

**Examining Public Voice, Human Rights, and Social Justice across Time and Space:
A Multidisciplinary Symposium, April 5-6, 2013**

Plenary Speakers:

Alexandra Gueydan-Turek received her Master's degree from Georgetown University and her PhD from Yale. She is an Assistant Professor in Francophone Studies and Islamic Studies at Swarthmore College. Her primary area of interest is the intersection of Algerian literature with Postcolonial and transnational studies. Professor Gueydan's recent publications include an article relating Algerian literary narratives to nationalism and State censorship through the 1970s in *SITES*, an article in *Research in African Literature* comparing publishing markets within the Maghreb to the wider Parisian market for Maghreb works, and an edited volume by L'Harmattan discussing transcultural editorial strategies.

Dr. Gueydan is currently finishing a book manuscript, entitled *Dreams of the Global? Algerian Literature and Films at the Turn of the XXI Century*, that focuses on aesthetic strategies deployed by Algerian francophone authors and filmmakers in reaction to implicit or explicit restrictions imposed by the state, by global market forces, and by the critical establishment. By examining the material conditions of production and consumption of Algerian Francophone literature and cinema at the turn of the 21st century, this manuscript explores the varying degrees of complicity between local oppositional discourses and the global late-capitalist system that helps transform such discourses into a valuable intellectual commodity.

Dr. Dennis Hanlon received his PhD in Film Studies in 2009 from the University of Iowa, which honored his dissertation, written under the direction of Prof. Kathleen Newman, with the Graduate Dean's Distinguished Dissertation Award in 2011. A specialist in Latin American, South Asian, and European (especially German) cinemas, Dr. Hanlon's research explores the transnational articulations among those cinemas in the period of the 1960s-1980s. His work is most concerned with politically-committed film movements, while his work on contemporary cinema focuses on the transnational circulation and mutation of genre films, especially those, like gangster films, that lend themselves to political readings. He is presently co-authoring a monograph on Indian director Manmohan Desai that explores authorship in popular Hindi cinema.

Other current projects include a book chapter revealing the influence of New Latin American Cinema on Bengali Third Cinema filmmaker Mrinal Sen and an article on the Chile films of the East German documentarians Walter Heynowski and Gerhard Scheumann. Future projects include a reception study of Latin American revolutionary cinema in the two Cold War Germanys and a study of contemporary international gangster films that will use World-Systems Theory to map transnational flows of films and film styles. Other areas of interest include Marxist aesthetics and film, ethnographic film, indigenous video, experimental film, and landscape and film. He has published in several leading journals, including *Jump Cut*, *Transnational Cinemas*, and *Film & History*, among others. He currently holds the position of Lecturer in Film Studies at University of St. Andrews, Scotland.

Sergio Ramírez was born in Quetzaltenango, Guatemala in 1978. He graduated in Communication Sciences from Universidad Rafael Landívar. He's the writer, director and producer of the documentary *Resistir para vivir, resistir para avanzar* (2008), the short film *Hoy sí* (2009), and the feature film *Distancia*, selected for Cinema Under Construction in Toulouse and San Sebastian (2010). The film has also received many recognitions, including Best First Feature Film at the 33rd Festival del Nuevo Cine Latinoamericano de La Habana (Cuba), Best Film at the Festival Ícaro (Guatemala), Best Film at the Trinidad & Tobago Film Festival, Best Director and Best Film at the Havana Film Festival New York (USA). Sergio is currently in pre-production of his second feature film titled *1991*, scheduled for filming in May 2013.