THE DIGITAL HUMAN: THEORIZING HUMAN AND DIGITAL ENGAGEMENTS ON SCREEN

ABSTRACT

With the penetration of technology and the innovations it is bringing about along with certain social conditions like the recent pandemic, a sudden surge in the use of techno-digital artefacts for wide ranging activities from academics to entertainment have become visible. Starting from the television, to smart classes in academic institutions to mobile phones in the twenty-first century, the manifestations of these techno-digital advancements become significant according to their uses (Williams, 1974), where human engagement brings sense to the very form of digital/technological artefacts (McLuhan, 1964).

The screen happens to be one of the most significant part of any digital device(s) which involves visual engagement (Mobiles, Computers etc) acts as means of extracting information (Manovich, 2000). However, our engagements with the screen in order to access certain functions on specific devices have proved that the screen has surpassed itself from being only a medium of acquiring information. Virtual 'live' sessions trigger the screen to get transformed into a digital 'space' where individual users are connected from diverse geophysical locations towards a convergent direction – audiovisually. In Foucauldian terms of space(s) the screen becomes the heterotopic other space (Foucault, 1984). In this context of the human machine interaction how do we negotiate 'human' presence in the 'techno-digital' context? In other words, how does the notions of 'presence' and 'absence' get conceptualised in the techno-digital space? Or how do we mediate the function and nature of the screen beyond that of a visual device in human machine engagements? Taking cue from discourses across new media, digital humanities and anthropology this study

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will engage how we interact with techno-digital artefacts, how we make sense of our 'being' on screen and in the midst of technology and physical surroundings.

BIO

Sunanda Kar is a Phd Student in the Department of Humanities and Social Sciences in the National Institute of Technology, Silchar, Assam India. Her research looks into the areas of Digital Humanities, New Media and literary perspectives after the digital turn.

Farrow Ulven (University of Iowa)

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BETWEEN CINEMA AND STREAM: FREEDOM AND SUBJUGATION IN SOCIETIES OF CONTROL

ABSTRACT

This paper approaches the topic of serialized television and streaming services by characterizing these phenomena as hallmarks of what Gilles Deleuze called “control societies”. In contrast to the “disciplinary societies” theorized by Foucault – which operate primarily through technologies of enclosure and confinement – Deleuze’s societies of control create technologies which are “free-floating,” “set individuals against one another,” and “divides each within himself”. The paper begins by describing cinema and scheduled broadcast programming as hallmarks of the earlier disciplinary society, juxtaposing these to the development of consumption of streamed television serials. The cinema parallels Deleuze characterization of the disciplinary societies in their “always starting all over again” in moving from “schools to barracks, from barracks to factory”. In contrast, the control society of streaming technology is never finished, “continuous, unbounded” and “rapidly shifting”. The paper then turns to evaluating the impacts of this shift. The transformation from the cinema to the streamed television serial is not necessarily a question of which is more harsh or tolerable, as Deleuze’s analysis suggests. The question is rather how the transformation changes us and understanding the balance between the ways in which it both “free[s] and enslave[s] us”. Beginning by remarking broadly on the vast terrain of transformations, this paper then turns to an analysis of the possible changes to

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social identity. Specifically, the freedom that comes with streamed television serials by its proliferation of subjectivities represented within and produced through the technology, as well as the way the technology and this proliferation of subjectivities risks producing increased social fragmentation. It is suggested that there are ways in which commonness and connection may be threatened by the move to away from the cinema. Finally, this paper remarks on possibilities to combat these impacts, pointing both to current and possible future practices of resistance.

BIO

Farrow Ulven is Ph.D. student in the Department of Philosophy at University of Iowa.

Nicole Berland (University of North Carolina)

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TRAUMA TV: SERIAL FORMATIONS OF RACE IN HBO'S WATCHMEN

ABSTRACT

My paper uses the HBO 2019 adaptation of Alan Moore and Dave Gibbons' *Watchmen* comic series to interpret what contemporary digital television reveals about the imaginative horizons and foreclosures of the serial form itself. Like its graphic predecessor, the *Watchmen* television series owes much of its acclaim to formal experimentation. Where the 1986-1987 comics translate the recursive serial loops of Golden Age superhero comics into a progressive temporality, the HBO adaptation rebels against the serial conventions of both comic books and contemporary prestige television by producing the show as a one-season limited series.

While the miniseries has been around as long as seriality itself, in television it is most often reserved for retelling historical events. Capping *Watchmen* at nine episodes represents a loss of potential profit that several years ago may have been unthinkable, but showrunner Damon Lindelof made *Watchmen*'s limited format a prerequisite of his participation. The choice reflects Lindelof's response to learning about the historically-sidelined 1921 Tulsa race massacre of Black Wallstreet. By placing the event at the center of the television show and, by proxy, the entire *Watchmen* universe, the television show leverages the comic's notoriety toward

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excavating and renegotiating the legacy of the massacre. Where the serialized injustices of anti-Black violence might seem to call for serial modes of expression, the predictable tides of multi-season arcs might threaten to dilute the impact of those stories in much the same way that intergenerational trauma has worked to normalize inequality, all while keeping those traumas open for further narrative material. Against the impulses of seriality to start and stay open, therefore, the show ends, with series production having concluded before its first episode even aired. This paper thus seeks to address the same question as the show itself: How can a TV show tell the untellable story of race in America?

BIO

Nicole Berland is a doctoral candidate and teaching fellow in the Department of English and Comparative Literature at the University of North Carolina Chapel Hill, where she is completing a dissertation entitled "Forming a Medium: Understanding Contemporary Televisual Seriality." She has taught courses in film, science fiction, liberal studies, medical humanities, and American literature, in addition to a number of composition sections for students of the sciences, social sciences, and humanities. Her writing has appeared in *Strange Horizons*, *PopMatters*, *IndyWeek*, *The Carolina Quarterly*, *Ethos: A Digital Review*, *Fringe Magazine*, and elsewhere.

Piotr Fortuna (Polish Academy of Sciences)

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MISS PAUL, SERIALITY AND THE RECURSIVE MOVEMENT OF INFORMATION ON SOCIAL MEDIA

ABSTRACT

'RuPaul's Drag Race' is a show combining elements of reality television and talent competitions (in Poland and numerous other countries it is presented on Netflix and even misleadingly labelled as a 'Netflix original'). Despised by radical queer communities and adored by millions of viewers around the world – it has transformed the niche art of drag into a mainstream entertainment. Its undeniable commercial success was accomplished, among others, by means of serial production: not only is the show a series composed of episodes, there are more and more

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editions of the franchise each year (spin-offs, holiday specials, foreign versions), all based on the same well-established formula and more often than not using the same storylines and types of characters ('character edits'). In my presentation I will focus not so much on the paradoxes of commercialization and mainstream appropriation of the underground queer culture (drag, ballrooms etc.), but rather on the ways of attracting and sustaining the interest of the audience through serial generation, modification and promotion of content, primarily through social media platforms whose role increases systematically and is currently taken into account in the early stages of production. In my analysis I will refer, among other things, to Tim Jordan's reflections on the recursive nature of information in the digital age, presented in his book 'Information politics'. I am also going to explore some situations where the rules of seriality were disrupted and consider how they have impacted the audience and the actions of the creators of the show.

BIO

Piotr Fortuna is a Ph.D. candidate at the Institute of Literary Research of Polish Academy of Science (IBL PAN) and the Polish-Japanese Academy of Information Technology (PJATK). Graduate of philosophy and cultural studies at the College of Inter-Faculty Individual Studies in the Humanities at the University of Warsaw. Currently working on a doctoral thesis on social media in the context of Deleuzian concept of control societies. My research interests include digital culture, new technologies, visual culture, popular culture and film theory.

Laura U. Marks (Simon Fraser University)

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Radek Przedpełski (Trinity College Dublin and National University of Ireland, Maynooth)

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**'22 MEGS OF TROUBLE!' OR BINGEWORTHY AFFECTS.
SMALL-FILE MEDIA AS A BURST OF DISRUPTIVE SERIES**

ABSTRACT

Driven by the concern that ICT (information and communication technologies) contributes 3% to 4% of global greenhouse gas emissions, of which 1% comes

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from streaming media, this dialogical and performative panel seeks to address the question of the interstices of pandemic streaming and seriality from the point of view of green computing and sustainable experimental media production.

Laura U. Marks founded the annual [Small File Media Festival](#) (08/2020; 08/2021) to lovingly celebrate low-bandwidth movies that stream with no damage to the planet at a time where the pandemic saw a marked increase in streaming video. Marks recently calculated that the popular Netflix TV series *Tiger King* was streamed over 34,000, 000 times in the US over ten days in March 2020, consuming half a terawatt hour of energy, which amounts to the electrical consumption of Rwanda in 2016. What this intensification of pandemic video streaming—as encapsulated in frantic binge-watching of online TV series—exposes is an unsustainable compulsion to repeat and consume, confluent with the globalised world capitalism and oblivious to the earth's inequalities and limited resources. To combat these sensorimotor cliches, the Festival has invited artists to submit works of no more than five minutes in duration and no more than five megabytes in file size. Additionally, to tackle specifically the pandemic conjunction of streaming and serialisation this year we also introduced the “Bingeworthy” category, also called “22 Megs of Trouble,” for media series of 3-8 parts, total file size 22 MB, up to 22 minutes in length.

The festival is part of the [Tackling Carbon Footprint of Streaming Media](#) project led by Marks and IT engineer Stephen Makonin, professors Vancouver's Simon Fraser University, joined by researchers: engineer Alejandro Rodriguez-Silva and media scholar Radek Przedpeński. Funded by the Canadian SSHRC Knowledge Synthesis Grant: Living within the Earth's Carrying Capacity, the project aims to translate engineering and media industry literature for lay audiences, accurately measure the carbon footprint of the ICT sector, raise awareness, influence policy, and propose solutions. Both projects unfold the implications of ICT engineer Bonnie Nardi's call for Computing Within Limits (LIMITS).

We propose a panel on small-file media seen from the point of view of pandemic streaming and seriality, as well as a curated selection of small-file artworks. In particular, we would like to wrap our discussion around artworks in the bingeworthy category, and demonstrate how capitalism's seriality, understood as repetition of the same without a difference, can be deterritorialised, opening up the Deleuzian “burst of series” conceived as the eternal return of difference, a differentiating operator puncturing the neuro-capitalist status quo which intervenes in the order of linear time. We argue that small-file image affirms becoming Deleuze defines in his Cinema books “as that which transforms an empirical sequence into a series: a burst of series.”

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BIO5

Dr. Laura U. Marks works on media art and philosophy with an intercultural focus. A programmer and founder of the Small File Media Festival, she teaches in the School for the Contemporary Arts at Simon Fraser University. Laura was the principal investigator, together with Dr. Stephen Makonin (SFU Engineering), research associate Dr. Radek Przedpeński, and PhD student Alejandro Rodriguez-Silva (SFU Engineering) on the one-year project “Tackling the Carbon Footprint of Streaming (TCFSM)” funded through the Social Sciences and Humanities Research Council of Canada’s program “Living within the Earth’s Carrying Capacity.” The project’s mandate was to survey the engineering literature on the carbon footprint of streaming media in order to translate engineering findings into accessible terms, identify gaps in the research, and make policy recommendations.

Dr. Radek Przedpeński (rah-deck pshet-peoo-skee) (his/him) is a lecturer in media studies and visual culture at Trinity College Dublin and National University of Ireland, Maynooth. He has a background in digital media and sound design. Radek is also a migrant artist working in sound, photography and video. Between April 2020 and April 2021 Radek was a postdoctoral research associate on the Tackling the Carbon Footprint of Streaming Media transdisciplinary project at Simon Fraser University. Radek co-edited a volume on Deleuze, Guattari and the Art of Multiplicity (published by Edinburgh University Press in October 2020). Radek co-organised at TCD international conferences on Deleuze, Guattari and aesthetics (2016, 2018) and on art in the Anthropocene (2019).

Kristina Šekrst (University of Zagreb)

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TIME AND SERIALITY DECONSTRUCTED: THE CASE OF TWIN PEAKS: THE RETURN

ABSTRACT

The borders between TV shows and films are often blurred. One of the best examples is Lynch’s *Twin Peaks*, where he claimed that the third season is an “18-hour movie”. The main feature of TV shows is the ability to create smaller story arcs,

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while films are often treated as one-time realizations of a certain concept. However, in *Twin Peaks: The Return* (2017), the story arcs are prolonged to a certain level of frustration. For example, the awakening of Agent Cooper takes place in the 16th episode out of 18, thus deconstructing the classical notion of an omnipresent protagonist.

The Return was released in the standard weekly form rather than all at once. To compare, studies have shown that binge-watching could be seen as a form of TV addiction (Sweet 2017), since the brain is continually producing dopamine. However, in the case of *Twin Peaks: The Return* or similar TV shows, the suspense is demolished, there are no cliffhangers or resolved loose ends. Forcing a weekly schedule of episodes is preventing the feeling of loss after the show is over, since the studies (Karmakar et al. 2015) show that brain stimulation is lowered as in other forms of depression. According to Horvath et al., weekly episode viewing also improved sustained memory.

From a philosophical perspective, we are dealing with two notions of time. First, time spent watching classical closed episodes seems shorter because there are no missing odds and ends. Second, time spent watching movies or open-ended TV shows is differently experienced since there is no fragmentation involved. Most of the audience prefers binge-watching hours of episodes instead of watching a two-hour film: we posit that it is the case because the human brain prefers closed story fragments, even though the overall time spent might be greater.

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various chapters regarding philosophy, linguistics and artificial intelligence, and gave talks in areas of philosophy, film, logic, linguistics, artificial intelligence and computer science. She has been teaching philosophical and linguistic courses at the University of Zagreb since 2013. She is a member of Association for the Advancement of Philosophy (Croatia), Croatian Logic Association (Croatia), IEEE (Systems, Man, and Cybernetics Society Membership), and Film Programmes (Tuškanac Cinema, Zagreb).

Iwona Grodź (Polish Society for Film and Media Studies)

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BIOGRAPHICAL SERIES ABOUT THE ARTIST • 'THE GLAMOROUS ROBE OF THE FILM'?

ABSTRACT

The subject of the speech is a biographical series about an artist, for example: *Bodo, Osiecka, Bo we mnie jest seks*).

The subject of the reflection will be the strategies of exerting influence used by the creators of this type of series, also available on streaming platforms (eg referring to Robert Cialdini's rules): a) commitment and consistency; b) like and liking; (c) "unavailability"; d) "reciprocity"; e.t.c.

The aim of the speech is to answer the following questions: Can serialization be used to transfer the "attendance potential" of receiving the services of this message, and thus to distribution (ie improving the workflow of circulation of the content it transmits)?

BIO

Iwona Grodź received her doctorate from the Department of Film, Television and New Media of Adam Mickiewicz University in Poznań (Poland). Her research interests include literature, film, visual arts (paintings and photography), new media and music.

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THE EXPECTED LOVERS. A LOVE LANGUAGE THAT EXISTS ONLY THROUGH SERIES' TEMPORALITY

ABSTRACT

The invention of a cinematographic language was born through editing and camera shots. This language is applied in series, but the possibilities given by a longer temporality creates a whole new language that exists through symbols and specific moments that the characters of a series live. The limited duration of a movie does not provide a platform for the proper development of particular social interactions that can only exist in series. For this paper, I propose the analysis of the “expected lovers”, two characters that the audience knows will end up together, but the longing is codified in particular moments and experiences spread throughout time. Otherwise, this love language would become boring too quickly. This love language can be seen at “The Office” with famous couple “Pam and Jim” or the newer “Superstore” with “Amy and Jonah”. The expected lovers start as friends in the context of a work environment, school, or simply of a group of friends. They go through experiences such as having other love interests and showing jealousy, sharing a kiss and ignoring the feelings that arose and dealing with the context around them that pushes them to be together before they are ready to admit their feelings for one another. This can be seen as a language that belongs to series because it needs a particular set of symbols and interpretation of social situations that need a longer time extension. The need of time implies the probable existence of more seasons, since the audience hopes the expected lovers will end up together until season two or three, and need some extra seasons to live their relationship beyond the “happy ever after” offered by a particular cinematographic narrative. In some cases, we experience time on a series depending on where the expected lovers are on their relationship.

BIO

Zara Berrueta holds philosophy of language and science master's degree from la Sorbonne and the University Siena. Her main academic interests involve the role context and history plays in language, art, and scientific knowledge. She is currently a professor at the Institute of Technology and Higher Studies of the West (ITESO) in the communication and social sciences department.

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Łukasz Mańkowski (University of Warsaw)

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J-DRAMA, SERIALITY AND CHANNELING NEW BRECHT. THE CASE OF RYUSUKE HAMAGUCHI

ABSTRACT

Among the contemporary filmmakers from Japan, there is one who found an exceptional way of eclectic expression that includes navigating between long series-driven forms and auterish approach, whilst comprising empathy and intimacy that normally seem to be absent in the cinematic universe of most of the Japanese film directors. The body of work of Ryusuke Hamaguchi, who had a great year with his films being awarded at Berlinale ("Wheel of Fortune and Fantasy") and then in Cannes ("Drive My Car"), essentially derives from the idea of seriality, making his work strongly rooted in the feeling of here-and-now, even in the context of pandemics.

The excessive long formulas which enable him to explore the dynamics of human relationships and their intimacy; attention towards a singularity of experiences, moments and the background of the story that detach from the main narrative; or Brechtian techniques that reflect on the peculiarity of the medium, deconstructionism delivering the distancing uncanny effect. These elements define Hamaguchi's style. Although widely considered as a representative of arthouse/auterish cinema and a follower of the canon of the likes of Rohmer or Cassavetes, his films in fact combine elements related to TV series, with particular attention towards the expression of melodramatic J-dramas (Japanese TV dramas).

In my presentation, I'd like to delineate the key recurring elements of Hamaguchi's body of work, with a particular focus on the background of seriality, especially J-dramas, both in the context of stylistic approach and thematic choices. Basing on my conversations with the filmmaker, reception of his films around the world, and my own reading of his approach towards the film form, I'll demonstrate how the elements of seriality are one of the main motifs affecting the viewer's perceptivity and how his recent films re-imagine the film form in the world of pandemics.

BIO

Łukasz Mańkowski is a film scholar and critic writing about Asian Cinema, Japanese language translator, and festival program consultant. Enrolled in the Ph.D. program

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at Artes Liberales (University of Warsaw), he prepares an interdisciplinary dissertation on the perception of Japanese New Wave and Avant-Garde Cinema and teaches classes on Asian Film. Łukasz has been selected for many critics talents lab, including 2021 IFFR's Young Critics Programme and is an author of Asian Cinema blog "Kinema Chromatica".

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