

2023-2024  
UCLA FILM,  
TELEVISION, &  
DIGITAL MEDIA  
ORIENTATION

CINEMA AND MEDIA STUDIES SENATE FACULTY

# PROFESSOR STEVEN ANDERSON

## CMS

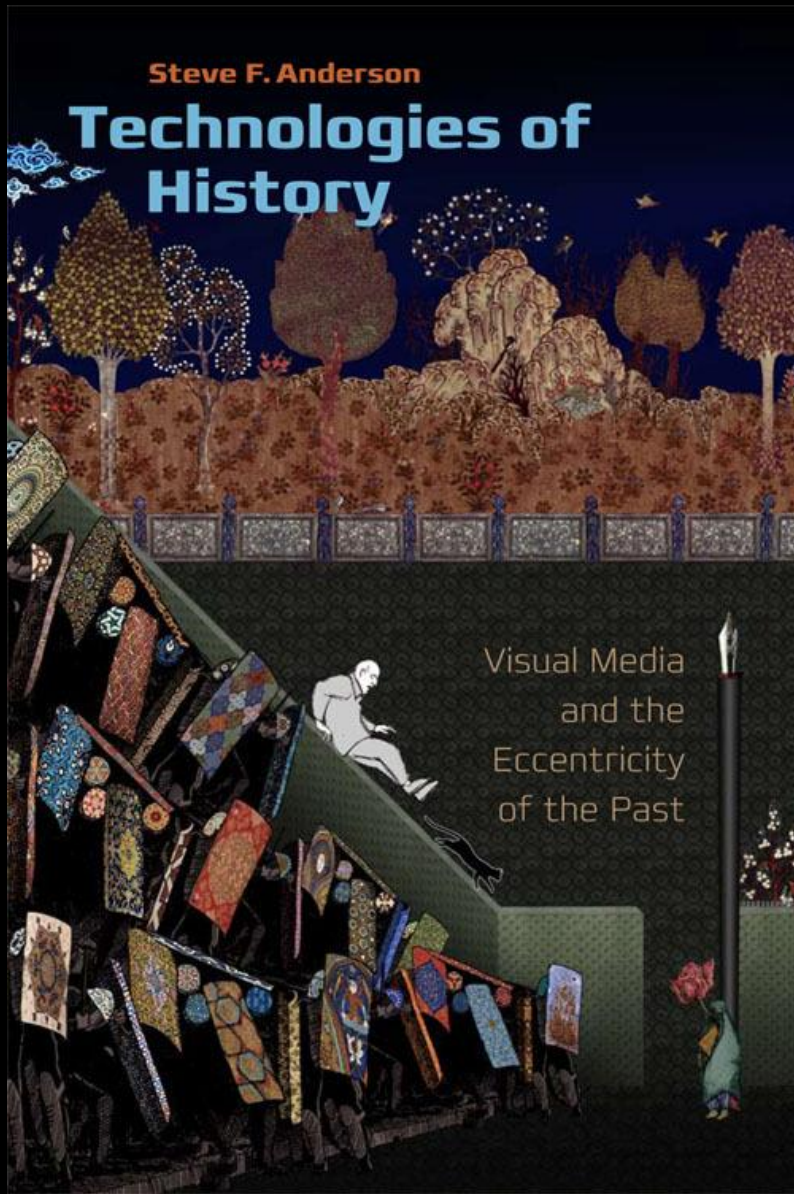
205: Videographic Scholarship  
209: Documentary Seminar  
108: Introduction to Documentary  
246: Issues in Electronic Culture.  
51: Digital Media Studies

## PRODUCTION

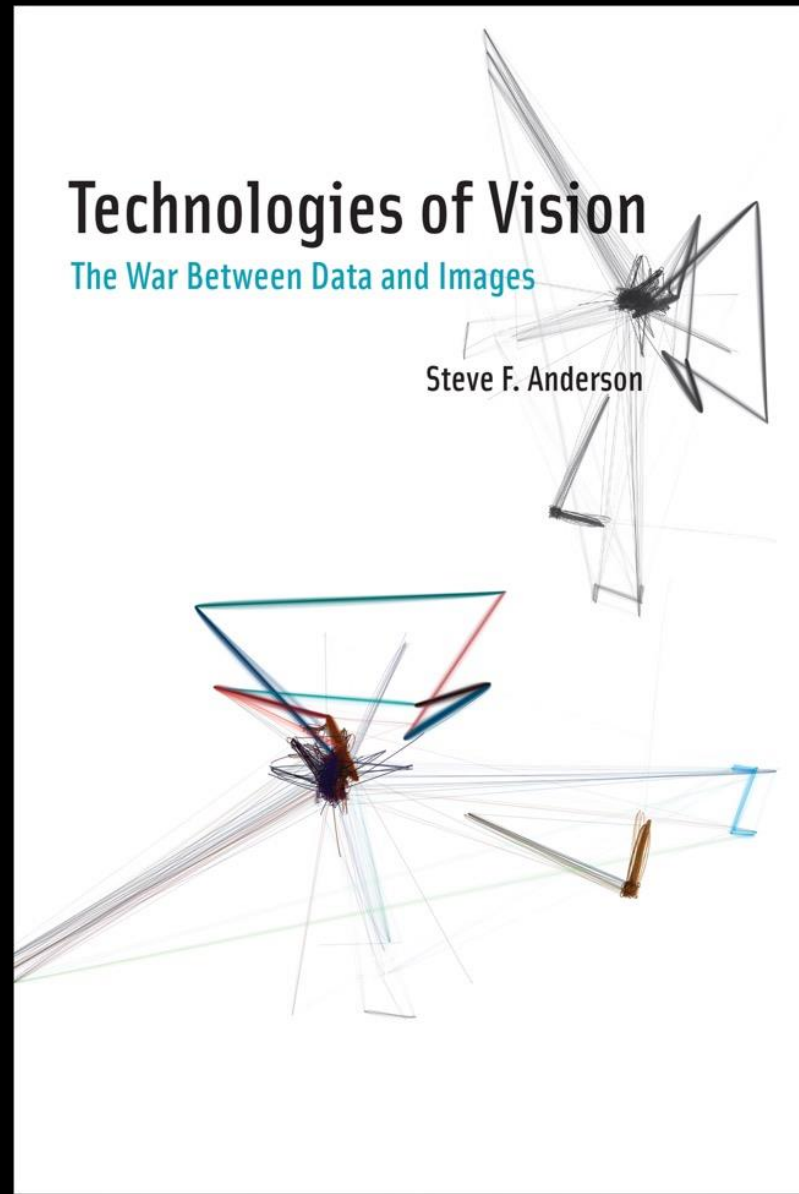
244: Introduction to Virtual Reality  
109: New Documentary Forms  
413 : Reality Fictions  
244: Immersive Documentary  
144: Future Cinemas

Steve Anderson is a scholar-practitioner working at the intersection of media, history, technology and culture. He teaches the production and theory of digital media and documentary in the School of Theater, Film and Television and holds a joint appointment in Design Media Arts.

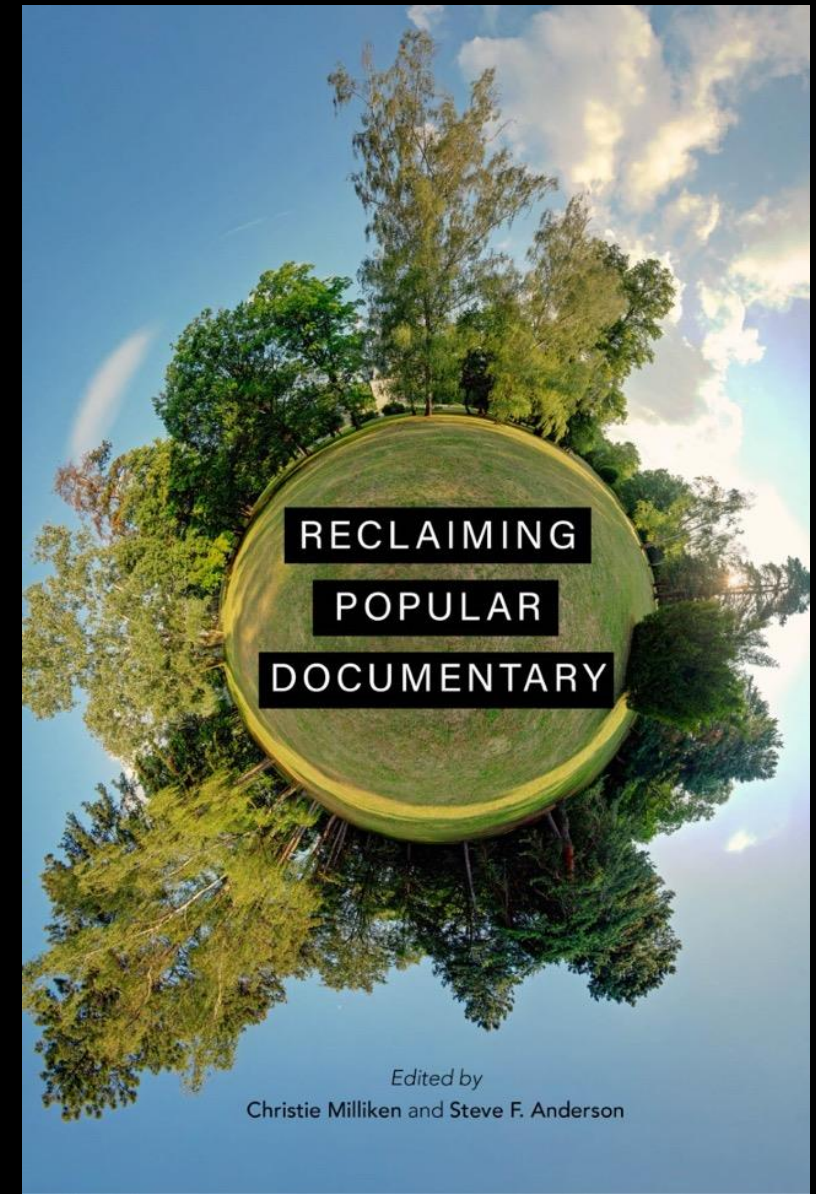
At UCLA, Anderson has served as Chair of the Faculty at the School of Theater, Film and Television, Interim Chair of the Department of Film, Television and Digital Media, and Vice Chair of Undergraduate Studies. Previously, Anderson taught for 15 years in the USC School of Cinematic Arts, where he was the founding director of the practice-based Ph.D. program in Media Arts + Practice (iMap) and a professor of Interactive Media & Games.



Historiography

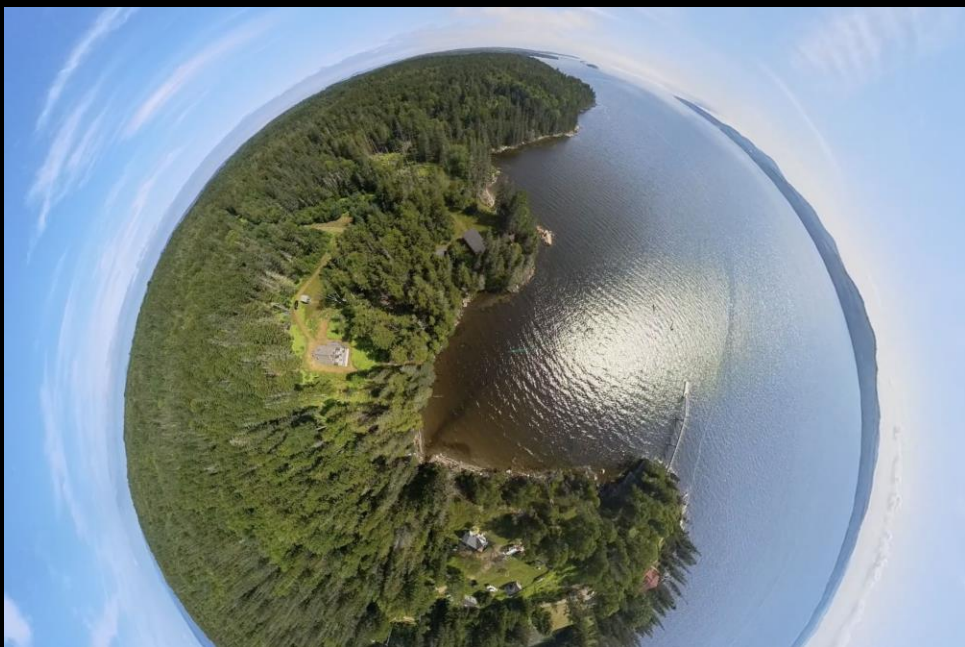


Digital Media



Documentary





## Live VR Corridor 实时VR走廊

(after Bruce Nauman) (致敬布鲁斯·瑙曼)  
Steve F. Anderson 史蒂夫·F·安德森

现阶段的虚拟现实，存在一条50多年的电影、视频艺术和装置艺术的发展脉络，使用感知、空间、具身和实体进行实验。《VR走廊》回应了这段历史，根据布鲁斯·瑙曼在1970年的《实时视频录像走廊》（Live-Taped Video Corridor）——视频影像装置艺术中最早期的作品之一进行再创作，以原作的1/2比例复制而成。

The current generation of Virtual Reality belongs to a 50-year tradition in film, video and installation art that includes experiments with perception, space, embodiment and physicality. Recalling parts of this history, Steve Anderson's Live-VR Corridor constructs a 1/2 scale replica of Bruce Nauman's Live-Taped Video Corridor (1970), one of the earliest works of video installation art.

瑙曼的原作中，两个闭路监控电视上下叠放，放置在一条狭窄走廊的尽头，试图混淆在这条走廊中行走的参与者的感知。《VR走廊》作为一个致敬瑙曼的混合现实作品，进一步激发了具身观看中同样的愉悦性及复杂性。戴上头显，《VR走廊》的观众可以感知到一个数字走廊，头显内部的虚拟空间精确复制了头显外面的实体走廊空间。

Nauman's project consisted two closed-circuit video monitors positioned at the end of a narrow corridor that confounded the perceptual expectations of those who walked its length. Live-VR Corridor is a mixed reality homage to Nauman that activates some of the same pleasures and complications of embodied viewing. Wearing a headmounted display, Live-VR Corridor viewers perceive a digitally generated hallway that precisely duplicates the physical corridor.

当观众在走廊中穿梭时，视觉和触感都得到数倍放大，它们互相映射，发生错位，进一步混淆了空间感知和具身化的临场体验。《VR走廊》使用了镜头、屏幕、像素和体积（lenses, screens, pixels and volumes）元素，在数据和图像的交集处进行探索。As viewer traverse the corridor, visual and tactile sensations are multiplied, projected and dislocated to complicate the perception of space and the experience of embodied presence. Live-VR Corridor operates at the intersection of data and images; lenses, screens, pixels and volumes.

《VR走廊》是第11届北京国际电影节的官方入选作品，曾获得洛杉矶新媒体电影节最佳混合现实奖。

Live-VR Corridor is an official selection of the Beijing International Film Festival and winner of Best Mixed Reality at the New Media Film Festival in Los Angeles.



Immersive design / 360 media

## Videographic Scholarship



*Screening Surveillance*

*Reality Fictions*

PROFESSOR  
SHELLEEN GREENE

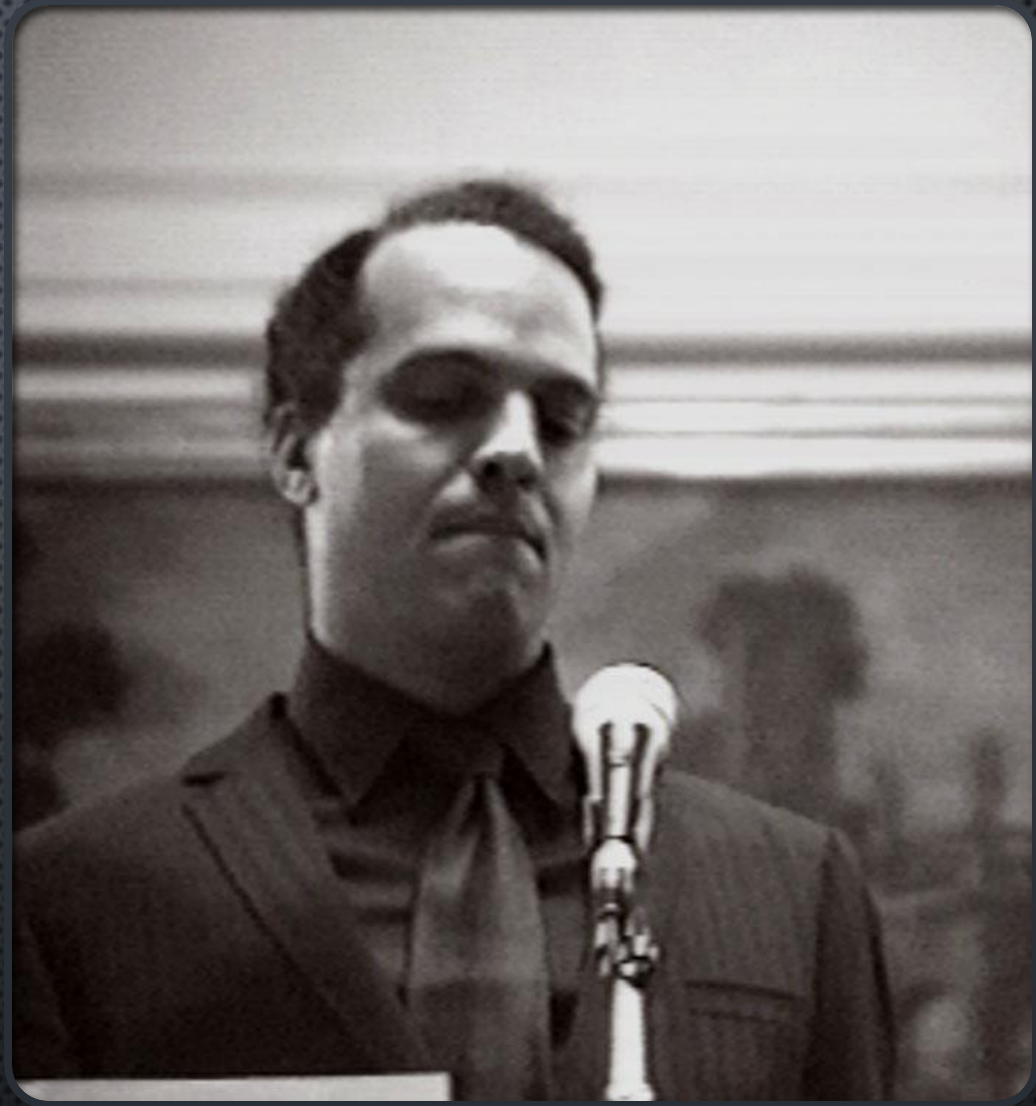
- Vice Chair, Undergraduate Studies
- FTV 112: Film and Social Change
- FTV 203: Film and Other Arts: Embodiment, Technology and Difference
- FTV 274C: Research Design III (Fall 2023/Spring 2024)



Isaac Julien, still, *Western Union: small boats* (2007).  
18 min. digital transfer.



Workshop of Bronzino (Agnolo di Cosimo),  
Portrait of Duke Alessandro, 1565 - 1569. Oil on  
tin, 6.3 × 4.9 in



Kevin Jerome Everson, still, *Rhinoceros*  
(2013). 6 min. 21 sec. Black and white  
and color video.



ii, 1951)



Poster, Anna's Sin (1953; 1961)



PROFESSOR  
DENISE MANN

- FTV 6A: History of American Motion Picture
- FTV 201A: Seminar: Media Industries & Cultures of Production: Foundations
- FTV 274B: Research Design II

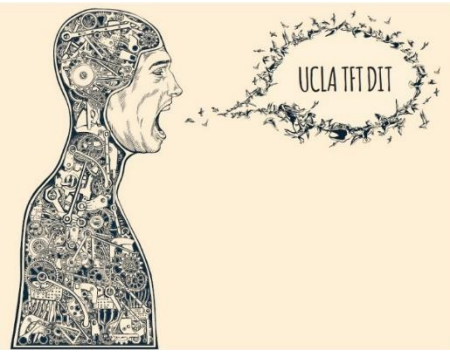
## MANN'S CURRENT TEACHING/RESEARCH (2023-24):

Funded Digital Media Research Units: CNRS-TREND; AJK-TH; Havas-DIT.

Current Research Topics (keynote talks, conferences): Prod. Studies of U.S. Streaming Services' International Original Series. The Netflix Work Culture & Decentralized Global Workplace.

Primary Methodologies: Media Industries, Production Studies, Audience Studies, TV Studies, Digital Labor Studies, Transnational Media Industry Studies.

Previous Multi-year Overseas Keynotes/Workshops (2000-2022): invitations from educational and government sponsors to discuss TV showrunner/writers room on behalf of diverse writers in Paris, Berlin, Tokyo, Beijing, Shanghai (TIFF, SIFF, INA, Sorbonne, Midpoint, Serial Eyes).



*Tech Magic TV: Laboring in the Global Streaming Factory*, edited by Denise Mann (in progress). Contributors include scholarly experts in CEE, Western Europe, Southeast Asia (e.g., Aniko Imre/Sylwia Shostak, Petr Szczepanik, Mark Andrejevic/Zala Volcic, Violaine Roussel, Shelleen Green, Jasmine Nadua Trice).

- This edited book examines U.S. streaming services' invocation of magical thinking as a byproduct of technological utopianism, while masking its punitive, self-disciplinary system of self-governance.
- Netflix's work culture is a reimagined 21<sup>st</sup> century workplace model that promotes its decentralized, loosely connected, bottom-up, global studio in opposition to the Hollywood studios' centralized, tightly organized, top-down, factory-like operations to attract compliant talent partners and deliver universally-accessible international original series.
- By acquiring real estate holdings in major media capitals (e.g., London, Madrid, Paris, Tokyo, Seoul) to house its local executives and hosting global fan conventions, Netflix's enhanced social/spatial capital attracts followers—talent partners, subscribers, global fans, shareholders—as a means to wield power over a global marketplace.



**Transforming Hollywood 9: U.S. Streamers & International Co-Productions** co-directed by UCLA's Denise Mann and USC's Henry Jenkins. Panels provided book contributors access to above-the-line and below-the-line workers on Netflix's *The Witcher*, *Lupin*; HBO Asia's *Grisse*/*Halfworlds*.



**PANEL 1: 9:30AM-11:20AM PST/6:30PM-8:20PM (France).** “It’s (not) so French.” **French productions in the age of global streaming.** **MODERATOR:** Violaine Roussel, Professor, University of Paris VIII; **PANELISTS:** Isabelle Degeorges, President, Gaumont TV France (zoom); Daniela Elstner, Executive Director, UniFrance Film International (in person); Christophe Riandee, Vice CEO of Gaumont (zoom); Ana Vinuela, Associate Professor, University Sorbonne Nouvelle, Paris (in person)

**PANEL 2: 11:30AM-1:20PM PST/8:30PM-10:20PM (Poland).** “Netflix’s *The Witcher*: Runaway Productions in Central-Eastern European Locales” **MODERATOR:** Denise Mann, Professor, CMS, UCLA; **PANELISTS:** Anikó Imre, Professor, Cinematic Arts at USC, Los Angeles (in person); Sylwia Szostak, Assistant Professor, University of Silesia in Katowice (zoom, Warsaw); Karol Zbikowski, Chairman, Platige Image; Mateusz Tokarz, Senior VFX supervisor at Platige Image (zoom, Warsaw)

**PANEL 3: 2:30-4:20PM PST.** Transcultural Fandom in the Age of Streaming Media; **MODERATOR:** Henry Jenkins, Provost’s Professor of Communication, Journalism, and Cinematic Arts, USC; **PANELISTS:** Abigail De Kosnik, Associate Professor and Director of the Berkeley Center for New Media, UCB (in person); Susan Kresnicka, Business anthropologist and Founder/President, KR&I (in person); Hye Jin Lee, Clinical Assistant Professor of Communication, USC Annenberg (in person); Aswin Punthabaker, Associate Professor, University of Virginia. (zoom).

**PANEL 4: 4:30-6:20PM PST/7:30-9:20AM (Singapore).** “Logistical Underworlds of HBO Asia’s Streaming Originals”; **MODERATOR:** Jasmine Nadua Trice, Associate Professor, CMS, UCLA; **PANELISTS:** Garon de Silva, VP, Original Production, HBO Asia (zoom, Singapore); Ler Jiyuan, showrunner, HBO Asia series (*Invisible Stories*; *Grisse*), (zoom, Singapore); Olivia Khoo, Professor Monash University (zoom, Melbourne). Michael Wiluan, CEO Infinite Studios, Executive Producer (*Grisse*, *Halfworlds*) (zoom, Singapore).

Transforming Hollywood II (Dec. 1, 2023, 9:30-2PM). Topic: Technology & Storytelling. Panels moderated by Violaine Roussel, Denise Mann, and Steve Anderson. Available via zoom from USC.

**I. 9:30-10: Opening Remarks – Denise Mann & Michael Renov.**

**II. 10-11:20am: Panel 1. Innovation in content strategy. Violaine Roussel,** Prof. Paris VIII; UCLA Research Scholar, UCLA

Liesl Copland, ExecVP, Content/Platform Strategy, Participant Media

Todd Hoffman, CEO, Storied Media Group,

John Couch, Head of Galvanize Studios; former CEO of Blockchain Creative Labs/Formal VP of Product Design, Hulu.

J.D. Connor, Associate Prof. Cinematic Arts, USC

**III. 11:30-12:50 Panel 2. Automated Creativity. Denise Mann**

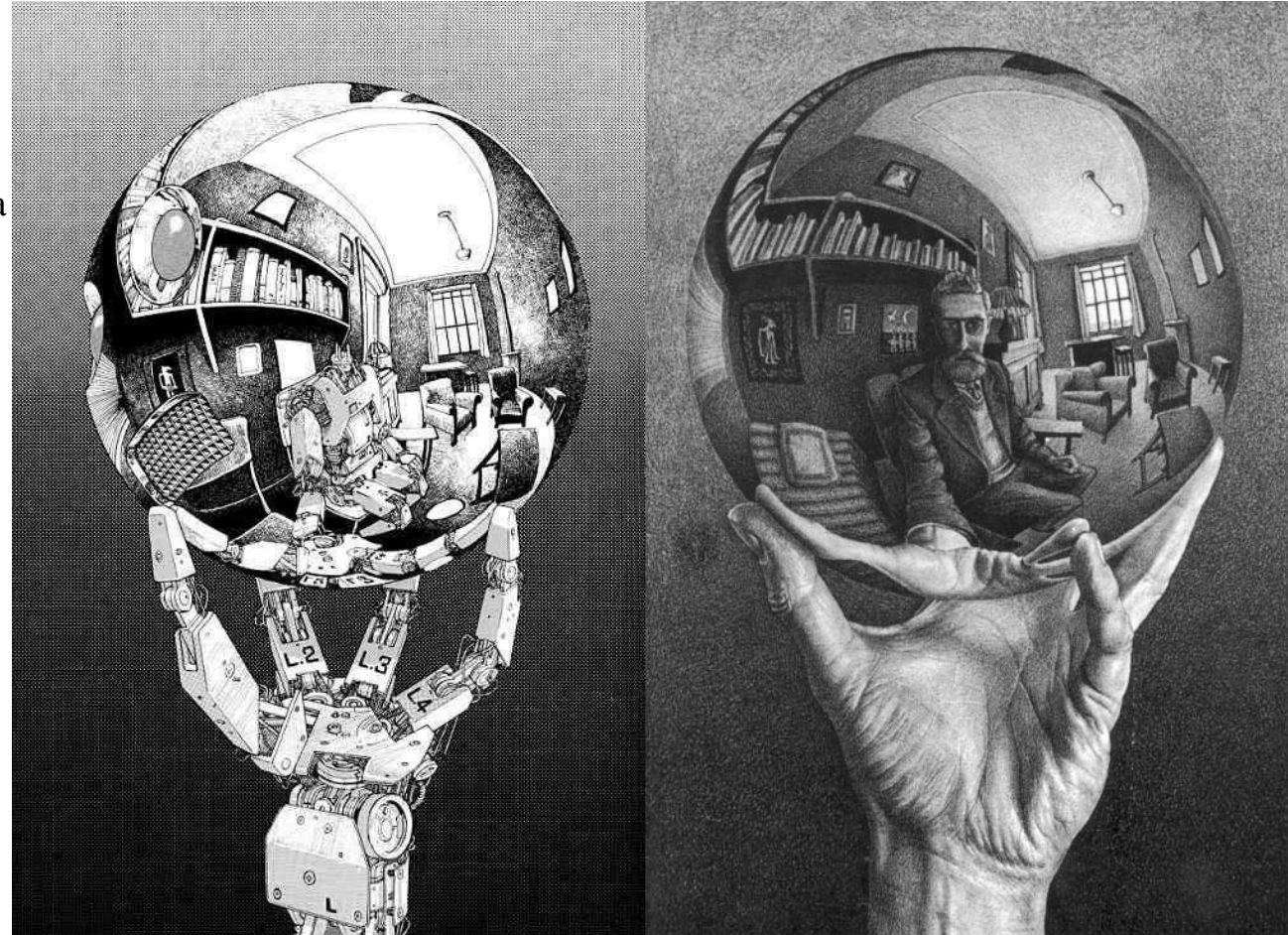
Kim Adams, Director of Art and Production –Niantic Pokémon GO  
Former Pixar/Google/Oculus/Facebook)

Jason McGatlin, Special Projects, Epic Games/Metaverse  
Experiences/Disney+ Mandalorian LED Screen (TBD)

Alessandro Botteon, Impssbl, Italian tech startup focusing on AR  
storytelling that is headquartered in Italy with offices in L.A.

Thibault Matthieu, Paris, Wilkins Ave. AR - Metaverse Experiences.

**IV. 1:00PM-2:10. Panel 3: Tech Artistry/Computational Media.**  
**Moderator: Steven Anderson.** Panelists TBD.



# CMS graduate seminars/UG lecture classes 2023-2024. F23 Seminar: 201A: Media Industries/Cultures of Production – Foundations. T 10-12:

## FALL23 SEMINAR: 201A:

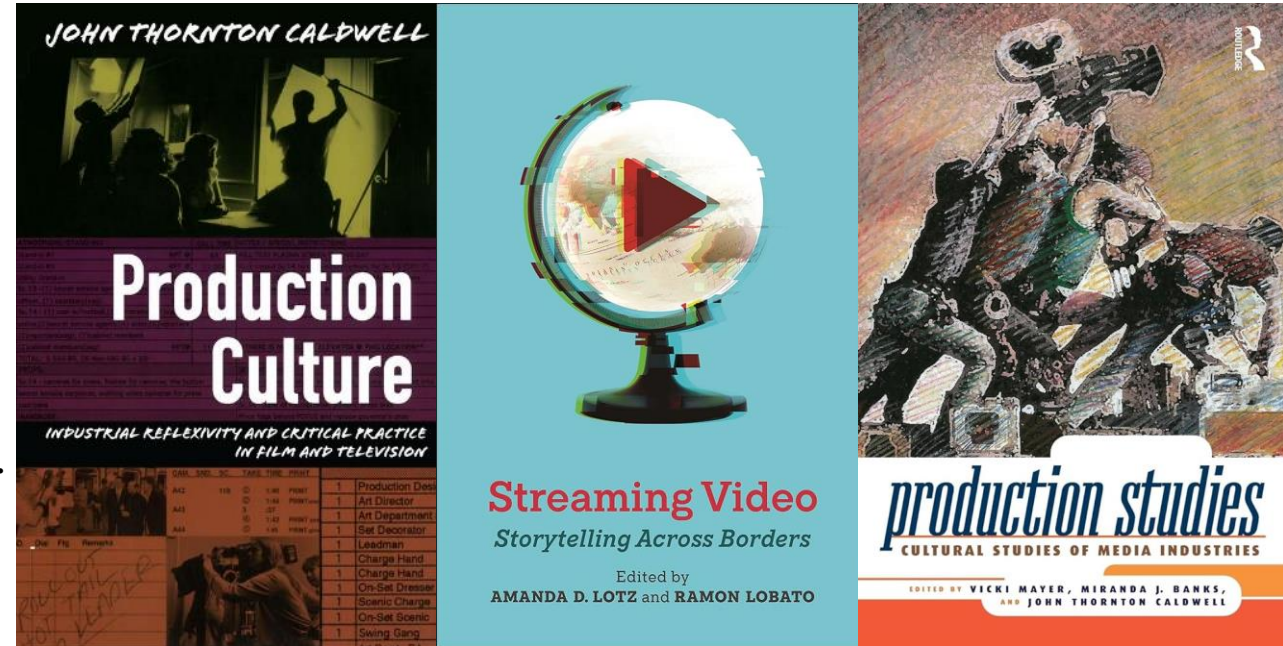
**Media Industries/Cultures of Production: Foundation F23: Tues. 10AM-12:50.2568B Melnitz.** 201A examines various theories and methods for the study of the film/TV industry and the communities of workers and professionals that comprise it. Our focus is not on “the production of culture” (i.e., how film/TV produce mass or popular culture) but rather on “cultures of production” (i.e., how production worlds themselves function as cultural expressions, groups, and social communities).

## OTHER 2023-24 CLASSES:

6A: American Film History F23: Tues/Thurs.: 3-6PM  
1409 Bridges.

274B: Research/Design W24: Fri. 10AM-12:50. Mel  
1441.

84A: Overview Contemporary Film Industry. Darren  
Star S24: TBD.



PROFESSOR  
KATHLEEN MCHUGH

- M50: Introduction to Visual Culture
- FTV 208C: Theories of Affect and Emotion
- FTV 298A: Special Topics: Academic Publishing and Article Preparation

Kathleen A. McHugh

scholarly interests: film, media,  
cultural studies, genre,  
intersectionality

Melodrama

# American Domesticity

FROM HOW-TO MANUAL  
TO HOLLYWOOD MELODRAMA



KATHLEEN ANNE MCHUGH

## South Korean Golden Age MELODRAMA

Gender, Genre, and National Cinema

Edited by Kathleen McHugh and Nancy Abelmann

# Recent Publications

Film  
Quarterly

Fall 2021 Volume 75 Number 1



GARRETT BRADLEY'S POETICS  
RETHINKING FEMINIST ANGER  
SPECIAL FOCUS: BINGE-WATCHING  
IN A PANDEMIC  
PACIFIC FILM ARCHIVE AT FIFTY  
THE BLACK GENTRIFICATION FILM  
LATIN AMERICAN DYSTOPIAS  
THE MAN WHO SOLD HIS SKIN  
PAGE VIEWS: CINEMATIC TV

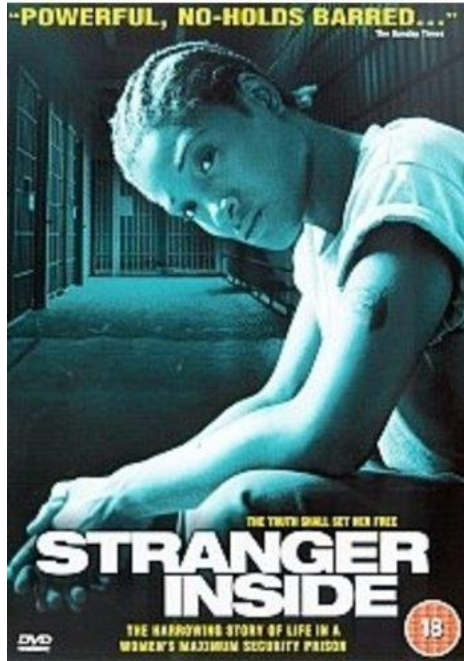
“Prolegomenon: Anger, Aesthetics and Affective Witness  
in Contemporary Feminist Cinema” *Film Quarterly*

Book in progress:

*Making a Scene: Women's Anger in Contemporary Media Genres.*



# Recent Publications



“Aesthetics in Action: Cheryl Dunye’s *Stranger Inside*.”  
In *Screening American Independent Film*, Wyatt Philips and Justin Wyatt



“Genre as Feminist Platform: Diagnosis, Anger  
and Serial T.V.” *TVNM* Special Issue: “Genre After Media.”  
Eds. Lauren Berliner and Jonathan Cohn

Other interests: autobiographical and independent cinema, film feminisms, and neurodiversity and genre.

McHugh has researched the representation of disability and sexuality in Lee Chang-dong's *Oasis*. Current work includes Octavia Butler's "*Kindred: Adaptation, Appropriation, Dispossession.*" *Sci-Fi Against the Margins*

Administration: From 2005-2014, she directed the UCLA Center for the Study of Women

Inaugural Associate Dean of Equity, Diversity and Inclusion (2014-16)

School of Theater, Film and Television

Chair of the Department Film, Television and Digital Media (2015-19)

PROFESSOR  
CHON NORIEGA

- Fall 2023: Sabbatical
- Winter 2024: FTV 207: Experimental Cinema
- Spring 2024: FTV 106C: History of African, Asian, and Latin American Cinema

- I was trained in critical theory & textual analysis. Outside the curriculum, I pursued field and archival research, policy-oriented studies, and art history & criticism—all with the goal of making a difference.

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- My research has a primary (but not exclusive) focus on Latino & Latin American cultural production. In applying this research toward social change, I have curated exhibitions, preserved art & documents, and developed pipeline programs for diverse creators and curators.

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- My courses include film & the other arts, gender & sexuality, national & ethnic cinemas, social movements, and media reform & regulation. At students' request, I developed a course on curating media arts.

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- As a professor, my goal is to support your development of your research interests, intellectual style, and ability to navigate the larger cultural, social, and institutional arenas for intellectual and creative work.

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Curating exhibitions allows me to develop spatial arguments alongside my scholarship, while also exploring the place of film/video within the arts.

Co-curators have included Pilar Tompkins Rivas, Mari Carmen Ramirez, and Rita Gonzalez.



Revelations (Johnson Museum @ Cornell University)



Phantom Sightings: Art After the Chicano Movement (LACMA)

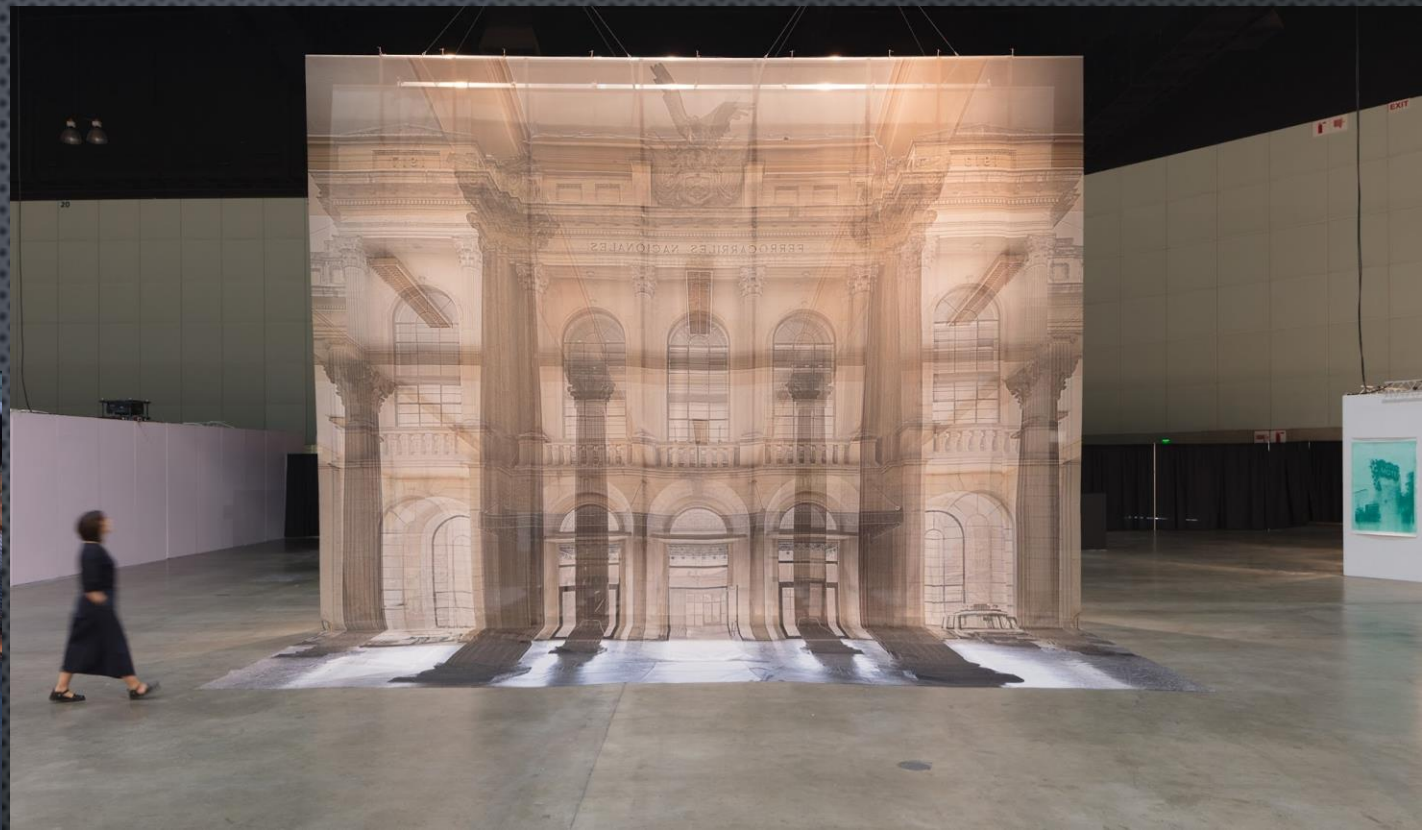


Home—So Different, So Appealing (LACMA)

# Los Angeles Art Show



Daniel Joseph Martinez, IF YOU DRINK HEMLOCK, I SHALL DRINK IT WITH YOU or A BEAUTIFUL DEATH; player to player, pimp to pimp. (As performed by the inmates of the Asylum of Charenton under the direction of the Marquis de Sade.)



Leyla Cárdenas, *Especlar (Threshold)*

## Current Projects:

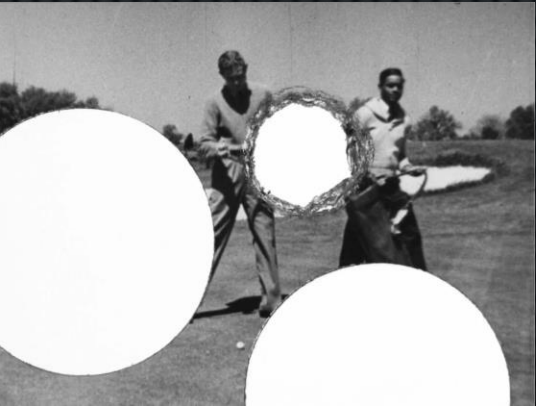
- **Counter Histories: A Ver Latinx Artist Monographs**  
The Andrew W. Mellon Foundation
- **Raphael Montañez Ortiz Film & Video Collection Preservation Project**  
National Film Preservation Foundation & The Andrew W. Mellon Foundation
- **Christina Fernandez: Multiple Exposures—Travelling Exhibition and Catalog**  
Furthermore: a program of the J.M. Kaplan Fund
- **Science Fiction Against the Margins—Film Series and Anthology**  
(with Maya Montañez Smukler, a collaboration between CMS and the Film and Television Archive)Getty Foundation's Pacific Standard Time Initiative
- **Religion, Spirituality, and Faith in Mexican American Social History, 1940s-Present**  
National Endowment for the Humanities
- **Archiving the Age of Mass Incarceration in Los Angeles**  
(with Kelly Lytle Hernandez, Shannon Speed, Karen Umemoto, and Mark Vestal) The Andrew W. Mellon Foundation

I END BY GIVING YOU THE FIRST PUBLIC  
SCREENING OF THIS FILM FOLLOWING  
ITS PRESERVATION THIS SUMMER.

SINCE THE 1980S, ACCESS TO GOLF HAS  
BEEN LIMITED TO A LOWER-RES FILM-TO-  
VIDEO TRANSFER.

ENJOY! HOPE TO SEE YOU IN PERSON  
SOON.

**RAPHAEL MONTAÑEZ ORTIZ (B. 1934)**  
GOLF  
1957  
16MM FILM (VIDEO TRANSFER)  
1:11 MINUTES



PROFESSOR  
VERONICA PAREDES

- FTV 51: Digital Media Studies
- FTV 114: Film Genres
- FTV 298A: Special Topics: Screening Los Angeles

# SURVIVING CINEMA: TRANSFORMATIONS IN MEDIA, RACE, AND PLACE IN DOWNTOWN LOS ANGELES

(monograph)

*Surviving Cinema* is a revisionist historiography of Hollywood spaces that focuses on Downtown Los Angeles's Historic Theater District on South Broadway. Focusing on the overlooked support of Latinx, immigrant, and BIPOC audiences and artists have contributed to the district's latest arts-tech-media renaissance, I argue that creative and commercial efforts through the second half of the twentieth century undergird contemporary renewals of the area.



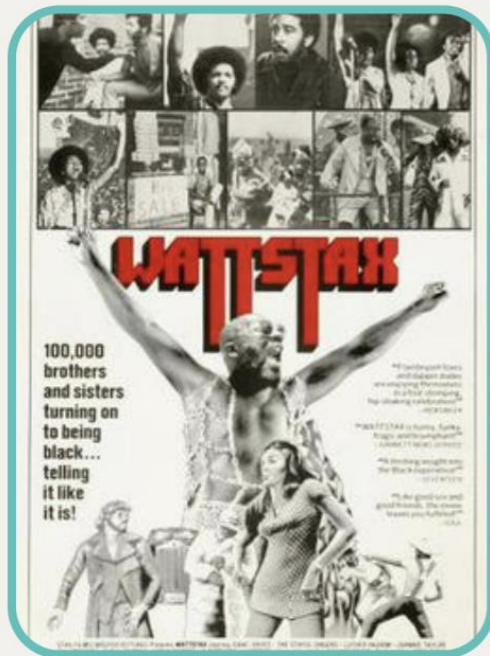


## PERFORMING POCHA BELONGING: REPRESENTATIONS OF FEMINIZED U.S. CULTURAL ASSIMILATION IN MEXICAN FILM OF THE 1970S AND 80S (research article & video essay)

"Performing Pocha Belonging" currently focuses on films that feature the well-known Mexican singers Lucha Villa, Lola Beltrán, and Juan Gabriel: *México de mi corazón* (dir. Miguel M. Delgado, 1964) and *Del otro lado del puente* (dir. Gonzalo Martínez Ortega, 1979). Both films share Los Angeles as a setting and both feature popular ranchera singer Lucha Villa.

*funding from CSW Faculty Research Grant for  
research visits to Agrasánchez Collection of  
Mexican Cinema at UT Austin and the UNAM Film  
Archive in Mexico City*

# SPRING CLASSES



## FTV 114: SCREENING LOS ANGELES (UNDERGRAD)

This course offers students a multilayered approach to study Los Angeles through the cinematic and televisual texts that depict the city. Los Angeles is frequently overshadowed by stereotypes that characterize Hollywood's entertainment industries, obscuring a rich urban and cultural history. Rather than admonishing the influence of popular culture on the city, this course encourages students to delve into the complex ways that the city has been built by popular culture and vice versa. Genre provides a key analytic lens we will use in this course to understand the relations between popular culture, city space, history, storytelling, stereotype, and representation. We will focus on this formation across the following genres throughout the term: film noir, science fiction, and music documentary.



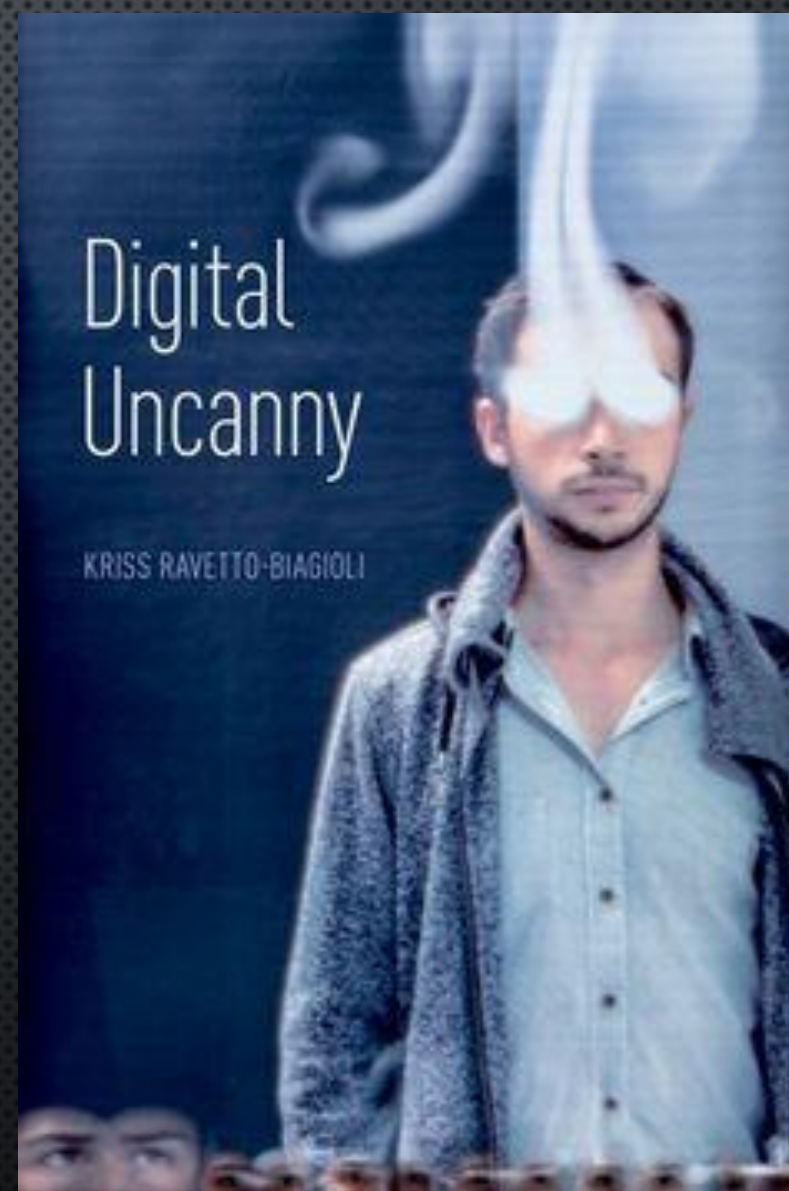
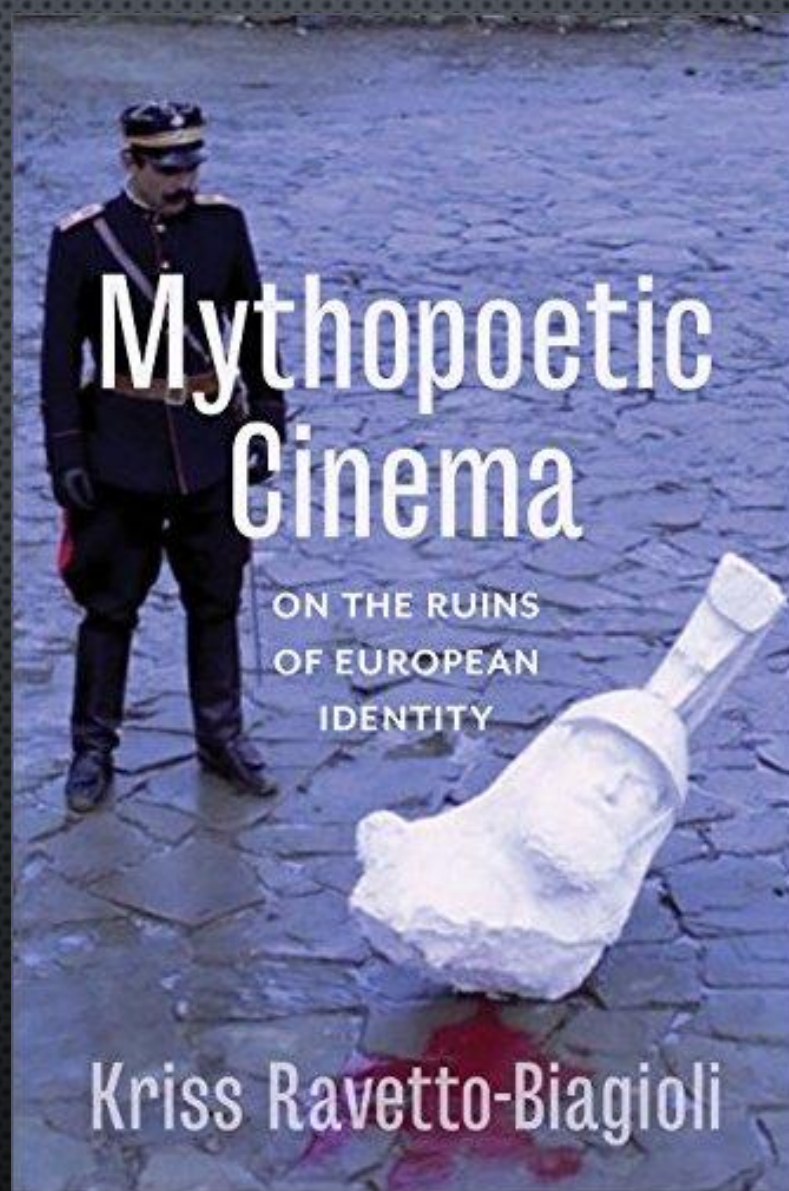
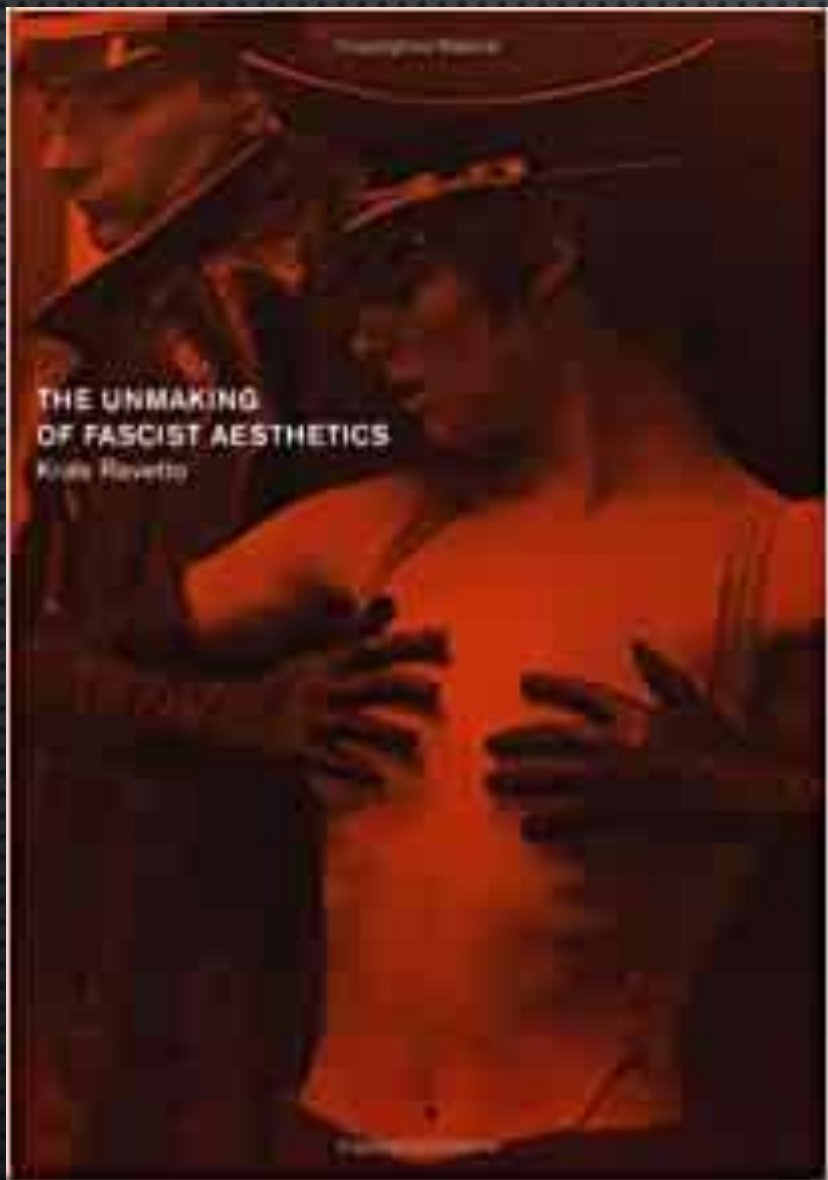
# SPRING CLASSES

## FTV 298: SCREENING LOS ANGELES (GRADUATE)



PROFESSOR  
KRISS RAVETTO-BIAGIOLI

- Vice Chair, Cinema and Media Studies
- FTV 215: Theory and Method
- FTV 212: Colloquium
- FTV 274A: Research Design I
- FTV 107: Experimental Film





SURVEILLANCE

Anonymity?



# GHOSTS... THE GAZE ... (DIS)POSSESSION



# FTV 215: Theory and Method

(required for all incoming MA and PhD  
students)

FTV 212: Colloquium

FTV 274: Prep for  
Qualifying Exams

PROFESSOR  
ELLEN SCOTT

- FTV 211: Historiography
- FTV 206: American Film History
- FTV 213: Capstone Seminar

Professor Ellen C. Scott, Ph.D., specializes in media history, African American cultural history, film and media theory, American film history, sound theory, the history of censorship and cultural studies. Her research focuses on the cultural meanings and reverberations of film in African American communities and, more broadly, the relationship of media to the struggle for racial justice and equality.

Her first book, *Cinema Civil Rights* (Rutgers University Press, 2015) exposes the Classical Hollywood-era studio system's careful repression of civil rights but also the stuttered appearance of these issues through latent, symptomatic signifiers. After tracing these films from their first conception through restrictions imposed on them by industry and state censors, the study ends by assessing how Black political figures and journalists turned Hollywood's repressed racial imaginary into fodder for their own resistant spectatorship and full-blown civil rights demands.

# CINEMA CIVIL RIGHTS



REGULATION, REPRESSION, AND RACE  
IN THE CLASSICAL HOLLYWOOD ERA

ELLEN C. SCOTT

Scott received her B.A. in history from the University of Pennsylvania. She received her M.A. and Ph.D. from the Program in American Culture at the University of Michigan. She also received a graduate certificate in Screen Arts and Cultures from the University of Michigan in 2007.

Before arriving at the UCLA School of Theater, Film and Television, she was an assistant professor of media history at CUNY-Queen's College in New York where she served as chair of the Undergraduate Studies Committee. She was also a standing selection committee member and mentor for Queens College's Mellon Mays Undergraduate Fellowship; and the co-chair of the Black Caucus of the Society for Cinema and Media Studies (2007-08).

She is the recipient of a number of awards and fellowships, including the Mellon Mays Undergraduate Fellowship, the Ford Foundation Fellowship, the Mellon Post-Doctoral Teaching Fellowship, and the Mellon Career Enhancement Fellowship. In 2016, she was awarded the Academy Film Scholars grant for her project "Cinema's Peculiar Institution," which investigates the history of slavery on screen.

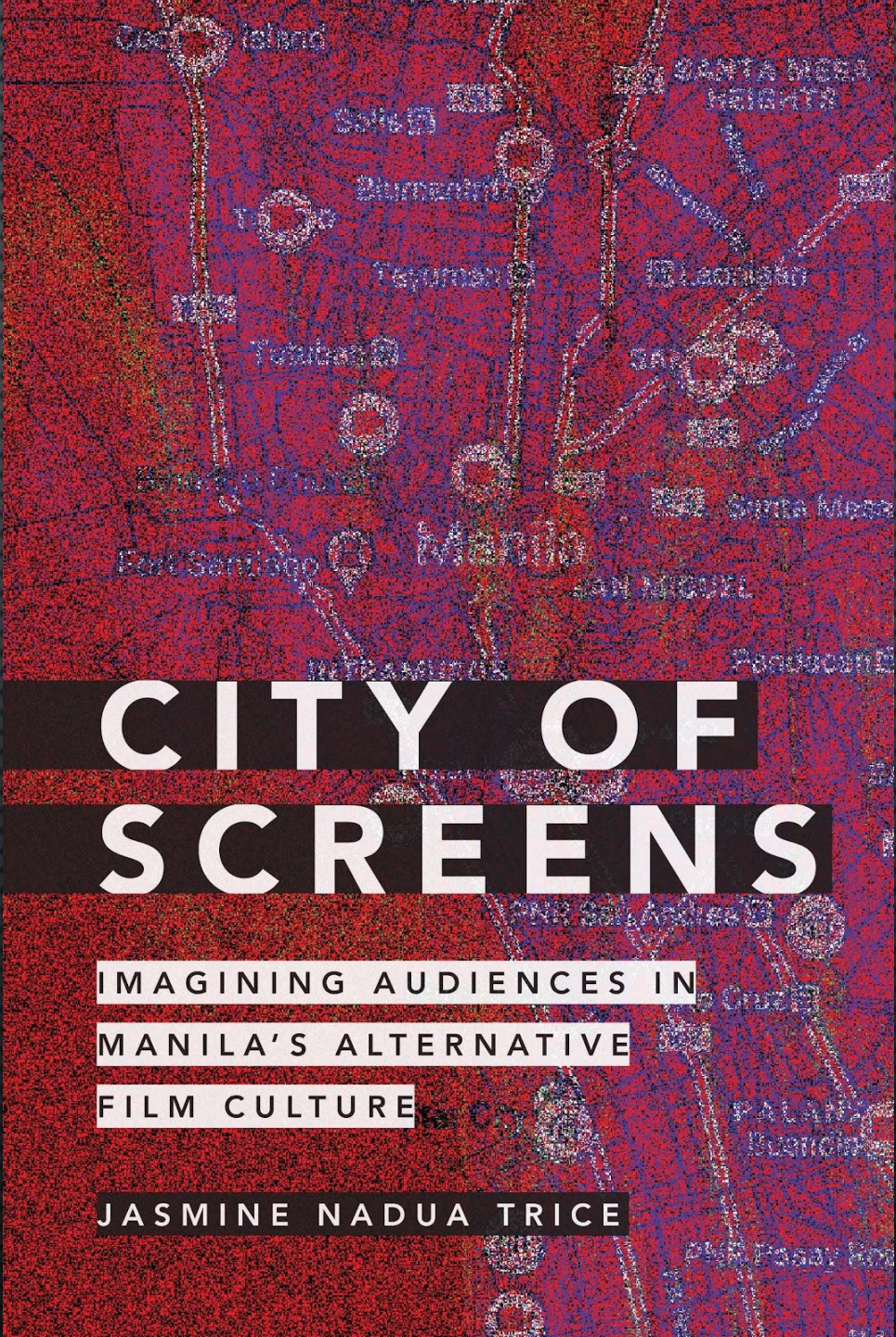
She is currently working on two projects, one examining the history of slavery on the American screen and another on the history of Classical Hollywood-era Black women film critics.

PROFESSOR  
JASMINE TRICE (She/Her)

- FTV 4: Art and Technique of Filmmaking
- FTV 215: Theory and Method (Research Professionals)
- FTV 298A: Special Topics

## Research Interests and Areas of Focus

- Alternative Film and Video Cultures in Southeast Asia
- Media and Urbanism
- Sites of Exhibition and Moviegoing
- Spatial approaches to Production Cultures and Industry Studies
- Ethnography and Oral History
- Aesthetics and representation
- Feminist methodologies



# CITY OF SCREENS

IMAGINING AUDIENCES IN  
MANILA'S ALTERNATIVE  
FILM CULTURE

JASMINE NADUA TRICE

Duke U. Press,  
2021



# TEMPORAL TECHNOLOGIES: TEMPORAL TECHNOLOGIES:

Toward Southeast Asian Science Fiction Cinema

Jasmine Nadua Trice

*For My Alien Friend*  
(Jet Leyco,  
Philippines; 2019)

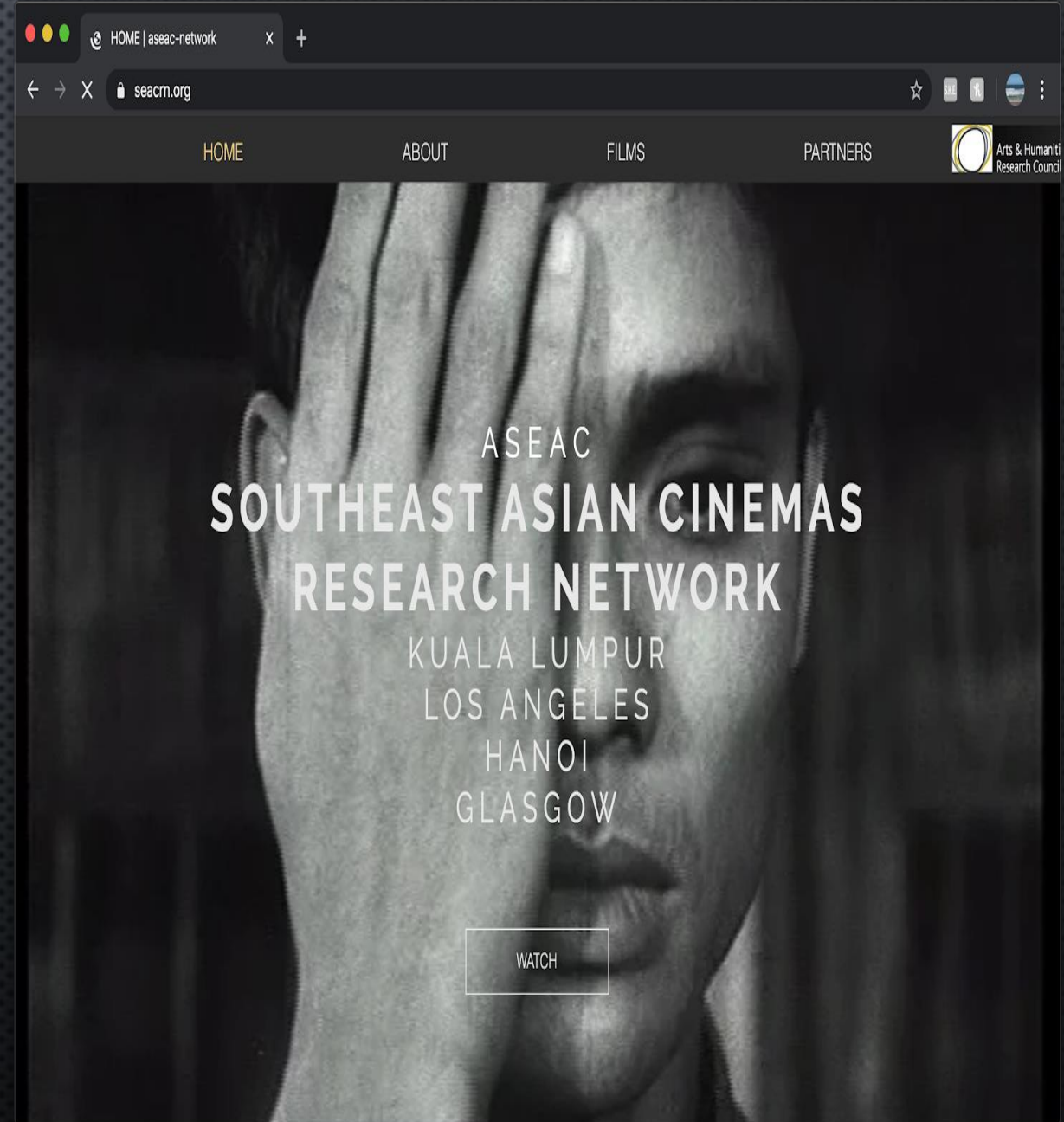
*The Tree House* (Nhà  
Cây) (Minh Quý  
Trương, Vietnam,  
2019),

*The Science of  
Fictions* (Hiruk-Pikuk  
Si Al-Kisah) (Yosep  
Anggi Noen,  
Indonesia, 2019)



# ASSOCIATION FOR SOUTHEAST ASIAN CINEMAS CONFERENCE

ASEACC 2020 - Cebu, Philippines



## ASEAC SOUTHEAST ASIAN CINEMAS RESEARCH NETWORK

KUALA LUMPUR  
LOS ANGELES  
HANOI  
GLASGOW

WATCH



Nha San Collective, Hanoi



UCLA and LA Asian Pacific American Film Festival



Group interview with Forum Lenteng's "younger members," August 2019.

Group	Location	Years Active	Type
Forum <u>Lenteng</u>	Jakarta	2003-present	Film and Arts Collective
Los <u>Otros</u>	Quezon City	2003-present	Informal film studio and lab
Eyedropper Fill	Bangkok	2008-present	Production company with commercial and art cinema projects
Hanoi <u>Doclab</u>	Hanoi	2009-2019	Documentary and experimental film collective
Anti-Archive	Phnom Penh	2014-present	Production company, documentary

PROFESSOR  
AMY VILLAREJO

- Chair, FTVDM
- FTV 210: Common Course: Viewing and Reading Media