

This event is made possible by the Department of History of Art's Mellon Fund for Critical Curatorial Studies.

Curating the Moving Image



The Yale Film Colloquium is sponsored by the Yale Film Study Center: courtesy of Paul L. Joskow, Films at the Whitney supported by the Barbakow fund for innovative film programs at Yale, Film and Media Studies, The Dean's Fund for Student Colloquia, The Yale School of Art, History of Art, Public Humanities at Yale, American Studies, and Digital Humanities at Yale.

Yale University
April 30, 2015

Schedule of Events

Whitney Humanities Center, 53 Wall Street, New Haven CT

9:30 am - 10:00 am Rotunda	Light Breakfast
10:00 am - 10:15 am Room 208	Opening Remarks Michael Kerbel , Director, Yale Film Study Center
10:15 am – 11:45 am Room 208	Session 1: The Archive Moderator: Annie Berke , Yale John Klacsmann , Archivist, Anthology Film Archives Brian Meacham , Archive and Special Collections Manager, Yale Film Study Center Katie Trainor , Film Collections Manager, The Museum of Modern Art
11:45 am – 12:00 pm Rotunda	Break Water and Coffee provided
12:00 pm – 1:30 pm Room 208	Session 2: The University Moderator: Nicholas Forster , Yale Livia Bloom , Vice President, Icarus Films Andrea McCarty , Charles W. Fries Curator of the Wesleyan Cinema Archives Archer Neilson , Client Relations and Special Projects Manager, Yale Film Study Center David Pendleton , Programmer, Harvard Film Archive

NOTES

Josh Siegel, a film curator at The Museum of Modern Art, has organized more than 90 film, media, and gallery exhibitions. Since 2012, Mr. Siegel has served on the selection committee for New Directors/New Films, co-presented by The Museum of Modern Art and The Film Society of Lincoln Center. In 2013, he had a curatorial residency at the Österreichische Galerie Belvedere in Vienna, and in 2007 he received MoMA's Lee Tenenbaum Award for curatorial excellence.

Mr. Siegel is co-editor of the 2011 publication *Frederick Wiseman* (MoMA/Gallimard). With Kirk Varnedoe and Paola Antonelli, he organized *Open Ends*, the major reinstallation of The Museum of Modern Art and edited the accompanying catalogue. He has been a jury member of many international film festivals; has lectured widely and conducted studio crits at such institutions as Yale, Columbia, Cranbrook, USC, and the University of Warsaw; and has served on numerous multidisciplinary grant panels. He currently serves on the Executive Board of Light Industry, a New York-based forum for experimental cinema; Cinema Tropical, a non-profit organization devoted to Latin American cinema in the United States, and on the Creative Time Reports Advisory Committee.

Katie Trainor is currently the Film Collections Manager at The Museum of Modern Art. She is a graduate of the L. Jeffrey Selznick School of Film Preservation at the George Eastman House. Previously she worked at The Harvard Film Archive and also as Director of Operations at the Jacob Burns Film Center in Pleasantville, NY. She served as General Manager of the IFC Center and has also maintained her trade as a motion picture projectionist at the Sundance Film Festival since 2001 among other festivals. She is a Co-founder of The Center For Home Movies and Home Movie Day and is an active member of the Association of Moving Image Archivists (AMIA).

1:30 pm – 2:30 pm

Room 108

Lunch

2:30pm – 4:00 pm

Room 208

Session 3: The Museum (and beyond)
Moderator: **Kirsty Sinclair Dootson**, Yale
Nellie Killian, Programmer,
BAMcinémathèque, Brooklyn Academy of Music
David Schwartz, Chief Curator,
Museum of the Moving Image
Josh Siegel, Film Curator, The Museum of Modern Art

4:00pm – 4:15 pm

Room 208

Brief Closing Remarks
Kirsty Sinclair Dootson, Head of Programming, Yale Film Colloquium

After 'Curating the Moving Image' has concluded, an evening of special events will take place in the Whitney Humanities Center. These events are not coordinated by the Yale Film Colloquium but all our guest speakers and visiting students are invited to attend.

5:00pm

Main Auditorium

Laura Mulvey, "Becoming History: Spectatorship, Technology and Feminist Film Theory"

6:00pm

Room 108

Reception

7:00pm

Auditorium

Treasures from the Yale Film Archive
Screening
Lady from Shanghai (Dir. Orson Welles, 1947, 35mm)
This screening has been coordinated by the Yale Film Study Center

Annie Berke is a PhD candidate at Yale in the American Studies and Film and Media Studies programs. She first discovered her love of film programming in 2009 through screening submissions for the Museum of Modern Art's DocFortnight program. This year, she served as the Director of Programming for the Environmental Film Festival at Yale, having been the festival's juror coordinator in 2014. This is also Annie's fourth year of curating series for the Yale Film Colloquium, most recently working on the "Screen to Screen" program, which showcased the university's post-war television prints alongside canonical works of American cinema. Her other campus programming activities have involved co-convening the 2012 conferences "Auteurs in the 21st Century" and "Yale on TV," and organizing events through Yale's Public Humanities Working Group.

Livia Bloom is a film curator and Vice President of Icarus Films, a documentary distribution firm representing films by Chantal Akerman, Patricio Guzmán, Heddy Honigmann, Shōhei Imamura, Chris Marker, Bill Morrison and Jean Rouch, among others. Bloom has presented cinema programs at institutions including Film Forum, the Film Society of Lincoln Center, the Maysles Documentary Center, the Museum of Modern Art and the Museum of the Moving Image. She is the editor of Errol Morris: Interviews, a book of conversations with the Academy Award-winning filmmaker, and her writing has appeared in journals including Cinema Scope, Cineaste, Film Comment and Filmmaker Magazine. A graduate of Cornell and Columbia Universities, she currently lives in Brooklyn.

David Pendleton is Programmer of the Harvard Film Archive and curates many of (and oversees all of) the screenings that make up the Archive's ongoing cinema-theque programming for the public. He has organized retrospectives of such filmmakers as Fritz Lang, Frank Tashlin and Warren Sonbert and has taught courses on 20th century film history and representation of masculinity in contemporary cinema. Since receiving a Ph.D in critical studies at UCLA's School of Film and Television (with a dissertation on exoticism and homoeroticism in the films of Murnau, Eisenstein and Pasolini), he has published interviews, reviews and scholarly articles on topics including film theory, contemporary documentary and gay porn.

David Schwartz is the Chief Curator at Museum of the Moving Image, where he has worked since 1985. He supervises the Museum's wide-ranging film programs, with more than 400 screenings per year. He is the regular host of the Museum's Pinewood Dialogues, an ongoing series of discussions with key creative figures in film and television. He is also involved in the Museum's gallery exhibitions, and is the curator of the online exhibition The Living-Room Candidate: A History of Presidential Campaign Commercials 1952-2012. He has organized hundreds of retrospectives, including the first complete Jacques Rivette retrospective in the United States, which won a Film Heritage Award from the National Society of Film Critics. Schwartz is a visiting professor in the Department of Film and Media at Purchase College, and is the host of the Westchester Cinema Club. He was the Director of Programming at the Hamptons International Film Festival, and is currently the Director of Programming at First Time Fest.

Brian Meacham received his Masters of Library and Information Science with a concentration in Archives Management from Simmons College and began work as the Archive Coordinator at the Harvard Film Archive in 2002. He received a Certificate in Film Preservation from the L. Jeffrey Selznick School at George Eastman House in Rochester, New York in 2006.

He was the Public Access Coordinator at the Academy Film Archive from 2006 to 2008, overseeing public, scholarly, and commercial access to the holdings of the Academy Film Archive, and was the Short Film Preservationist from 2008 to 2013.

Since 2013, Brian has been Archive and Special Collections Manager at the Yale Film Study Center, where he oversees acquisition, inspection, cataloging, and preservation of the collection. He also consults on moving image collections across campus, helping with efforts to preserve film in the collections of Manuscripts and Archives and the Yale Music Library.

Archer Neilson's very first job was as a Student Assistant at the Yale Film Study Center, and she returned to the Center in 2012 as the Client Relations & Special Projects Manager. In the intervening years, she received her B.A. in Film Studies from Yale and her M.A. in Media Studies from the University of Texas at Austin. She worked on freelance curatorial projects for groups such as the Austin Film Society, SXSW, Cinematexas, SFMOMA, and the San Francisco Cinematheque before becoming Assistant Curator at UC Berkeley's Pacific Film Archive. At the Independent Television Service (ITVS) in San Francisco, she was Series Production Manager for the PBS documentary film series Independent Lens, and later Series Curator for its sister series Global Voices. She was also actively involved in the PBS IndiesLab, a distribution project designed to bring curated film collections to leading digital platforms.

Kirsty Sinclair Dootson is a doctoral student in Yale's History of Art, Film and Media Studies program, and is Head of Programming at the Yale Film Colloquium. She previously worked at the Edinburgh International Film Festival, the British Film Institute and the Film Department of the British Council. In 2009 she co-founded Salon des Refusés, a short film festival with a simple philosophy: they only screen films rejected by other festivals. In addition she has programmed documentaries for the Rich Mix Cinema in London and shorts for Northside Festival in Brooklyn. From 2013 - 2014 she was a Museum Research Consortium Fellow at MoMA, where she worked on the forthcoming Picabia Retrospective.

Nicholas Forster is a PhD Student in African American Studies and Film and Media Studies at Yale University. Before coming to Yale, Nicholas taught at Phoenix Charter Academy, an alternative character school in Chelsea, MA. His work at PCA is part of his broader interest in extending educational opportunities to students who, for a variety of reasons, have often not had access to school. In 2013 he founded and began hosting the African American Studies podcast The Lower Frequencies. Featuring interviews with academics, artists, and activists, The Lower Frequencies examines the relationship between creative production and personal histories. While working at a public library, he once curated and hosted a series on Nicholas Ray titled "A Cinema of Romantic Despair."

Michael Kerbel is Director of the Yale Film Study Center, a position he has held since arriving at Yale in 1990. Michael also teaches for Yale's Film and Media Studies Program and American Studies Program; his seminars include "U.S. Cinema from 1960 to the mid-1970s" and "The Films of Martin Scorsese." He co-moderates, with Professor John MacKay of the Film and Media Studies Program, discussions at the Sunday Cinema Club in Madison, CT. Before coming to Yale, Michael taught film history and theory courses, and was department chair, at the University of Bridgeport. He began his career in film at Brandon Films, later Audio Brandon Films, a leading non-theatrical distributor, where he was head of the film library and director of promotion. He is the author of two books on actors, and has published articles in *Film Comment*, *The Movie*, *Cineaste*, and others.

Nellie Killian is a film programmer at the Brooklyn Academy of Music. She was one of the directors of The New York Underground Film Festival from 2007-8 and is a founding director of *Migrating Forms*. Before joining BAM, Nellie was the archivist for the estate of British filmmaker Michael Powell. She also spent two years working on art funding and policy for New York City's Department of Cultural Affairs, focusing specifically on the City's support of Film, Video and New Media organizations.

John Klacsmann (b. Augusta, Georgia, 1985) is Archivist at Anthology Film Archives in New York City where he preserves artist cinema. Klacsmann holds a Bachelors of Science in Computer Science from Washington University in St. Louis and is a graduate of the George Eastman House's L. Jeffrey Selznick School of Film Preservation. Before joining Anthology, he worked as a preservation specialist and optical printing technician at Colorlab, a film laboratory in Maryland. He is co-editor of the forthcoming sixth issue of *INCITE: Journal of Experimental Media*, themed FOREVER.

Andrea McCarty is the Charles W. Fries Curator of the Wesleyan Cinema Archives at Wesleyan University in Middletown, CT. The collections at the Wesleyan Cinema Archives include the papers of Elia Kazan, Frank Capra and Ingrid Bergman. She is the former Director of Archives and Asset Management at HBO, and has also worked as an archivist at WGBH in Boston and Northeast Historic Film in Bucksport, ME. Andrea holds a Masters degree in Comparative Media Studies from MIT and is a graduate of the Selznick School of Film Preservation at the George Eastman House.