

## Spectator 26.2 (Spring 2006)

Dan Leopard

Call for Papers

Ephemeral Cinema, Invisible Media:  
Sound and Image at the Edge of Awareness

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This issue of Spectator will explore media that hover at the intersection of the fleeting and the disposable. We are soliciting articles, essays, interviews, ethnographies (textual and visual), and short reviews that examine from historical, political, economic, and cultural perspectives trash and exploitation cinema, youth and minority media production, art film and video, ultra low budget production, ambient media and other production forms that are for the most part ignored or excluded from the ecology of mainstream and academic media discourse. In short, this issue will focus on media that are either rendered invisible by virtue of their difference from Hollywood movies and network-cable television or are momentarily seen by viewers and then for the most part forgotten.

Furthermore many of these discarded cultural forms have been recently "discovered" or rediscovered by scholars and critics and are now moving toward institutional consecration. How these media respond to this increasing legitimization and the implication this has for dominant media forms is also open for examination.

Of course, there is a considerable amount of writing over the past two hundred years that has celebrated the discarded and the degraded as a shadow to that which is considered ennobled or transcendent. It has been pointed out by commentators, Foucault and Derrida most famously, that this

shadow is intrinsically linked to the success of that which dominates. This discourse of shadow and light – at issue a politics of absence and presence – will serve as a point of departure from which to acknowledge and analyze media that are either ignored for reasons of aesthetic elitism and “good taste” or for reasons of invisibility due to ubiquity. In addition, many of these shadow media forms have constituent groups – fans, bank managers, teenagers – that consume and produce them and these specific cultural groupings may be explored as well.

Manuscripts submitted for consideration should look toward understanding why some media forms strike the eye and why some merely glance aside.

Deadline for Submission: December 1, 2005

Spectator is a biannual publication of the Division of Critical Studies at the School of Cinema-Television, University of Southern California. Manuscripts that address the above topic are now invited for submission:

Topics may include, but are not limited to, any of the following:

Histories of the Ephemeral and the Invisible  
Ethnographies of the Ephemeral and the Invisible  
Cultures of Trash, Camp, Cult, and Exploitation  
Auteurs of the Ephemeral (Derek Jarman, Andy Warhol, Doris Wishman and many others)  
Trash Genres  
Snapshots and Memory  
Home Movies & Baby Pictures  
Comic Books and Strips (Smiling Jack, Brenda Starr, Blackhawk, Sugar and Spice, etc.)  
Public Screens: Bank Machines, Sports Bars, Information Kiosks  
Ambient Sound and Image  
Recycled Media  
Indigenous Media  
Community and Public Access Television  
Movies by Kids, Tots, and Teens  
Napkin Doodles  
Lost Websites, Movies, and TV  
Misremembered Media  
Scratched 78rpm Records  
Answering Machine Messages

Manuscripts to be considered for publication should be sent to:

Dan Leopard, Editor  
Spectator  
1222 Hi Point Street  
Los Angeles, CA 90035-2612  
Attn: Spectator Submission  
leopard@usc.edu

One hard copy manuscript should be submitted as well as a copy on disk. Submissions can also be e-mailed directly. Manuscripts should include the title of the contribution and the name of the author (or authors), as well as the postal address, e-mail address, and phone numbers for the author who will work with the editor on any revisions. All pages should be numbered consecutively. Contributions should be no more than 5,000 words in length. Submissions should also include an abstract and a brief biographic description of the author. Rejected manuscripts will not be returned.

Articles submitted to Spectator should not be under consideration by any other journal.

Reviews are welcome and may vary in length from 300 to 1,000 words. For book reviews, please include the full title of the book, retail price, and ISBN at the beginning of the review. For media reviews, please include full title, creative credits, and release date at the beginning of the review.

Electronic Submissions and Formatting. Authors should send copies of their work via e-mail as electronic attachments. Please keep backup files of all materials. Files should be in Microsoft Word formatted for PC or Mac depending on the author's preference. Endnotes should conform to the Chicago Manual of Style.

Upon acceptance, a format guideline will be forwarded to all contributors as to image and text requirements.

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