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Death of cinema has been frequently predicted, expected, and even luridly wished for in certain parts of the world—particularly that of Hollywood cinema! This death has been predicted most alarmingly or gleefully when a new medium or technology emerged. My talk explores the resurgence of a new global mainstream cinema—in Hollywood and elsewhere—in the post-diasporic and post-Internet era, which is driven by “multiplicity and multiplexity” of various sorts resulting from two seemingly contradictory movements in the world intersecting with each other in the past two decades. One involves the increasing physical displacement and dispersion of peoples across the globe, the other from the increasing consolidation and convergence of the media, particularly digitization. The presence of large globalized populations as both spectators and producers of these multiplex works are examined as well as these works’ historical debt to accented filmmakers.