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Current Position

University of California, Santa Barbara
Department Chair, Film and Media Studies (July 2020-present)
Professor, Department of Film and Media Studies (2022-present)
Associate Professor, Department of Film and Media Studies (2007-present)
Assistant Professor, Department of Film [and Media] Studies (2003-2007)
[Affiliated Faculty in the Department of French and Italian, Department of History,
and Center for Middle Eastern Studies]

Academic and Visiting Positions

Co-Director (with Stephan Miescher), University of California African Studies Multicampus
Research Group (2008-2012)

Indiana University-Purdue University at Indianapolis [IUPUI]
Assistant Professor of English, Film Studies Program, 2000-2003

University of Southern California, Visiting Assistant Professor
Department of French and Italian, Fall 2000

University of California, San Diego, Postdoctoral Fellow
African and African American Studies Research Project, Department of Sociology,
1999-2000

University of California, Davis (1997-1999)
University of California Presidential Postdoctoral Fellow
Department of Environmental Design and Landscape Architecture

Education

UCLA, Department of Film and Television
Ph.D., Film and Television (Critical Studies), June 1997
Co-chairs: Teshome H. Gabriel (UCLA) and Bennetta Jules-Rosette (UCSD)
M.A., Film and Television (Critical Studies), December 1992
The American University, School of International Service
B.A., International Studies, Minor in French Studies, May 1987

Books:

Bloom, Peter J., Stephan F. Miescher, and Takyiwaa Manuh, eds. 2014. *Modernization as Spectacle in Africa* (Bloomington: Indiana University Press, May 2014); for more information see:
http://www.iupress.indiana.edu/product_info.php?cPath=6040_1223&products_id=807155

Explores the implications and significance of the modernization project in Francophone (Gabon, Senegal) and Anglophone Africa (Ghana, Kenya, Malawi, Nigeria, Zambia, and Zimbabwe). In addition to the co-editors, the contributors include Jean Allman, Andrew Apter, Mhoze Chikowero, Gabrielle Hecht, Percy Hintzen, Rosaleen Smyth, among others.

Bloom, Peter J. [listed as Tshimanga, Charles, Didier Gondola, and Peter J. Bloom], eds. 2009. *Frenchness and the African Diaspora* (Bloomington and Indianapolis: Indiana University Press); for more information see: http://www.iupress.indiana.edu/catalog/product_info.php?isbn=978-0-253-35375-7

Focuses on the racial and colonial underpinnings for the continuing unrest in the French suburbs beginning in November 2005, culminating in protests throughout the country without precedent in the postwar period. This volume incorporates a number of contributions translated from French into English. In addition to the co-editors, the contributors include: Nicolas Bancel, Florence Bernault, Ahmed Boubeker, Frederick Cooper, Nacira Guénif-Souilamas, Didier Lapeyronnie, Achille Mbembe, and Pierre Tévanian.

Bloom, Peter J. 2008. *French Colonial Documentary: Mythologies of Humanitarianism* (Minneapolis: University of Minnesota Press); for more information see: http://www.upress.umn.edu/Books/B/bloom_french.html
Awarded the *Laurence Wylie Prize in French Cultural Studies* for books published in English between 2008-2009, <http://www.ifs.as.nyu.edu/object/ifs.wylie.events>

French Colonial Documentary addresses the visual rhetoric of French colonial humanitarianism from the construct of the image in eighteenth-century Sensationalist thought to documentary cinema. It analyzes myths that underlie the geographically remote victim, and describes how cultural difference was transformed into an evolutionary anthropometric archive of humankind.

Published Articles with précis

Bloom, Peter J. 2021d. "The sublime body under the sign of developmentalism: Malaysian Politics, global markets, and the case of *The Wolf of Wall Street*," in Patrice Petro, ed. *Uncanny Histories*. New Brunswick, NJ: Rutgers University Press. [Examines how the context for money laundering through a Malaysian national development fund, known as 1MDB, became a source for a pump-and-loot scheme that was part of the funding used to produce the Martin Scorsese-directed film, *The Wolf of Wall Street* (2013). This paper focuses on the theme of non-productive expenditure, and emphasizes a context for group lactification within a psychoanalytic approach to global financial markets.]

Bloom, Peter J. 2021c. "The Biopolitics of Media Currency: Transforming the Ghana Film Unit into TV3," in *African Studies Review Forum* 64, no. 1 (March); special issue: "Decolonizing the Virtual: Future Knowledges and the Extrahuman in Africa," edited by Katrien Pype and Sasha Newell: 57-70. See website: https://www.cambridge.org/core/services/aop-cambridge-core/content/view/4BE61401138D6E6749CA0B3744893F0E/S0002020620000797a.pdf/biopolitics_of_media_currency_transforming_the_ghana_film_unit_into_tv3.pdf
[This paper examines how the role of "cognitive assemblages" serves as a significant basis for understanding how the promotion of neoliberal digital media platforms

- may be understood as part of South-South partnership relationships. Achille Mbembe's "injunction to decolonize" is further analyzed by reference to information capture and data mining querying the extent to which the promises of a digital future vacillates between a form of neo-colonialism and the opportunity for an expanded digital commons.]
- Bloom, Peter J. 2021b. "Intersecting legacies of *bande dessinée* and Belgian Colonial Instruction: 'Les aventures de Mbumbulu' in *Nos Images* (1948-55)." Nelson, Steven, and Dominic Thomas, eds. *Visualizing Empire : Africa, France, and the Politics of Representation*. Los Angeles : Getty Publications [Imprint : Getty Research Institute], 68-84. [Examines a popular series of instructional drawn [comic] strips in *Nos Images*, a multi-lingual magazine published by Belgian Congo Colonial Information Services in Kinshasa. Belgium *bande dessinée* culture is described in relation to depictions of Mbumbulu, the fictional Congolese protagonist.]
- Bloom, Peter J. 2021b. "Circumambient geographies of Cinema: The Shaw brothers' Malay film production studios in mid-century Singapore," in Mehta, Monika, and Madhuja Mukherjee, eds. *Industrial Networks and Cinemas of India: Shooting Stars, Shifting Geographies and Multiplying Media*. Routledge, 124-136. [An examination of the Bengali filmmaker, Phani Majumdar, who played an elemental role in the developing the context for Malayan film production as part of the Shaw Production Studios based in Singapore. The paper argues that Malayan film production was part of an extended sphere that drew on significant directors and technicians whose work initially developed in the South Asian context.]
- Bloom, Peter J. 2020b. "Pre-cinema as paradigm and collection at the Getty Research Institute," in *Early Popular Visual Culture* 18, no. 1, 82-92. See website: <https://www.tandfonline.com/doi/abs/10.1080/17460654.2020.1763636> [By reference to the author's engagement with the Werner Nekes Pre-Cinema Collection at the Getty Research Institute, this paper focuses on how recent approaches to the study of early media objects has privileged the position of the "user." This article argues against an orientation towards the user in favor of a focus on "acts of observation" within a collection and the relationship between objects and historical contexts.]
- Bloom, Peter J. 2020a. "Global Media Logistics of Exchange and Expenditure: The Wolf of Wall Street (2013) in the Shadow of 1MDB," *Media Fields Journal: Critical Explorations in Media and Space* 15. Special Issue: Media Cultures of the Imperial Pacific. Eds., Tyler Morgenstern and Xiuhe Zhang. See website: <http://mediafieldsjournal.org/global-media-logistics/2020/3/2/global-media-logistics-of-exchange-and-expenditure-the-wolf.html> [This paper emphasizes a reading of the 1MDB Malaysian money laundering episode in relation to potlatch culture and the construction of a libidinal economy within the terms of a developmental imagination infused with the imagination of Hollywood "bling."]
- Bloom, Peter J. 2018. "Global Asia and the Legacy of Counterinsurgency: Malaya Speaks and the Malayan Film Unit." Nadine Chan and Cheryl Naruse, eds. "In Search of Alternative Globalities: A Critical Aesthetics of Global Asia." *Periscope: Social Text Online*. Special Issue: Global Asia. See website: https://socialtextjournal.org/periscope_article/global-asia-and-the-legacy-of-counterinsurgency-malaya-speaks-and-the-malayan-film-unit/ [This paper emphasizes how Global Asia may be positioned in relation to colonial regimes as a structure of value that has carried into the construction of the postcolonial state. This

- paper focuses on the film *Malaya Speaks* (prod. Malayan Film Unit, 1955) as a basis for considering how the ventriloquism associated with the modernity of radio constructs citizenship around metaphors of state control associated with the dictum in the film, "For Malaya listens as Malaya speaks."]
- Bloom, Peter J. 2016. "The Language of Counterinsurgency in Malaya: Dialectical soundscapes of salvage and warfare." Aitken, Ian, and Camille Deprez, eds. *The Colonial Documentary Film in South and Southeast Asia*. Edinburgh: Edinburgh University Press. [An overview of the BBC sound effects archive with an emphasis on the notion of a forest and jungle soundscape in relation to the history of counterinsurgency in Malaya (1948-1960). See website: <https://edinburghuniversitypress.com/book-the-colonial-documentary-film-in-south-and-south-east-asia-hb.html>.]
- Bloom, Peter J. 2015. "Vita Nova amidst the colonial ruins of *Françafrique*." *Vincent Meessen: Third Form*. Milan, Italy: Mousse Publishing, pp. 50-54. [Article examines a recent film by Vincent Meessen, entitled *Vita Nova*, focused on the colonial context for Roland Barthes's works and his maternal grandfather, Louis-Gustave Binger, who was the first French governor of Côte d'Ivoire. It also examines the broader thematic of *Françafrique* in the work of François-Xavier Verschave and contemporary politics in Côte d'Ivoire.]
- Bloom, Peter J. 2014. "Elocution, Englishness, and Empire: Film and Radio in Late Colonial Ghana." *Modernization and Spectacle in Africa*. Bloom, Peter J., Takyiwaa Manuh, and Stephan F. Miescher, eds. Bloomington: Indiana University Press. [This article addresses the relationship between a conception of governmentality and the history of Radio Ghana from the colonial era through independence.]
- Bloom, Peter J. 2013d. "Voice." *The Routledge Encyclopedia of Film Theory*. Branigan, Edward, and Warren Buckland, eds. New York: Routledge, pp. 489-493.
- Bloom, Peter J. 2013c. "Sound Theory." *The Routledge Encyclopedia of Film Theory*. Branigan, Edward, and Warren Buckland, eds. New York: Routledge, pp. 430-434.
- Bloom, Peter J., and Stephan F. Miescher. 2013b. "Archives of Post-Independence Africa and its Diaspora," *CODESRIA Bulletin* 3 & 4: 58-64. [Describes the history and development of the range of activities leading to the staging of the eponymous conference organized with CODESRIA and the African Studies Centre, Leiden.]
- Bloom, Peter J. [co-authored as Sandon, Emma, Tom Rice, and Peter J. Bloom]. 2013a. "Changing the World: Sean Graham," *British Journal of Film Studies* 10, no. 3 (July): 524-36. [Interview with the founder of the Ghana Film Unit.]
- Bloom Peter J. 2011. "Unraveling the Ethnographic Encounter: Institutionalization and Scientific Tourism in the *oeuvre* of Jean Rouch." Special Issue, "Francophone Documentary Cinema." *French Forum* 35, no. 2-3: 80-95. [Examination of Jean Rouch's approach to ethnographic filmmaking as a sociology of the social encounter].
- Bloom, Peter J., and Kate Skinner. 2009/10. "Modernity and Danger: *The Boy Kumasenu* and the work of the Gold Coast Film Unit," in the *Ghana Studies* 12: 121-153. Special issue, "Revisiting Modernization." Bloom, Peter J., Takyiwaa Manuh, and Stephan F. Miescher, eds. Madison: University of Wisconsin, African Studies Center.

- [Challenging the unity of authorship in the making of *The Boy Kumasenu*, which was one of the best known feature films made by the Gold Coast Film Unit in the postwar period, this paper argues that techniques of “loose scripting” and a reliance on a Ghanaian production team allows for the presence of narrative strands that complicate an understanding of the colonial mandate for British colonial film production.
- N.B.: The special issue, “Revisiting Modernization,” is the result of an interdisciplinary academic conference, *Revisiting Modernization*, with an accompanying array of activities, held at the Institute of African Studies, University of Ghana, Legon, July 27 – July 31, 2009. In addition to original articles by the editors, this issue also includes a record of the dance performance, art exhibit, and short story competition held as part of the conference itself.]
- Bloom, Peter J. 2009b. “The State of French Cultural Exceptionalism: The 2005 Uprisings and the Politics of Visibility,” in *Frenchness and the African Diaspora*. Tshimanga, Gondola, and Bloom, eds. Bloomington: Indiana University Press, pp. 227-247.
[Focusing on the theme of the gymnastic technique known as *parkour* with particular reference to the action film *District B13*, this article examines a cycle of appropriation in France related to popular spectacle, postwar urban reconstruction, and the staging of exceptionalism through the *auteur*.]
- Bloom, Peter J. 2009a. “Refiguring the Primitive: Institutional Legacies of the Filmology Movement.” *Cinemas* 18, n° 2-3, pp. 169-182.
[The article examines how the discourse of “the primitive,” as an institutional point of reference developed by the philosopher Lucien Lévy-Bruhl (1857-1939), influenced the establishment of the Institute of Filmology at the University of Paris in 1948.]
- Bloom, Peter J. 2006. “Trans-Saharan Automotive Cinema: Citroën, Renault, and Peugeot-sponsored documentary interwar crossing films.” *The Time Machine: Cinema and Travel*. Jeffrey K. Ruoff, ed. Durham and London: Duke University Press, pp. 139-156.
[A detailed discussion of the Citroën and Renault-sponsored automobile films during the interwar period. It treats the history of automobile production in France and the role of geographic Sensationism in the colonies.]
- Bloom, Peter J. 2005. “Theorizing Senegalese Migrant Identities in the era of Globalization: An Interview with Mamadou Diouf.” *Emergences: The Study of Composite Cultures* 13, nos.1-2, May-November 2003, pp. 47-74. Special issue entitled “Territorial Boundaries: Memory, Meaning, and Place in the Negotiation of Identity,” introduced (pp. 3-8), and co-edited by Peter J. Bloom and Katherine J. Hagedorn. [Article is an extended interview and series of reflections on the nature of Senegalese migrant identity. N.B.: The journal date reads 2003, but the journal was printed in 2005.]
- Bloom, Peter J. 2004. “Material Traces of Edward W. Said’s Legacy.” *Francophone Postcolonial Studies* 2, no. 2, autumn-winter, pp. 75-81.
[Evocation of Edward W. Said’s work upon visiting Columbia University as part of a personal narrative.]
- Bloom, Peter J., and Katherine J. Hagedorn. 2003b. “Film and Music Liner Notes for *Legong: Dance of the Virgins* (1935),” to accompany the DVD entitled *Legong: Dance of the Virgins*. Performed by Gamelan Sekar Jaya and The Club FOOT Orchestra. New Musical Score Composed by Richard Marriott and I Made Subandi. [Extensive liner notes were written to accompany the restoration of the 1935 film *Legong: Dance of the Virgins: a story of the South Seas* (dir. Henry de la Falaise, Bennett Pictures) which also included a newly composed Balinese gamelan score.]

- Bloom, Peter J. 2003a. "Beur Cinema and the Politics of Location: French Immigration Politics and the Naming of a Film Movement." [Reprint] *Multiculturalism, Postcoloniality, and Transnational Media*. Shohat, Ella, and Robert Stam, eds. Piscataway, New Jersey: Rutgers University Press, pp. 44-62. [See 1999 article précis.]
- Bloom, Peter J. 2002. "La subversion des hierarchies du savoir dans *Les statues meurent aussi*," in *Zoos Humains: Mémoire coloniale*. Bancel, Nicolas, Pascal Blanchard, Gilles Boëtsch, Sandrine Lemaire, and Éric Deroo, eds. Paris: Éditions La Découverte, pp. 355-361. Reissued in a widely distributed pocket-sized book in 2005. English title: "Subverting hierarchies of knowledge in *Les statues meurent aussi* [*Statues also die*]." [Article addresses the interaction between eighteenth-century Sensationist thought and the French colonial legacy through a close reading of the film, *Les statues meurent aussi* (dir. Chris Marker and Alain Resnais, 1953).]
- Bloom, Peter J. 2001c. "Hygienic Reform in the French Colonial Film Archive," *The Journal of Film Preservation* 63, no. 1, November, pp.17-24. [Article addresses the relationship between fictional and documentary films about the rhetoric of hygienic reform in French colonial North Africa.]
- Bloom, Peter J. 2001b. "Invisible Agents: Diagnosing French Colonial Interwar Cinema." (*a*): *the journal of culture and the unconscious* 1, no. 2, pp. 76-92. [A close analysis of three French educational films used to promote hygienic practices in France and the French colonies during the interwar period.]
- Bloom, Peter J. 2001a. "Beyond the Western Frontier: Reappropriations of the 'good-badman' in France, the French colonies, and contemporary Algeria," *Westerns: Films Through History*. Walker, Janet, ed. AFI Film Readers Series. London and New York: Routledge, pp. 197-216. [Article examines the legacy of the "good-badman" in North Africa and addresses a recent Franco-Algerian adaptation of a French camembert Western, *Dynamite Moh*.]
- Bloom, Peter J. 2000. "The Cinema of Political Allegory," *The SAIS Review: A Journal of International Affairs*, winter-spring, pp. 221-233. [Analytic review article of two recent French films, focusing on the reappropriation of the Foreign Legion film genre and the camembert Western.]
- Bloom, Peter J. 1999. "Beur Cinema and the Politics of Location: French Immigration Politics and the Naming of a Film Movement." *Social Identities: Journal for the Study of Race, Nation and Culture* 5, no. 4, December, pp. 469-487. [Article describes protest movements in favor of full French citizenship rights for Franco-Maghrebis as the source for *beur* cinema.]
- Bloom, Peter J. 1997. "Entre la représentation graphique et l'hygiène coloniale : Le cinéma de propagande coloniale de l'entre-deux-guerres." *Archives* (Institut Jean Vigo Cinémathèque de Toulouse) and *Cahiers de l'IREMAM* (Institut de recherches et d'études sur le monde arabe et musulman) [co-edition], nos. 71-72, July, pp. 16-24. English title, "From graphic representation to colonial hygiene: French colonial propaganda film during the interwar period." [Article examines the role of cinema in French colonial medicine.]
- Bloom, Peter J. 1995. "A travers le miroir cinématographique," *L'Autre et Nous: «Scènes et Types»*. Blanchard, Pascal, Nicolas Bancel, Gilles Boëtsch, and Hubert Gerbeau, eds. Paris: Syros Press, pp. 234-238. English title, "Through the cinematographic looking glass." [Article examines the first French colonial film mission established by the French Army in Indochina.]

- Bloom, Peter J. 1994. "La poterie, la chronophotographie et les archives coloniales françaises," *Xoana: images et sciences sociales* 2, May, pp. 7-24. English title, "Pottery, Chronophotography, and the French Colonial Archive." [Article addresses the ethnographic motion photography of Félix-Louis Regnault in the context of the French Colonial Exhibitions and Bergsonian vitalism.]
- Bloom, Peter J. 1990. "Some Reflections on the Iranian Film Festival: A Decade of Iranian Cinema, 1980-1990," *Jusur* 6, no. 1, pp. 95-99. [Article examines the first screening in the United States of post-Revolutionary Iranian films.]

Catalogue Contributions:

- Bloom, Peter J. 2020. "Peter Wollen [in memoriam, 1938-2019]." *In media res: a media commons project* (January 15, 2020). See website: <http://mediacommons.org/imr/content/peter-bloom-peter-wollen>
- Bloom, Peter J., and Katherine J. Hagedorn. 2013. "Legong: Dance of the Virgins," *The San Francisco Silent Film Festival Catalogue*, July 18-21, 2013, The Castro Theater, pp. 45-47.
- Bloom, Peter J. 2011. "The Personal as Promotional: The Politics of P.T. Barnum (also published in French catalogue version as *La stratégie de Phineas Taylor Barnum*)." *Exhibitions: L'invention du sauvage*. Blanchard, Pascal, Gilles Boëtsch, and Nanette Snoep, eds. Paris: musée du quai Branly and Actes Sud.
- Bloom, Peter J. 2010b. "The Planter's Wife," Colonial Film: Moving Images of the British Empire, BFI website <<http://www.colonialfilm.org.uk/node/1343>>. [Extensive filmography of *The Planter's Wife* (dir. Ken Annakin, prod. J. Arthur Rank Organisation, 1952) which includes all pertinent production information, bibliography, and reviews the content and context for the film. Commissioned as part of the Colonial Cinema Project at Birkbeck College, London.]
- Bloom, Peter J. 2010a. "Baby Ghana." *Découvrir les films de Jean Rouch: collecte d'archives, inventaire et partage*. Cayla, Véronique, and Béatrice de Pastre with Philippe Constantini for the Centre national de la cinématographie (CNC). Paris: CNC, pp. 56-57. [This catalogue entry is part of a comprehensive catalogue of Rouch's films that was associated with the event, *Le Projet Jean Rouch: Cinéma, Colloque, Tables Rondes*, held in Paris from 14-20 November 2009.]

Reviews:

- Bloom, Peter J. 2021b. Review: Simon Dell, *The Portrait of the Colonial Imaginary: Photography between France and Africa, 1900-1939* (Leuven: Leuven University Press, 2020), in *International Review of Social History* 66, no. 3: 513-16.
- Bloom, Peter J. 2021a. Review: John Warne Monroe, *Metropolitan Fetish: African Sculpture and the Imperial French Invention of Primitive Art* (2019), in *American Historical Review* 126, issue 1 (March): 271-72.
- Bloom, Peter J. 2020. Review: Adil Johan, *Cosmopolitan Intimacies: Malay Film Music of the Independence Era* (2018), in *Situations*. Vol. 13 (2): 199-204.

- Bloom, Peter J. 2020. Review: *Film for the Colonies: Cinema and the preservation of the British Empire* by Tom Rice (2019), in *Journal of Colonialism and Colonial History*. Vol. 21, no. 1 (Spring), doi: 10.1353/cch.2020.0007.
- Bloom, Peter J. 2019. Review: *Screening the Paris Suburbs: From the Silent Era to the 1990s*, eds., Philippe Met and Derek Schilling, in *H-France Review*. Vol. 19 (No. 11), 6 pages. (See: <https://h-france.net/vol19reviews/vol19no11bloom.pdf>)
- Bloom, Peter J. 2016. Review: *French Cinema and the Great War: Remembrance and Representation* (2016), eds., Marcelline Block and Barry Nevin, in *H-France Review*. Vol. 17 (November 2017), no. 211, 4 pages. (See: <https://www.h-france.net/vol17reviews/vol17no211Bloom.pdf>)
- Bloom, Peter J. 2015. Review: *Postcolonial cinema studies* (2012), eds. Sandra Ponzanesi and Marguerite Waller, in *Transnational Cinemas* 6, no. 1, 104-106.
- Bloom, Peter J. 2013. Review: *Black France/France Noire: The History and Politics of Blackness*, eds., Trica Danielle Keaton, T. Denean Sharpley-Whiting and Tyler Stovall, in *French History* (2013); doi: 10.1093/fh/crt076.
- Bloom, Peter J. 2010a. Review: *Reframing Difference: Beur and Banlieue Filmmaking in France*, Carrie Tarr (2005), in *Studies in European Cinema* 7, no. 2, pp. 167-169.
- Bloom, Peter J. 2010b. Review: Brian Larkin, *Signal and Noise: Media, Infrastructure, and Urban Culture in Nigeria* (2008), in *Cinema Journal* 50, no. 1, fall, pp. 170-172.
- Bloom, Peter J. 2010c. Review: Ranjana Khanna, *Algeria cuts: women and representation, 1830 to the present* (2008), in *The Journal of North African Studies* 15, no. 1, pp. 129-131.
- Bloom, Peter J. 2008. Review: Dominic Thomas, *Black France: Colonialism, Immigration, and Transnationalism* (2007), in *French Forum* 33, nos. 1-2, winter/spring, pp. 286-288.
- Bloom, Peter J., and Bennetta Jules-Rosette. 1992. "FESPACO in Paris: A Battle of Position," in *Visual Anthropology Review* 8, no. 1, spring, pp. 140-141. [Article reviews the screening of films from the Pan African Ouagadougou Film Festival, held in Paris.]

Current Projects

Book:

Radio-Cinema Modernity: The Catoptrics of Empire, Counterinsurgency and Panafricanism (in preparation for review with University of Minnesota Press)

Radio-Cinema Modernity examines how radio broadcasting and the colonial film units served as a basis for the shifting infrastructure of the British Empire by specific reference to late colonial and early independent Ghana and Malaya. It examines English language educational and propaganda media through an interrogation of voice, elocution, and sound effects during the late interwar and post-World War II era. It addresses a series of epistemological questions that coalesce around the imitative nature of media transmission through the metaphor of catoptrics, the distorting power of mirrors integral to acts of recording. The interplay between the terminal phase of the British Empire, Counterinsurgency in Malaya, and Panafricanism in Ghana are examined as a configuration primed for cold war antinomies, but also a series of mirroring effects that is addressed through a series of political events. The monograph directly addresses the late interwar and postwar context for Panafricanism in Ghana and the British

counterinsurgency campaign in Malaya (1947-1960) leading to further discussion of a contemporary context for financialization.

Forthcoming articles:

- Bloom, Peter J. (accepted for publication, 2022). "Voicing the Malayan Emergency: Ventriloquizing Subjectivity in British Colonial Film and Radio." *Positions*, Special issue entitled *Encountering Violence: Media and Memory in Asia*, edited by Sandeep Ray and Hang Sam Kim. Focus of volume on ethical and political issues in the production and reproduction of media representations of war and conflict in Asia. [This paper addresses the linguistic basis for radio production during Malayan Emergency, which used radio transmission as a tactical and strategic asset that evolved from the history propaganda techniques developed during World War II. This paper explains how radio broadcasting and production derived from the context for the BBC gave rise to a new language for a politics of *emergency* within the terms of "counterinsurgency" and "terrorism."]
- Bloom, Peter J. (in preparation). "The Flight of the Nightingale in the era of #BlackLivesMatter," in co-edited volume by Peter J. Bloom and Dominique Jullien. *Inadequacies of Perception: The Return of the Uncanny as Optical Truth*. Edinburgh University Press. [Article addresses the birdwatching incident in Central Park on May 25, 2020 involving Christian Cooper, the African-American birdwatching enthusiast. The Twitter posting that "went viral" posted by his sister became aligned with Black Lives Matters protests. This contribution considers the bird as an historically inscribed metonymic and metaphoric presence by reference to Hans Christian Andersen's story of *The Nightingale* (1843) and bird automata associated with Jaquet-Droz historical watch-like mechanisms in an exploration of an early media context for social design.]
- Bloom, Peter J., and Dominique Jullien, co-editors. (in preparation). Edited Volume: *Inadequacies of Perception: The Return of the Uncanny as Optical Truth*. Co-edited volume by Peter J. Bloom and Dominique Jullien. [Edited volume that is the outcome of a workshop co-convened by the authors at the Getty Research Institute under the title, "Narration and Perception in the Archive of Optical Mediation," February 20-21, 2021. This workshop involved the viewing over a large collection of objects held in the Werner Nekes Collection at the GRI. The volume is being developed in association with series editors at University of Edinburgh Press.]
- Bloom, Peter J. (in preparation). "Fashion and Photography in Speculative Markets for Contemporary African Art." Edited volume by Kelly Askew and Pamela Gupta. *African Visual Cultures*. Duke University Press. [An exploration of work by the contemporary South African photographer Kristen-Lee Moolman (b. 1988) whose show "Soft Criminal" (Red Hook Labs, 2018) serves as a locus for an examination of the speculative production of artists and the branding of themes associated with gender and sexuality. By reference to a conception of "mimetic personages" (Lambek 2014), this paper examines how social media has transformed the speculative context for the burgeoning market for African contemporary art.]

Activities

Conference Organizing, Workshop Participation, Invited Lectures, Radio Interviews:

- Secretary and co-convener, Distance and Proximity Seminar and Workshop. Informally organized seminar beginning in April 2020 that explores the relationship of media theory, history, and contexts to the context for the current global pandemic that emerged at the beginning of 2020. With Weihong Bao (UC-Berkeley) and Erkki Huhtamo (UCLA), I have organized 26 meetings and more than fifteen seminars with an international group of colleagues who have presented work in relation to the theme. This effort has been adapted as a UCHRI Residential Research Group to be convened in Fall 2021. It has included a wide range of participants, presentations, and readings that will lead to a number of additional projects including an edited volume.
- Organizer and co-convener, "Narration and Perception in the Archive of Optical Mediation Workshop," The Getty Research Institute. February 20-21, 2020. Organized and assembled the collection for viewing in Special Collections with curators at the GRI. Co-convened proceedings of the workshop with Dominique Jullien (French, UC-Santa Barbara) and Sowon Park (English, UC-Santa Barbara). Co-curated the event with Rebecca Peabody (GRI) and Fran Terpak (Senior Curator, GRI). Seven participants were invited to present their work.
- Invited Speaker and Participant, *Association pour la Connaissance de l'histoire de l'Afrique Contemporaine (ACHAC) Workshop*
Presentation: "Trajectories of media as colonial modernity: caricatures, the drawn strip, and cinema." Organized by Dominic Thomas (UCLA), Steven Nelson (UCLA), and Rebecca Peabody (GRI) at the Getty Research Institute, Los Angeles, April 21-22, 2016.
- Invited Speaker, Occidental College (Los Angeles), "African Cinema and the Pan-Africanist Imagination." Invited lecture by Professor Ari Lee Laskin. September 15, 2015.
- Two part radio interview at BFM, 89.9 FM Malaysian radio station, about my research on The Malayan Film Unit and Radio Malaya in relation to the Malayan Emergency (1948-1960) with host Sharaad Kuttan, September 9, 2012; the broadcast is posted online: part 1: <http://www.bfm.my/twir-part1-radio-malaysia.html> ; part 2: <http://www.bfm.my/twir-part2-radio-malaysia.html>
- Conference Co-Organizer, *Archives of Post-Independence Africa and Its Diaspora*. Co-organized with Stephan F. Miescher as co-directors of the UC African Studies Multicampus Research Group with the Council for the Development of Social Science Research in Africa (CODESRIA) and the African Studies Centre, Leiden. For the conference proceedings see: <https://sites.google.com/site/archivesconferencedakar/about-the-conference>
Conference held at the Gorée Institute, Gorée Island, Dakar, Senegal, 20-23 June 2012.
- Invited group presentation of "Archives in Post-Independent Africa and its Diaspora." Project at programming meetings with academics, researchers, policymakers, and staff (P. Bloom, P. Hintzen, S. Miescher, B. Soares). Centre for African Studies (Leiden); International Institute of Social History and South-South Exchange Programme for Research on the History of Development (SEPHIS-Amsterdam); ACP Observatory on Migration and the ACP Secretariat (Brussels). March 6-11, 2011.

Invited Speaker, "The Curse of Minimal Difference: La voix anglaise dans les medias de la fin d'ère colonial britannique (in French)." Held at *L'Espace Khiasma* (Arts, Literary, and Cultural Collective located near Mairie de Lilas, outside of Paris), 15 December 2011.

Invited Speaker and Participant, *Moving Image Workshop*
Presentation: "Historical Fallacy or Shifts in the History and Nature of Visual Perception?" Organized by Tom Gunning, Getty Research Institute, Los Angeles, April 2-3, 2010.

Co-Organizer, *Revisiting Modernization Conference*
University of Ghana, Legon, Co-convener with Professor Takyiwaa Manuh (Director, Institute of African Studies, University Ghana, Legon) and Professor Stephan F. Miescher (History, UCSB), July 29-31, 2009.

Invited Speaker and Roundtable Discussant, *Le Projet Jean Rouch*
Organized by Le Comité du Film Ethnographique, Bibliothèque nationale de France, CNC, and CNRS, Paris, France, November 14-20, 2009.

Curatorial Activities:

Programmed and presented, *The Adventures of Prince Achmed* (dir. Lotte Reininger, 1926) followed by a Q&A with Marina Warner, the British novelist and cultural historian. Event held at the Carsey-Wolf Center on May 2, 2018.
See: <https://www.carseywolf.ucsb.edu/pollock-events/adventures-prince-achmed/>.

Co-programmer and presenter (with Cheng-sim Lim), "Program: Made in Malaya: Special Archival Screening: *Bujang Lapok* [Unwanted Bachelors] (dir. P. Ramlee, 1957)." Association for Southeast Asian Cinemas Research Network, UCLA Symposium. Organizers: Phlippa Lovatt (University of St. Andrews), Jasmine Nadua Trice (UCLA), and Gaik Cheng Khoo (University of Nottingham, Malaysia). Darren Starr Theater, UCLA, April 29, 2017.

Programmed and presented, *Arabian Nights* [vol. 3: *The Enchanted One*] (dir. Miguel Gomes, 2015). Public Screening event held at the Carsey-Wolf Center on October 25, 2016.

Co-programmer and Co-organizer (with Colin Gardner), *Light Play and the Abstract City Film Series*. Three programs with presentation of the films related to the exhibition *The Paintings of Moholy-Nagy: The Shape of Things to Come* at the Mary Craig Auditorium, Santa Barbara Museum of Art, Santa Barbara, July 30th, August 13th, and August 20th, 2015.

Film and Media Consultant, *Central Nigeria Unmasked: Arts of the Benue River Valley* art exhibition at the UCLA Fowler Museum by Marla Berns (February-July 2011)

Programmer and Lecturer, Santa Barbara Museum of Art
Screenings, lecture, discussion, Film Series related to the exhibition, *Picasso and Braque: The Cubist Experiment, 1910-1912*, October-December 2011.

- Programmer and Speaker, Santa Barbara Museum of Art
Screenings, lecture, discussion, *Empire and Order*, organized in conjunction with the Yinka Shonibare MBE Exhibition, Santa Barbara, May 2009
- Programmer, *Contemporary African Cinema Series*
With the Indiana University African Studies Committee,
The Madame C. J. Walker Theater, Indianapolis, Indiana, 2001-2003
- Co-Curator and Speaker, *Workshop on French Colonial Cinema*
Rencontres: Le cinéma colonial: Le Maghreb et Afrique noir [Theme]
CRAC Scène nationale: Cinema dans l'histoire [yearly programming]
With Raymond Chirat (co-curator), Eric Le Roy (CNC), and Françoise Calvez (CRAC), Valence, France, January 12-14, 2001
- Programmer, *African Cinema Series*, San Diego Museum of Art
Balboa Park, San Diego, March 2000
- Presenter, Screening at the Pacific Film Archive at UC-Berkeley
In the Land of the Cannibals (1928, dir. André-Paul Antoine) archival print from the CNC as part of the *France-Berkeley Imperialism and Identity Conference*, March 1, 1998
- Co-curator, *African Americans and Europe Film Festival*
Program featuring African-American performers in interwar dance films
Co-organized with Patrick Bensard (Cinémathèque de la Danse), Bennetta Jules-Rosette (UCSD, Sociology), and Jean Rouch (Comité du Film Ethnographique), as part of the international conference, *African Americans and Europe*, organized by Professor Michel Fabre (Université de Paris III-Sorbonne Nouvelle), Paris, France, February 6-8, 1992

Editorial Boards and Institutional Oversight:

- Advisory Committee Member, University of California Humanities Research Institute (UCHRI), 2018-2021.
- Advisory Member, *Family Album of the Planet Film Project* directed by Daniel Nearing (9:23 Films) and Raphaël Berdugo (Cité Films). Addresses the work of Albert Kahn, the French philanthropist and collector of Lumière autochrome photography.
- Advisory Board Member, *Media Fields: Critical Explorations in Media and Space* [Journal], University of California, Santa Barbara, 2009-present
- Editorial Board Member, *Situations: Cultural Studies in an Asian Context* (Yonsei Institute for English Studies, Seoul, 2007-present.
- Editorial Board Member, *The Velvet Light Trap* [Journal]
University of Texas at Austin, 2005-2011
- Vice President, Poitiers International Audio-Visual Cinema Center
Organization for the promotion of film education in France,
Sponsors film-related workshops, conferences, and festivals, 2003- 2007
- Board Member, The Black Film Center/ Archive
Indiana University, Bloomington, 2002-2003

Fellowships and Residencies:

- Visiting Scholar, African and African-American Studies Research Project
Department of Sociology, University of California, San Diego, 1999-2000

University of California President's Postdoctoral Fellow
 Department of Environmental Design and Landscape Architecture
 University of California, Davis, Mentor: Dean MacCannell, 1997-1999

Resident Fellow at the University of California
 Irvine Humanities Research Institute
 Media and Nations Research Group, dir. Anton Kaes, Winter 1997

Research Associate at Université de Paris V
 Centre d'Études des Activités Quotidiennes, dir. Michel Maffesoli, 1995-1996

Research Associate at Université de Paris III–Sorbonne Nouvelle
 Centre d'Études Afro-américaines, dir. Michel Fabre, 1994-1995

University of California Grants:

UCHRI [Virtual] Residential Research Group Grant, *Distance and Proximity*. Co-convened with Weihong Bao (UC-Berkeley) and Erkki Huhtamo (UCLA). Awarded course releases for five participants and research budget. Additional invited core participants include Christina Vagt (UC-Santa Barbara) and Nadine Chan (University of Toronto). Fall 2021. This grant is an extension of an ongoing seminar initiated by Bloom with Bao and Huhtamo exploring the context for Distance and Proximity as a theoretical media investigation for which they have convened an ongoing series of seminars with international academic colleagues since March 2020.

UCHRI Multi-Campus Faculty Working Group Grant, "The Crisis of Diversity within the Multi-University: Rethinking African and Africana Studies at the University of California," \$15,000 + campus contributions. Advisor and participant. Co-principal investigators named: Rachel Jean-Baptiste (UC-Davis) and Annet Kaur Hundle (UC-Merced). This is an extension of the African Studies MRG network that was co-directed by Peter J. Bloom, Stephan F. Miescher (UCSB-History), and Percy Hintzen (UC-Berkeley-African American Studies Emeritus; at Florida International University since 2012) from 2008-2013.

UC Berkeley Title VI Funding in collaboration with UC Berkeley Center for African Studies, Archives of Post-Independent Africa and Its Diaspora Conference, \$13,000. Peter J. Bloom, Percy Hintzen, and Stephan F. Miescher.

UC African Studies Multi-Campus Research Group Funding, *Critical Historicities between Africa and the Diaspora*, Peter J. Bloom, Percy C. Hintzen, and Stephan F. Miescher, \$10,000 (UCHRI funding) + campus contributions, Spring 2010-2011

UCSB Letters and Science Conference Support, *Revisiting Modernization Conference*, Peter J. Bloom and Stephan F. Miescher, \$5,000, Spring 2009.

UCSB-Institute of Social, Behavioral, and Economic Research, *Repositioning the Self and Other in African Studies: Contrapuntal Collaborations*, Peter J. Bloom and Stephan F. Miescher, \$7,540, Spring 2009.

UCHRI Conference Fund, *Revisiting Modernization Conference*, Peter J. Bloom and Stephan F. Miescher, \$7,500, Fall 2008.

UCSB Interdisciplinary Humanities Center Collaborative Grant, Visit of Professor Takyiwaa Manuh, Peter J. Bloom and Stephan F. Miescher, \$3,000, Winter 2009.

UC African Studies Multi-Campus Research Group (MRG), UCOP funding with in-kind contributions from seven UC campuses, Peter J. Bloom and Stephan F. Miescher, \$35,000 + campus contributions, 2008-2009.

Reviewing Activities:

Journals: *Africa: Journal of the International Africa Institute, African Identities, African Studies Review, Black Camera, Canadian Journal of Film Studies, Cinema Journal, Comparative Literature Studies, Cultural Critique, Film Quarterly Review, International Journal for Middle Eastern Studies, Journal of Arab Studies, Modern Asian Studies, New Review of Film and Television, Oxford Bibliographies, PMLA, Social Dynamics, Third Text, and Velvet Light Trap.*

Organizations: African Studies Association, European Research Council Executive Agency, Korea Film Foundation, Government of Ireland Fellowship Commission, University of California President's Postdoctoral Fellowship Program.

Manuscript Reviews: Amsterdam University Press, BFI/Palgrave, Columbia University Press, Duke University Press, Hurst Publishers, Indiana University Press, Ohio University Press, Oxford University Press, MIT Press, Palgrave Macmillan, Routledge, University of California Press, University of Illinois Press, University of Mississippi Press.

Promotion Cases et al.: British Academy, CUNY, Indiana University, UCLA, UCSC, UCSD, University of Chicago, University of Georgia.

Teaching and Advising

Graduate Seminars at UCSB (2003-2021):

International Radio Studies (FMS 262IR, Fall 2014)
 Dissertation Prospectus Preparation (FMS 598: Spring 2010, Spring 2014, Spring 2016)
 Film Theory (FMS 240: Spring 2009, Spring 2011)
 Revisiting Modernization in Africa and Beyond [co-taught with Stephan F. Miescher / cross-listed with HIST 201 AF] (FMS 262A: Spring 2009)
 Productions of Truth [co-taught with Elisabeth Weber / cross-listed with GER 210, COMP LIT 200] (FMS 594PT: Spring 2008)
 Textual Analysis: Semiotic Approaches to Media [later retitled Critical Analysis in Fall 2019] (FMS 220: Fall 2005, F 2007, F 2013, F 2015, F 2017, F 2019)
 Pre-Cinema (FMS 232PC: Fall 2006)

Undergraduate Courses at UCSB (2003-2021):

Avant-garde Film (FAMST 150AG: Spring 2015)
 Cabinet of Wonders (FAMST 187CW: Spring 2015)
 Colonial Cinema (FAMST 187CC: Spring 2005)
 Early Visual Media Culture (FAMST 189EVM: Fall 2010)
 Ethnographic Methods in Film and Media Studies (FAMST 260: Winter 2012, W 2014)
 Fairy Tale Cinema (FAMST 150FT: Winter 2012, W 2013, Fall 2014, F 2016, Spring 2018, Spring 2021 [online version])
 Film History: Development of Sound Film (FAMST 101B: Winter 2004, W 2005, W 2006, W 2007, W 2008)

Film History: History of Silent Film (FAMST 101A: Fall 2008, F 2009, F 2010, F 2011, F 2013)
 French and Francophone Cinemas (FAMST 134: Spring 2004, S 2005, S 2006, S 2010)
 Immigration and Cinema (FAMST 122IM: Spring 2004)
 International Radio Studies (FAMST 187IR: Fall 2014)
 Inventing Attention (Co-Taught with Linda Adler-Kassner, Engaging Humanities Freshman Seminar: INT 36-IA, Fall 2019)
 Media Archaeology (FAMST 189MA: Fall 2011)
 New Wave Cinemas (FAMST 101C: Spring 2020)
 Pre-Cinema (FAMST 187PC: Fall 2004: Fall 2005, F 2007)
 Soundtrack Media (FAMST 187ST: Spring 2017, Fall 2018)
 Torture and Representation in the Media (INTE 094KP, Freshman Seminar: Spring 2007)

Other Courses:

Global Hip Hop Culture (undergraduate seminar, Yonsei University, Seoul, Republic of Korea, Summer 2007)
 Introduction to Film (online course consisting of ten 50-minute video segments for distance learning students; includes lectures, field recordings of film productions, interviews with film and media professionals, historians, and scholars; broadcast on Indianapolis public access television, IUPUI, 2002-2003)
 The French Colonial Archive in African Thought (graduate seminar, University of Southern California, Department of French and Italian, Fall 2000)
 African Societies Through Film (undergraduate lecture course, UCSD, Department of Sociology, Winter 2000)
 Agricultural Landscapes on Film (undergraduate lecture course, UC-Davis, Department of Landscape Architecture, Spring 1998)

Advisees:

B.A. Theses:

Brannan, Kelsey. Chair, Film and Media Studies, UCSB, 2011
 Dzienski, Adam. Chair, Film and Media Studies, UCSB, 2014
 Williamson, Colin. Chair, Film and Media Studies, UCSB, 2005
 (currently Assistant Professor in Film and Media Studies at Rutgers University)

M.A. Committees:

Bydlowski, Daniel. Member, Film and Media Studies, UCSB, 2017 (completed)
 Cox, Nathan. Chair, Film and Media Studies, UCSB, 2019 (completed)
 Hill, Anastasia. Member, Film and Media Studies, UCSB, 2008 (completed)
 Longo, Regina. Member, Film and Media Studies, UCSB, 2006 (completed)
 Malcic, Steven. Chair, Film and Media Studies, UCSB, 2012 (completed)
 Niehusen, Kajsa. Member, Film and Media Studies, UCSB 2017 (completed)
 Platzer, David. Chair, Comparative Literature, UCSB, 2008 (completed)
 Stakelon, Pauline. Chair, Film and Media Studies, UCSB, 2006 (completed)
 Win, Thong. Chair, Film and Media Studies, UCSB, 2014 (completed)
 Zavala, Veronica. Chair, Film and Media Studies, UCSB, 2015 (completed)

Ph.D. Committees:

Bak, Meredith A. Chair, Film and Media Studies, UCSB, completed 2012. Currently, Associate Professor of Childhood Studies at Rutgers University-Camden.

Ball, Rachael. Member, Film and Media Studies, UCSB, ABD, 2018.

Blaylock, Jennifer. Member, Film and Media, UC-Berkeley, ABD, 2016.

Boman, Stephan. Member, Film and Media Studies, UCSB, completed 2019.

Corrigan, Maria N. Chair, Film and Media Studies, UCSB, completed 2015. Currently, Assistant Professor at Emerson College.

Cox, Nathan. Chair, Film and Media Studies, UCSB, ABD 2020.

Dell'Oca, Claudio. Member, French, UCSB, completed 2010.

DePrest, Jessica. Member, Film and Media Studies, UCLA, ABD, 2016.

Elouardaoui, Ouidyane. Chair, Film and Media Studies, UCSB, completed 2013.

Fathi, Samira. Member, Minors exam, History of Art and Architecture, UCSB, completed 2017.

Hopmeier, Sophie Kennedy, External Examiner, Department of Film Studies, University of St. Andrews, completed 2020.

Hill, Anastasia Y. Member, Film and Media Studies, UCSB, completed 2016.

Hinsman, Abigail. Chair, Film and Media Studies, UCSB, ABD, 2012.

Longo, Regina. Member, Film and Media Studies, UCSB, completed 2011.

Morgenstern, Tyler. Member, Film and Media Studies, UCSB, completed 2021.

Niehusen, Kajsia. Member, Film and Media Studies, UCSB, ABD, 2018.

Sannar, Torsten. Member, Dramatic Arts, UCSB, completed 2011.

Tan, Athena. Member, Film and Media Studies, UCSB, completed 2016.

Van Doorne, Taylor. Member, Minors exam, History of Art and Architecture: French Colonial Architecture and Urbanism, UCSB, completed 2019.

Win, Thong. Chair, Film and Media Studies, UCSB, ABD, 2015.

University Committees and Related Service at UC-Santa Barbara

Committee work and appointments held:

Chair, UCSB Department of Film and Media Studies, 2020-

Vice Chair, UCSB Department of Film and Media Studies, 2018-20

Director of Graduate Studies, UCSB Department of Film and Media Studies, 2015-18

Member, UCSB Program Review Panel, 2016-2019; Vice Chair, 2018-19

Member, UCSB Dream Scholar Faculty Mentorship Program, 2015-

Board Member, UCSB Graduate Center for Literary Research (GCLR), 2015-

Member and Secretary [2015-16], UCSB, Letters and Science Faculty Executive Committee, 2014-2016; Secretary/Vice Chair, 2015-16.

Director of Undergraduate Studies, UCSB Department of Film and Media, 2006-2008.

Member, UCSB, Torture and the Future Research Focus Group, 2007- 2009.

Member, UCSB Interdisciplinary Humanities Center Visiting Artist Initiative Advisory Board, 2005-2007.

Affiliated Faculty, UCSB, Critical Issues in America: Torture and the Future: Perspectives from the Humanities, 2006-2007.

Member, UCSB Environmental Media Initiative, 2004-2007.

Member, UCSB Faculty Committee on International Education, 2003-2008.

Member, UCSB Faculty Committee on Faculty Issues and Awards, 2009-2012.

Member, UCSB Carsey-Wolf Center for Film, Television, and New Media, 2003-

Member/intermittent co-convener, UCSB African Studies Research Focus Group, 2003-present

UC conference presentations, lectures, and formal participation (2009-present):

- Lecture, "Fashion and Photography in Speculative Markets for African Art," UC Africanist Workshop, UC Berkeley, February 27-28th, 2020.
- Lecture, "The Malaysian 1MDB scandal as media cascade: The reception and production context for *The Wolf of Wall Street* (2013)," Uncanny Histories Conference, convened by Patrice Petro. Carsey-Wolf Center, February 21-23, 2019.
- Lecture, "Fragmented legacies of the Tirailleurs Sénégalais." Invited lecture at UC-San Diego, The African and African-American Studies Research Project. Friday, February 9th, 2018.
- Lecture, "Reinventing aerovita and *la radia* in the Pan-African Imagination: The 1935 Italian Invasion of Ethiopia and its Legacies." The Critical Politics of Diversity in the Multiversity: Towards Africana Studies in the UC System: Workshop II. University of California, Merced. Friday September 29th- October 1st, 2017
- Lecture/Presentation, "Adapting the Present in Miguel Gomes's *Arabian Nights* (2015)," Re-framing the Folktale. UCSB Faculty Group. October 28, 2016. UCSB McCune Conference Room. Linked to presentation of Miguel Gomes's *Arabian Nights* (2015) at the Pollock Theater, October 25th, 2016.
- Lecture, "The Transnational Politics of Privatizing Media: The Story of Malaysian TV3 in Ghana," UCHRI Multi-Campus Faculty Working Group Fall Workshop; The Crisis of Diversity within the Multiversity: Rethinking African and Africana Studies at the University of California. Workshop I: "Reimagining Geographies of Africa" (co-organized by Rachel Jean-Baptiste (UC Davis) and Anneeth Kaur Hundle (UC Davis). UC Davis Bodega Bay Marine Laboratory, October 14-16, 2016.
- Lecture, "Pan-Africanism and Media Circulation: The Dialectics of Wirelessness and the 1935 Invasion of Ethiopia." UCSB African Studies Research Focus Group, May 30, 2016.
- Lecture/Presentation, "Pan-Africanist Auditory on Radio Ghana." *From Nollywood to Hollywood: A Symposium on the Nigerian Film Phenomenon and Global Cinema*. University of California, San Diego, African and African American Studies Research Center, May 29-30, 2014.
- Invited Lecture, "Vita Nova and Roland Barthes," Cinematic Space and Mobility Seminar. UCLA, Department of Film and Television, Los Angeles, CA. January 30, 2013.
- Invited Lecture, "Authenticating Late Colonial Consciousness: The British Colonial Film Units in colonial Ghana and beyond." UCLA Mellon Postdoctoral Program, "Cultures in Transnational Perspective" Speaker Series, Los Angeles, CA. May 29, 2012.
- Invited Roundtable Participant, "The Future of African Studies at UC: A Roundtable Discussion," UC Davis, organized by Professor Corrie Decker, Department of History, with participation of the departments of African and African-American Studies and Anthropology, Friday, October 7, 2011.

Conference Respondent, Medieval Studies Conference, "Women, Art and Culture in Medieval and Renaissance Europe," UCSB, February 26-27, 2010

Lecture, Center for Middle Eastern Studies, "The Politics of Public Housing in Franco-Maghrebi Cinema," UCSB, April 23, 2009

Roundtable Participant, UCLA Graduate Student Conference in French and Francophone Studies, UCLA, October 16, 2009

Lecture, "The Dialectics of Modernization and Modernity in Colonial Cinema," The African and African-American Studies Research Project, UCSD, May 15, 2009

Languages

French: fluency, both spoken and written
Italian and Spanish: reading knowledge

Membership in Professional Organizations

African Studies Association (ASA), American Comparative Literature Association (ACLA), Arts Council of the African Studies Association (ACASA), Central African Studies Association (CASA), DORMITOR: International Association for the Study of Early Film, Ghana Studies Council, Society for Cinema and Media Studies (SCMS).

Conference Papers with *précis* (2008-present)

"Reshaping African Art within the Global Market Complex," *Arts Council of the African Studies Association (ACASA)*. Panel entitled, "New Horizons in Museum Culture: Reframing and Remixing African Art, co-convened by Bennetta Jules Rosette (UC-San Diego) and JR Osborn (Georgetown University), June 16-20, 2021. [This paper considers the speculative context for contemporary African art focused on the work of the South African photographer, Kristin-Lee Moolman. It examines how her work is integral to fashion and media promotion through an emphasis on gender and sexual fluidity among the subjects of her work. The paper demonstrates how Michael Lambek's notion of mimetic personages may be adapted to the spectacle of the gallery opening as promotional event.]

"Audible Stereographic Subjectivities: The Radio Malaya Sound Effect Library," *Getty Research Institute* workshop, organized by Peter Bloom, and co-convened with Dominique Jullien and Sowon Park. "Narration and Perception in the Archive of Optical Mediation." February 20-21, 2020. [This paper considers stereoscopic viewing in relation to acts of listening as part of an approach to sound effects radio archives in Ghana, Malaysia, and Britain. The visual context for binocular disparity is described in relation to "staging soundscapes" by reference to a series of stereoscopes and viewing devices examined over the course of the workshop.]

"Onomatopoeia, Sound Effects, and Experimental Disengagements of late British imperialism." Session: Intersection of Sounds and Culture. *Society for Literature, Science, and the Arts, SLSA 2019*. UC-Irvine. Irvine, CA. November 7-11, 2019 [An examination of onomatopoeia as context for British colonial recorded media during the post-World War II era by reference to a context for sound effects. The paper focuses on the BBC Historical Sound Archive and the Radio Malaya sound archives to assert proximity and interiority in the aftermath of colonial rule.]

- “Apache as vehicle and symbol of negationism: Affective figurations of bodily movement.” Co-organized panel with Sylvie Vitaglione. “Framing Dance Media: Inscriptions and Representations of Bodies in Motion.” *Society for Cinema and Media Studies*, March 13-17, 2019, Seattle, Washington. The Sheraton Grand Seattle. [Paper examines a dance film and context for a Ukrainian-based dance troupe known as “Apache Crew” to interrogate the semiotic resonance of “Apache” as index for dialectical political assertions. Led by choreographer Anatolii Sachivko, the troupe became well known in Europe as a breakdancing organization, appearing in international b-boy competitions, including the Eurovision song contest in association with Jamala and her popular song “1944.” The paper queries the pro-European political bearing of the group by reference to performance idioms, but also a jazz musical context in the film under discussion, simply known as Apache Crew (directed by Sachivko, scored by the Kharkov-based Acoustic Quartet, see: <https://vimeo.com/202228613>.)]
- “Africa and its Diaspora as Photographic Fetish: New Media Market Aesthetics of Fashion and Speculative Art Markets,” Invited presentation as part of the *Mellon Workshop* held at the African Studies Center, University of Michigan, Ann Arbor. November 25-28, 2018. Co-organized by Kelly Askew (University of Michigan) and Pamila Gupta (WiSER, University of Witwatersrand). [Paper examines an event based context for a photography show and a related fashion show as avatar for contemporary African art.]
- “Gentrifying *otherness* in the Global Museum Complex: Recoding Primitivism against the curse of inclusivity,” *American Anthropology Association* 117th Annual Meeting, November 14-18, 2018, San Jose, CA. Panel: “The Future and Resilience of Museums: Circulating Cultural Productions.” Organized by Bennetta Jules-Rosette and J.R. Osborne. [Paper examines how the newly dubbed global museum complex has absorbed non-Western art in a recasting of market contingencies and an emerging aesthetic regime of representing otherness. Through an examination of the 1989 *Magiciens de la terre* exhibition at the Pompidou Center in Paris, the paper considers the legacy of African sculpture in the west through Isabelle Graw’s approach to “credit and capital of trust.”]
- “Radio Listening and the Culture of Social Monitoring: Radio Malaya as Cold War Archive of BBC Auditory,” *Society for Cinema and Media Studies*; panel: “Mediated and Remediated Voices.” March 14-18, 2018. Sheraton Centre Toronto. Toronto, Canada. [Paper examines the role of Singapore in the construction of British radio sovereignty through a discussion of the history of radio in Malaya that began as a local context for production with the British Malayan Broadcasting Corporation. The archival based history becomes the basis for shaping a context for listening behavior in the recasting of local identity that embodied a context for social monitoring, conscripting listeners into a narrative of political authority and the related language politics of English.]
- “The Bio-Politics of Media Currency.” Panel: Techno-Economic Challenges to Humanism: Dialoguing with Mbembe (Abiola Lecture 2016). Organizers: Katrien Pype and Achille Mbembe. *African Studies Association*, Chicago, IL. Chicago Marriott Downtown Magnificent Mile, November 16-18, 2017. [An address to Achille Mbembe’s 2016 lecture that examines how the Ghana Film Unit film production context was turned into a television stations that was engineered with the

Malaysian TV3 engineers with the cooperation of the Ghanaian government. The paper argues that the transformation was part of a larger effort to create an eventual income stream that was associated with a rent-based model for dispensing media.]

“Narrating the Malayan Emergency: Ventriloquizing Subjectivity in British Colonial Film and Radio,” *Documentary Film: Regional, Theoretical, and Political Parameters: Colonial Documentary Films*. Invited Paper. Academy of Film, Hong Kong Baptist University, Hong Kong, June 25-27, 2018. [Examines the broader context Anglo-American Cold War politics within the terms of English Language Teaching with the development of radio broadcasting in Malaya. This paper emphasizes the theme of elocution and the context for BBC English within the terms of radio-cinema governmentality.]

“The Dialectical Folds of Interwar Media: The 1935 Italian Invasion of Ethiopia and Panafricanism.” Panel co-organizer with Nadine Chan: “The Folds of Media Form and Absorption of Violence: Optics of Perception, Interface as Conversion, and the Mediations of Swiping.” *International Association for Media and History Conference: Media and History: Crime, Violence and Justice*. Paris, France, July 10-13, 2017. [An address to Deleuze’s figure of the fold in considering how the history of Italian fascism and the invasion of Ethiopia in particular served as an important foundation the reemergence of Panafricanism.]

“Indian auteurship in popular midcentury Singapore cinema: The case of Phani Majumdar and *Hang Tuah* (1956).” Seminar: Industrial Networks of Cinemas of India, organized by Monika Metha and Madhuj Mukherjee. *American Comparative Literature Association*, Utrecht University, Utrecht, the Netherlands, July 6-9, 2017.

“Contingent Synchronizations of Media Affect: Staging the Malayan Emergency.” Panel: International Media Governance and the Making of Asia in the Emergent Cold War. *Association for Asian Studies*, Sheraton Centre, Toronto, March 16-19, 2017.

“Les aventures de Mbumbulu” in *Nos Images* (1948-55): Intersecting legacies of caricature, bande dessinée, and colonial instruction,” *African Studies Association Conference*, Washington, D.C. December 3, 2016.

“Made in Malaya: Hybridity and Cultural Negotiation in Malay Cinema of the 1950s.” *Ninth Biennial Association for Southeast Asian Cinemas Conference*, Kuala Lumpur, Malaysia, July 20-22, 2016. [Influence of Indian playback song cinema in the early sound films of P. Ramlee in Singapore through a focus on his rendition of the song “Azizah” in *Penarek Becha* [*The Trishaw Puller*] (1955)]

“Malaya Speaks: Englishes and Historical Soundscapes within an Emerging Global Order.” *Global Asia: Critical Aesthetics, Alternative Globalities*, Singapore, Nanyang Technological University, June 27-28, 2016. [Examination of how the invocation of national Malayan radio may be understood within the terms of longstanding terms of Anglicism and Orientalism allied with the terms of the Malayan Emergency (1948-60).]

“The Dialectics of Archival Media and Colonial Invasion”; additionally, participation in workshop: “Media Governance Research: Challenges and Opportunities II” *Society for Cinema and Media Studies Conference*, Atlanta, Georgia, March 30-April 3, 2016. [Paper

- examines the context for wireless among British Pan-Africanist figures; workshop contribution focuses on the circulation of synchronized affect, and discussion of “affective dispositive.”]
- “Pan-Africanism and Media Circulation: The Dialectic of Wirelessness and the 1935 Italian Invasion of Ethiopia.” Paper presented. Panel organizer, “Legacies of Pan-Africanism.” *African Studies Association Conference*, Sheraton San Diego Hotel and Marina, San Diego, California, November 18-22, 2015 [Paper examines the development of an emerging context for subaltern alterity via Pan-Africanism through Italian fascist themes of purification and annihilation to the exclusion of an Ethiopian perspective.]
- “La radia in the Pan-Africanist Imagination.” Panel co-organizer of Mobilizing Pan-Africanism in relation to the Nation-State with Stephan F. Miescher. 6th *European Conference on African Studies*, La Sorbonne, Paris, France, July 8-10, 2015. [This paper addresses the notion of wirelessness as a context for understanding how the 1935 Italian invasion of Ethiopia served as a watershed event in the history of Pan-Africanism.]
- “Learning the Speech of Counterinsurgency as National Allegory: BBC Radio and Instructional Propaganda Film during the Malayan Emergency.” Co-organizer of panel with Nadine Chan, Discontinuous Colonial Modernities of Media: Film and Radio in British Malaya and Portuguese Southern Africa. *Society for Film and Media Studies*. Fairmont Queen Elizabeth, Montreal, Québec, Canada, March 24-29, 2015. [This paper examines how transformations associated with the voice references sound effects as integral to the audiovisual staging of the Malayan Emergency.]
- “Refunctionalizing the Radio Voice: Language Ideology Discourse in African Radio Studies.” *African Studies Association Conference*. JW Marriott Hotel, Indianapolis, Indiana, November 20-23, 2014. [A discussion of T.W. Adorno’s notion of the “radio voice” as an expanding context for physiognomics in relation to the debates about post-colonial New Variations of English on the African continent.]
- “The Gaze of the State as Assertion and Concealment in Postwar Radio Ghana.” *American Ethnological Society*. Park Plaza Hotel, Boston, Massachusetts, April 10-12, 2014. [By relying on a semiotic language of sound-objects (Nattiez 1990), and their circulation as part of radio show formats, this paper examines how the analytic vocabulary of hegemony related to English language discourse may be extended to sound effects as they circulate to national radio stations on the African continent where BBC sound effects archives have circulated.]
- “Ceremonializing Independent Ghana on GBC Radio: Political Sovereignty and Speaking to the People.” Co-organizer of panel with Liz Gunner, “The Acoustical Gaze in African Radio Studies.” *African Studies Association Conference*. Marriott Baltimore Waterfront, Maryland, November 21-24, 2013. [This paper examines the extent to which early GBC radio deploys references to independence as a quality intrinsic to a politically charged modernizing form of radio aesthetics.]
- “Listening to the Spectacle of Counter-Insurgency: Projecting the BBC Sound Effects Radio Archive into the Malayan Emergency.” *The Magic of Special Effects: Cinema-Technology-Reception*. GRAFICS, La Cinémathèque québécoise, Université de Montréal, November 5-10, 2013. [This paper examines a strand of recorded sounds in

- the remarkably extensive BBC sound effects library within the context of an emerging cold war genre of documentary drama that codified a signature for the radio-cinema British documentary media apparatus.]
- Photo-Cinematographic Documentary Legacies of Counterinsurgency in French Colonial Vietnam." *The Documentary Film in South and South-East Asia (including Hong Kong/Macau)*, Hong Kong Baptist University, Hong Kong. Invited Paper. August 29-31, 2013. [Focusing on the origins of counterinsurgency in the French nineteenth century pacification of Tonkin and Annam in colonial Vietnam under Galliéni and Lyautey specifying the photographic context for the beheading of "pirates" as a basis for the mediascape of tactics deployed in post-World War II Malaya.] .
- "Coercion and Absence in Institutional Archives: The Ghana Broadcasting Corporation and the Volta River Authority Archives," joint paper presented with Stephan F. Miescher; co-convenor of two part panel under the title: "The Making and Unmaking the Postcolonial African Archive in a Transnational World." *African Studies in Europe, Biennial European Conference on African Studies (AEGIS/ECAS)*. Conference held at the Center for International Studies, University Institute of Lisbon (CEI, ISCTE-IUL) Lisbon, Portugal. June 27-29, 2013. [Paper addresses the complex context for archival research at the Ghana Broadcasting Corporation related to its history as allied with the history of BBC radio and Ghanaian independence, but also the fraught context for research in relation to rumor and the remarkable gramophone collection.]
- The Transnational Politics of Pluralism and Privatizing Media: The Story of Malaysian TV in Ghana," *Society for Film and Media Studies*, Chicago, IL. March 2013. [Paper addresses the context for South-South political party in relation to the ten-year leasing arrangement between a Malaysian media company and the Ghana Film Industry Corporation in the 1990s as part of an extended examination of social and historical contexts following extensive interviews.]
- "Theorizing the Archive/ Archival Practices." Convened, organized, and presented on two panels with Stephan Miescher; *Council for the Development of Social Science Research in Africa (CODESRIA): Thirteenth General Assembly: Africa and the Challenges of the 21st Century*. Held at École Mohammadia d'Ingénieurs (EMI), Rabat, Morocco. December 5-9, 2011. [Co-organized and presented a full day of panels theorizing a conception of the archive in Africa and various archival practices; participants included colleagues at the African Studies Institute-Leiden, the International Institute of Social History (Amsterdam), Souleymane Bachir Diagne (Columbia University), Mamadou Diouf (Columbia University), Ousmane Kane (Divinity School, Harvard University), Dominique Malaquais (CNRS-Paris), among others.]
- "Radio-cinema Governmentality in *Malaya Speaks* (1954)," *Visible Evidence 18*, New York City, New York University, August 11-14, 2011. [Paper addresses the function of voiceover as fictional and documentary narrative device during the Malayan Emergency through an examination of *Malaya Speaks* and English language overseas BBC radio.]
- "Instituting Narrative Authority: Voicing British Colonial Film and Radio," *Society for Cinema and Media Studies*, Panel Organizer: "Reconciling Institutional Media Cultures and Political Subjectivity," New Orleans, LA, March 10-13, 2011.

- [Paper addresses the relationship between British colonial radio programming and voiceover in a number of British colonial films in the immediate postwar period.]
- “The Curse of Colonial Difference: Voice and Citizenship in the Late Colonial Period”
African Studies Association Conference. Panel organizer: Transacting a Cosmopolitan Politics of Performance and Visuality in a Diasporic Frame. San Francisco, California, Westin St. Francis Hotel. November 18-22, 2010. Served as conference program committee member. [Examines the articulation of the British colonial voice through an examination of the film, *I Will Speak English* (Gold Coast Film Unit, 1954), from the context of literacy campaigns and a psychoanalytic perspective focusing on subject positioning.]
- “Introjecting Imperial Consciousness: The Documentary Cinema of the Empire Marketing Board and Adult Education.” *Colonial Film: Moving Images of the British Empire, 1895-1939*, Birkbeck College, London, UK, July 7-9, 2010. [Examines the role of British documentary cinema as publicity vehicle for the Conservative Party during the interwar period in relation to Adult Education and Empire focusing particularly on the relationship between Leopold Amery, Stanley Baldwin, John Grierson, and Stephen Tallents.]
- “Educating the Masses: The British Film Institute and Constructs of Empire.” *On the History and Epistemology of Film and Moving Image Studies*, Advanced Research Team on History and Epistemology of the Moving Image (ARTHEMIS), Concordia University, Montreal, Canada, June 4-7, 2010. [A reevaluation of the relationship between the Griersonian documentary film movement and an examination of the early context for the emergence of the British Film Institute in relation to the Imperial Institute.]
- “Mediations of a Late Colonial Presence: Between Drawn Strips, Instructional Cinema, and Comic Routines in the Belgian Congo.” *Building an African Presence*, Center for Global Thought, Columbia University, New York, April 30-May 1, 2010. [An examination of the moralizing drawn strip figure of Mbumbulu appearing in the Belgian colonial magazine *Nos Images* in relation to figures appearing in Belgian colonial instructional cinema during the postwar period.]
- “From the Primitive to the Developing Subject: Constructing African Audiences and the Work of the Gold Coast Film Unit.” *Revisiting Modernization*, UC African Studies MRG, University of Ghana, Legon, July 27-31, 2009. [Exploration of the redefinitions and debates related to the “primitive subject” through the work of the Gold Coast Film Unit.]
- “Reconciling Modernization and Modernity in Colonial Cinema: Narrative Strategies of Film Education as developed by the Gold Coast Film Unit.” *Space Matters: Reframing Early Cinema and Modernity*, Department of Screen Arts and Culture, University of Michigan, April 10-11, 2009. [Examination of late colonial modernist themes as part of a longer historical trajectory related to early cinema examined in the context of the Gold Coast Film Unit in the postwar era.]
- “Humanitarianism and Scenarios for Disaster”
Conference: *Critical Investigations into Humanitarianism in Africa*, Center for Global Peace and Conflict Studies (CGPACS), University of California, Irvine, January 16-17, 2009. [Exploration of the entropics of humanitarianism as mediated by radio

addressing various Heideggerian themes and the work of the Israeli theorist Adi Ophir.]

“Technologies of Modernization and Scenarios for Disaster: Radio Machete and the Discourse of Media Effects.” Panel (co-organizer): *Alternative Narratives of Modernization in West Africa and Beyond. African Studies Association Conference, Chicago Illinois, Sheraton Chicago Hotel and Towers, November 13-16, 2008.* [Critique of the radio effects discourse in explaining the effect of Radio Machete on the Rwandan genocide and points to a broader examination of modernization and violence.]

“Mapping Post-Colonial Body Techniques: Vovinam, martial arts, and the anti-colonial media spectacle.” Panel (co-organizer): *Cinema and the Return of the Imperial Signifier. Society for Cinema and Media Studies, Philadelphia, March 6-9, 2008.* [Examines the history of French colonial body techniques in postcolonial Viêt Nam and its relationship to martial arts techniques and film.]