



Cruel Auteurism

affective digital mediations toward film-composition

bonnie lenore kyburz



CRUEL AUTEURISM

AFFECTIVE DIGITAL MEDIATIONS
TOWARD FILM-COMPOSITION

#WRITING

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By bonnie lenore kyburz

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Acknowledgments

I thought I'd write a book some day, but I had no idea it would be this book. Like many creative projects, this one flickered ambiently in my path for some time, just shimmering with promise but elusively withholding ... until it was right in front of me, illuminated and waiting on me to answer the call. I know. But so, though I labored to write it, it seems to have sort of happened. In the midst of some of the worst years of my life, my love for the creative, critical, and pedagogical film work I'd been doing was honored and valued by my dear friend, colleague, and editor, Cheryl E. Ball. She is a miracle, and I will be forever grateful for her faith in me. Similarly, magically, Mike Palmquist signed on, sharing Cheryl's faith and creating a path. Never once doubting any of it was my most beloved, the best person I know and my own dear husband, Mike Kyburz. How many silly edits did he watch and applaud? How many conference presentation prep cycles did he endure? Impossible to say. He is my spiritual and creative partner, and I will never be able to express how lucky I am that we found each other. He was there with me when I started my Teaching Assistant's gig at the University of South Florida. I was writing about chaos theory while my secret desire to work with film in my writing classes began to grow in the light of the knowledge that Bob Haas (another TA) mostly showed films in his classes. WHAT?! Mike was there when I defended that chaotic dissertation, and my kind and generous committee (Joe Moxley, Phil Sipiora, Silvio Gaggi, & Betsy Hirsch) bestowed my PhD upon me as my father, Gerald Clifton Surfus, sat weeping, prideful and red-faced, barely able to contain himself in the corner of the room. He didn't. Contain himself. He collected himself, requested that the committee stay for a bit longer, and delivered the story of my purple hair and my expulsion from another university, several years in my past. He'd earned that story because of his profoundly loving and deeply forgiving move to send me back to college for another try, and I will never ever be able to say or do enough to warrant his good deed, but this book is nice, and he would hate it because he hates my writing, but so. Mike was there for that. He was there for the afterparty, patiently locking (rolling?) eyes and eating pizza with my mom, Mary Adeline Surfus, while Dad regaled us all with the story we'd just lived in that conference room, "Remember when they asked you this ... and you answered that?!" Mike was there when I shot scenes, when I screened my short films at MLA, CCCC, NCTE, WSRLC, and other conferences. We texted back and forth as I heard eloquent colleagues articulating ideas that seemed to suggest that what I was doing wasn't simply nuts. Doug Hesse, and Kathleen Blake Yancey, both in their CCCC's Chair positions, delivered talks on literacy shifts that emboldened me. Both Doug and Kathy also encouraged me individually. They are champs. Mike and I dined out with Trish Roberts Miller, who was an early figure in my short film status update, and has been indefatigable in her support of my work. Others featured in that film also shared meals with us; Ron Brooks in Las Vegas ("who ARE these rich, beautiful people?!"), Cynthia Haynes and Jan Rune Holmevik in North Carolina, Victor

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Contents

Acknowledgmentsv

Introduction 3

Chapter 1: Hope 23

Chapter 2: Fear49

Chapter 3: Desire (I).....73

Chapter 4: Desire (II)..... 91

Chapter 5: Pleasure..... 121

References 145

Index 157