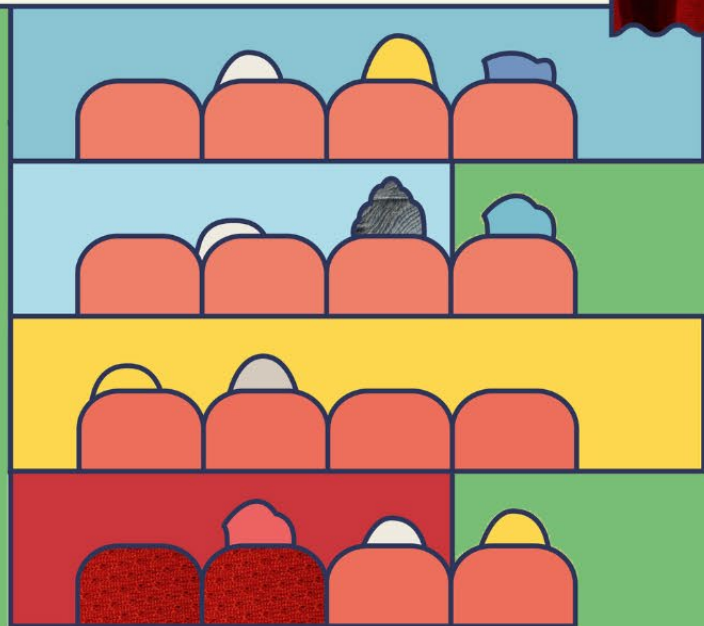


# GLOBAL HOLLYWOOD

## HISTORIES, MARKETS, AUDIENCES

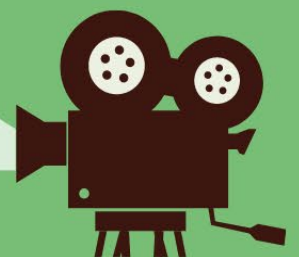


**WORKSHOP**

**JUNE 20 & 21 2024**

Leibniz  
University  
Hannover

Schloßwender Str. 1  
Room 307 (3th floor)



## Video Essay Screening: Remakes & Memory

Film remakes seem to invite an engagement with memory. They rely on repetition with a difference as they place familiar characters and plots in new technological, aesthetic, cultural, and political contexts. Remakes foreground change through updates and revisions, but they are also always intricately linked to the past and thus to the realm of memory. Following our call for video essays that explicitly explore this intrinsic connection, a number of video essayists shared their perspectives on remakes, memories and the multifaceted nature of the practice of remaking. This is a selection of their work.

### Program

**“His Front-Girl Page Day”** by Daniel Simpson

(15:15)

**Daniel Simpson** is a PhD candidate in the Screen Cultures and Curatorial Studies program at Queen's University studying the New Hollywood Cinema of Mike Nichols and Arthur Penn. His Master's thesis, "Hays Gone By: Pre-Code Hollywood and the Proto-Feminism of Mae West," was published in 2019. Daniel publishes video essays online under the name Eyebrow Cinema and has served as a peer reviewer for *The Quarterly Review of Film and Video*. Daniel's video "Art Without The Artist (and Other Horrors from The Machine)" was selected by *Sight & Sound* as one of the best video essays of 2023.

**“Hollywood Does Sherwood: Reinforced Aesthetics of My Robin Hoods”**

by Jemma Saunders (11:10)

**Jemma Saunders** is a doctoral researcher at the University of Birmingham. Her audio-visual thesis explores how Birmingham is represented in popular film and television, interrogating aesthetics of the city in its role as both narrative setting and filming location, with videographic criticism as a core research methodology. She holds a BA in Medieval & Modern History; MA in History, Film & Television; and is a Fellow of the Higher Education Academy. In 2023 she was nominated as an 'emerging voice' in the *Sight & Sound* best video essays poll, and in 2024 was shortlisted for a Learning on Screen Award.

**“Memories of IT”** by Kathleen Looch

(7:29)

**Kathleen Looch** is Professor of American Studies and Media Studies at Leibniz University of Hannover and director of the research group “Hollywood Memories” (funded by the German Research Foundation). Her research focuses on remakes, sequels, and reboots, seriality, and memory. Her latest book is *Hollywood Remaking: How Film Remakes, Sequels, and Franchises Shape Industry and Culture* (University of California Press, 2024). Her video essays have been published in *[in]Transition* and *Tecmerin*, shortlisted for the Adelio Ferrero Award, and listed on *Sight & Sound*'s best video essays poll in 2019, 2022, and 2023.

**“Séance”** by Brunella Tedesco-Barlocco

(8:10)

**Brunella Tedesco-Barlocco** (Montevideo, Uruguay) holds a bachelor's degree in Journalism from Universidad ORT (Uruguay), an M.A. in Contemporary Film and Audiovisual Studies from Pompeu Fabra University (UPF, Barcelona, Spain) and a Ph.D. in Communication from the same university. She is a member of the CINEMA Research Group and of the MUMOVEP research project, as well as co-editor of academic journal *Comparative Cinema*. She has published articles in *Adaptation, Communication & Society, El profesional de la información* and *Quarterly Review of Film and Video*, and a video essay in *NECSUS*.

**“Samurai Cowboy/Spaceman: Transnational Webs of Influence”**

by James DeLisio (7:44)

**James DeLisio** is a filmmaker and student at the University of California, San Diego. He was a selected filmmaker in the 2023 and 2024 Adam D. Kamil Media Awards, and was featured on *Sight & Sound*'s Best Video Essays of 2023 list. He has had work screened at film festivals like the National Film Festival for Talented Youth, and the UCSD Film Festival. His filmmaking practice uses observational documentary and the essay film to explore themes of environmentalism and personal identity. His videographic criticism explores transnational cinema, generic intersections, and embodiment in film.