

Jaimie Baron

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ACADEMIC APPOINTMENTS

2017 – present Associate Professor, Department of English and Film Studies, University of Alberta
2012 – 2017 Assistant Professor, Department of English and Film Studies, University of Alberta
2011 – 2012 Visiting Assistant Professor of Film and Media Studies, Department of Film and Media Studies, University of California, Santa Barbara

EDUCATION

2010 Ph.D. Cinema and Media Studies, UCLA
2005 M.A. Film Studies, University of Iowa
2000 B.A. Art-Semiotics with Honors, Brown University

PUBLICATIONS

Monographs:

Reuse, Misuse, Abuse: The Ethics of Audiovisual Appropriation in the Digital Era. Rutgers University Press, 2020.

The Archive Effect: Found Footage and the Audiovisual Experience of History. Routledge Press, 2014.

Edited Collections:

Honeyland – A Docalogue. Routledge Press, forthcoming 2022. (co-edited with Kristen Fuhs)

Tiger King – A Docalogue. Routledge Press, forthcoming 2022. (co-edited with Kristen Fuhs)

Media Ventriloquism. Oxford University Press, 2021. (co-edited with Jennifer Fleeger and Shannon Wong Lerner)

Kedi – A Docalogue. Routledge Press, 2021. (co-edited with Kristen Fuhs)

I Am Not Your Negro – A Docalogue. Routledge Press, 2020. (co-edited with Kristen Fuhs)

Editorial Work:

Docalogue Book Series (Routledge Press)

Co-editor (with Kristen Fuhs) of two edited collections per year, each focused on a single documentary film

Docalogue: Conversations about Contemporary Documentary

Founder/Co-editor (with Kristen Fuhs) of a monthly online journal, 2016 – present

Journal Articles:

“The Supercut and the Irrecoverable Past: Ho Tzu Nyen’s *The Nameless* and *The Name*,” *Afterall* 51, forthcoming 2021.

“Re-sounding Trump’s Voice (my precious),” *Journal of Cinema and Media Studies* 59, no. 4 (Summer 2020, InFocus Dossier): 154 – 158.

“Cinepulmonary Resuscitation.” *The Journal of Short Films* 10, no. 1 (2020): 109-112.

- “Un « Indien » dans les archives : le document trouvé et l’image composite” (“An “Indian” in the Archive: The Found Document and the Composite Image.”). *Decadrages: Cinéma, a travers champs: Cinéma de re-montage 34-36* (Fall 2016/ Spring 2017): 56 – 64.
<https://doi.org/10.4000/decadrages.1049>
- “The Archive Effect: Archival Footage as an Experience of Reception.” *Projections: The Journal for Movies and Mind* 6, no. 2 (Winter 2012): 102 – 120.
- “The Experimental Film Remake and The Digital Archive Effect: *A Movie by Jen Proctor* and *Man with a Movie Camera: The Global Remake*.” *Framework: The Journal of Cinema and Media* 53, no. 2 (Fall 2012): 467 – 490.
- “The Image as Direct Quotation: Identity, Transformation, and the Case for Fair Use.” *FRAMES Cinema Journal* 1, no. 1 (July 2012). <http://framescinemajournal.com/theimageas>.
- “Subverted Intentions and the Potential for “Found” Collectivity in Natalie Bookchin’s *Mass Ornament*.” *Maska Performing Arts Journal* 26, no. 143-144 (Winter 2011): 303 – 314.
- “Digital Historicism: Archival Documents, Digital Interface, and Historiographic Effects in *Call of Duty: World at War*.” *Eludamos. Journal for Computer Game Culture* 4, no.2 (2010): 303 – 314.
- “Translating the Document Across Time and Space: William E. Jones’ *Tearoom*.” *Spectator* 30, no. 1 (Spring 2010): 51 – 54.
- “Contemporary Documentary Film and ‘Archive Fever’: History, the Fragment, the Joke.” *The Velvet Light Trap* 60 (Fall 2007): 13 – 24.

Book Chapters:

- “Ventriloquizing Obama, or the Ethics of Audiovisual Ventriloquism.” In *Media Ventriloquism: How Audiovisual Technologies Change the Voice-Body Relationship*, ed. Jaimie Baron, Jennifer Fleeger, and Shannon Wong Lerner, 199 – 214. Oxford University Press, 2021.
- “Aesthetics of the Unfathomable in *Into Eternity* and *The Voyagers*.” In *Memory and Aesthetic Experience*, ed. Filipe Martins. Porto, Portugal: Institute of Philosophy of the University of Porto, 2020.
- “Christopher Harris’ Experimental Audiovisual Historiography.” In *History in Images: Towards an (Audio)Visual Historiography*, ed. Peter Aronsson, Andrej Slávik, and Birgitta Svensson, 191–200. Stockholm: Royal Swedish Academy of Letters, History and Antiquities, 2020.
- “From Meaning to Effect: Writing about Archival Footage.” In *Writing about Screen Media*, ed. Lisa Patti, 88 – 91. Routledge Press, 2019.
- “Exposing the Lethal Gaze in *Shut Up and Sing!* and *Running from Crazy*.” In *ReFocus: The Films of Barbara Kopple*, ed. Jeff Jaekle and Susan Ryan, 193 – 203. Edinburgh: Edinburgh University Press, 2019.
- “Outtakes: Perils and Possibilities” (with Mark Garrett Cooper). In *Rediscovering US Newsfilm*, ed. Mark Garrett Cooper, Sara Beth Levavy, Ross Melnick, and Mark Williams, 310 – 320. Routledge Press, 2018.
- “Disrupting Pretense: The Ethical Gesture of Peter Freund’s *Camp*.” *Peter Freund: Iran/USA + other nonorientable surfaces* (St. Mary’s College Museum of Art exhibition catalog). Surplus Lack Press, 2017: 89 – 92.
- “The Ethics of Appropriation: ‘Misusing’ the Found Document in *Suitcase of Love and Shame* and *A Film Unfinished*.” In *Contemporary Documentary*, ed. Selmin Kara and Daniel Marcus, 156 – 170. London: Routledge, 2015.
- “Copy and Past(e).” *Seismographic Sounds – Visions of a New World*, ed. Theresa Bayer, Thomas Burkhalter and Hannes Liechti, 439 – 441. In *Norient: Network for Global Sounds and Media Culture*, 2015.
- “(In)appropriation: Productions of Laughter in Contemporary Experimental Found Footage Films.” In *Sampling Media*, ed. Laurel Westrup and David Laderman, 168 – 182. London: Oxford University Press, 2014.
- “The Art of the (In)appropriate.” In *Misdirect Movies*, ed. Andrew Bracey and John Rimmer, 16 – 19.

Manchester: Cornerhouse Publications, 2013.

“Allein in der Minderheit – Die Rezeption in den USA.” (“A Minority of One: The Receptions and Reinventions of Werner Herzog in the United States.”) In *Lektionen in Herzog – Neues über Deutschlands verlorenen Filmautor und sein Werk*, ed. Chris Wahl, 141 – 171. Munich: Text + Kritik, 2011. (German)

Reprints and Translations:

“O Efeito Arquivo: Imagens de Arquivo como uma Experiência de Recepção.” *Lumina: Revista do Programa de Pós-graduação em Comunicação Universidade Federal de Juiz de Fora* 14, no. 2 (August 2020): 1 – 2. (Portuguese translation)

“A historiografia da interrupção em Christopher Harris.” *FestCurtasBH2019 Festival Catalog*. (September 2019): 227 – 239. (Portuguese translation and English reprint)

“Contemporary Documentary Film and ‘Archive Fever’: History, the Fragment, the Joke.” In *Global Visual Cultures*, ed. Zoya Kocur, 325 – 342. London: Blackwell Publishing, 2011 (reprint).

Reviews:

“*Terror Nullius Unmixed* by Caitlin Lynch” (review). [*in*] *Transition: Journal of Videographic Film and Moving Image Studies* 7, no. 3 (2020). <http://mediacommons.org/intransition/terror-nullius-unmixed>

“*Gone Estray* by Melissa Dollman” (review). [*in*] *Transition: Journal of Videographic Film and Moving Image Studies* 5, no. 4 (January 2019). <http://mediacommons.org/intransition/gone-estray>.

“*Forensic Media: Reconstructing Accidents in Accelerated Modernity* by Greg Siegel” (Review). *Television and New Media* (September 2018). <http://journals.sagepub.com/doi/10.1177/1527476418801522>

“*Dying in Full Detail: Mortality and Digital Documentary* by Jennifer Malkowski” (review). *Journal of Canadian Film Studies* 26, no. 2 (Fall 2017).

“Sonic Findings: The Festival of (In)appropriation #7.” *Found Footage Magazine* 1 (October 2015): 77 – 81.

“Barely Recognizable: The Horizons of the Digital Medium in the Work of Gregg Biermann.” *Experimental Response Cinema*, October 2014. <http://www.ercatx.org/barely-recognizable-the-horizons-of-the-digital-medium-in-the-work-of-gregg-biermann/>.

“*The Heretical Archive: Digital Memory at the End of Film* by Domietta Torlasco” (review). *Archive Journal* 3 (Summer 2013): <http://www.archivejournal.net/issue/3/notes-queries/review-the-heretical-archive-by-domietta-torlasco/>.

“Mediated Bodies: The Production of the Francophone Colonized Subject” (review of *French Colonial Documentary* by Peter J. Bloom). *Discourse: Journal for Theoretical Studies in Media and Culture* 32, no. 3 (2011): 348 – 351.

CURATORIAL WORK

2009 – present	The Festival of (In)appropriation, Director, Founder, Curator
2018	“Mediated Belonging: Indigenous Film and Environmental Justice,” SCMS Conference Event, Co-organizer
2016	“Mediated Rights: Transformative Images from Selma to Ferguson,” SCMS Conference Event, Co-organizer
2014	“Archival Activism: Reclaiming and Remixing History,” SCMS Conference Event, Co-organizer
2005 – 2012	Los Angeles Filmforum, Associate Programmer, 2005 – 2012
2009 – 2011	“Contemporary (In)appropriations,” SCMS, Curator
2010	“Digital (In)appropriations,” UCLA, Curator
2009	“Gender & the Body in Found Footage Filmmaking,” UCLA, Curator

2008	“First Sight Scene,” Los Angeles Filmforum, Curator
2005 – 2008	Los Angeles Filmforum, Volunteer
2004 – 2005	Iowa City International Documentary Film Festival, Board of Directors
2004 – 2005	Iowa City Microcinema, Board of Directors
2004 – 2005	Bijou Theater, University of Iowa, Board of Directors

LECTURES AND PRESENTATIONS

Invited Presentations

- 2021 “‘Retouching’ Historical Fragments: The Digital Abuse of the Tuol Sleng Execution Photographs.” *Conversations on Context: Fragmented Narratives*. The Getty Research Institute Scholars Program. Panel Participant. Zoom.
 “Appropriating the Archive: The Ethics of Repurposing Found Audiovisual Materials,” *Migrating Archives of Reality: Programming, Curating, and Appropriation of Non-fiction Film Conference*. Institute for Contemporary History, Czech Academy of Sciences. Zoom. (Keynote)
 “Documentary Voices: *Suitcase of Love and Shame*: a conversation with Jaimie Baron and Jane Gillooly.” Berkeley Art Museum and Pacific Film Archive (BAMPFA), Zoom.
- 2020 “Page Views Live: A Conversation with Jaimie Baron.” *Film Quarterly*. Zoom.
<https://filmquarterly.org/2020/12/16/page-views-live-a-conversation-with-jaimie-baron/>
 “Ventriloquizing Obama, or, the Ethics of the Technovocalic Body,” University of Toronto.
 “Reuse, Misuse, Abuse: The Ethics of Audiovisual Appropriation,” York University, Toronto.
 “Documentary Today,” Edmonton Public Library, Clareview.
 “Every Reuse a Misuse,” International Association of Media and History Symposium, University College Cork, Ireland. (Keynote)
- 2019 “(Re)exposing Intimate Traces: Archive, Ethics, and the Multilayered Gaze,” The Family Film Project, Porto, Portugal. (Keynote)
 “Ventriloquizing Obama, or, the Ethics of Vocal Appropriation,” Film Studies Association of Canada (FSAC) Graduate Student Colloquium, Carleton University, Ottawa. (Keynote)
- 2018 “The Ethics of Appropriating Intimate Audiovisual Documents,” Conference of the Association of Canadian Archivists, Edmonton, Alberta.
- 2017 “The Ethics of Temporal and Spatial Interruption: Christopher Harris’ *Halimuhfack* (2016) as Historiographic Intervention,” (Micro)history and the Production of Images: Towards an Audiovisual Historiography International Symposium, The Royal Swedish Academy of Letters, History and Antiquities, Stockholm, Sweden.
- 2016 “The Ethics of Sonic Appropriation in *Suitcase of Love and Shame* and *Shut Up Little Man: An Audio Misadventure*,” Simon Fraser University, British Columbia.
- 2015 “Audiovisual Uncertainty: Video as Legal Evidence in the Work of Brian L. Frye,” TiMeDoc Symposium, Universidad de Navarra, Pamplona, Spain.
- 2014 “The Effects and Ethics of Remix,” Remix the Conference, University of Calgary Free-Exchange Graduate Conference. (Keynote)
- 2012 “The Archive Effect and (In)appropriation: Contemporary Found Footage Filmmaking,” UCLA Cinema and Media Studies Colloquium.
 “The Archive Effect: Archival Footage as an Experience of Reception,” University of California, Santa Barbara, Film and Media Studies Colloquium.

Selected Presentations

- 2021 “Media Misuse and the Aesthetics of Radical Amazement,” Society for Cinema and Media Studies Conference (online).
- 2019 “The Timeliness of *I Am Not Your Negro*,” Visible Evidence XXV, Los Angeles, CA.
 “Ventriloquizing Donald Trump,” Film Studies Association of Canada Conference (FSAC), Vancouver, BC.

- “The Ethics of Empathy in *Open Casket*,” Society for Cinema and Media Studies Conference, Seattle, WA.
- 2018 “Visualizing Inhumanity: Appropriating Perpetrator Footage in *You Don't Like The Truth: Four Days Inside Guantanamo*,” Visible Evidence XXIV, Bloomington, IN.
“The Hateful Meme,” Society for Cinema and Media Studies Conference, Toronto.
- 2017 “The Ethics of Interruption: Refiguring Dominant Narratives through Digital Practice,” Digital Narratives around the World Symposium, University of Alberta.
“Speaking through the Other, or, the Ethics of the Appropriated Voice,” Society for Cinema and Media Studies Conference, Chicago.
- 2016 “The Ethics of Sonic Appropriation in *Shut Up, Little Man!*” Visible Evidence XXIII, Bozeman, Montana.
“The Ethics of Audiovisual Affect: Victim Impact Videos as Legal Evidence,” Society for Cinema and Media Studies Conference, Atlanta.
- 2015 “Audiovisual Uncertainty: Video as Legal Evidence in the Work of Brian L. Frye,” Visible Evidence XXII, Toronto.
“Mapping Black Masculinity on YouTube: Natalie Bookchin’s *Now he’s out in public and everyone can see*,” Console-ing Passions, Dublin, Ireland.
“The Politics of (Dis)comfort: Camp and Mimesis in Remix Video,” Society for Cinema and Media Studies Conference, Montreal.
- 2014 “Unintentional Singers and Racial Ventriloquism in Contemporary Found Footage Videos,” Society for Cinema and Media Studies Conference, Seattle.
- 2013 “Affecting the Document: The Transformation of Evidence into Resonance,” Visible Evidence XX, Stockholm University.
“Animating the Historical Trace: Found Materials in Contemporary Experimental Animation,” The Society for Animation Studies Conference, Los Angeles.
“Found Dimensions: Contemporary Experimental Animation, Archival Materials, and Spatiotemporal Effects,” Society for Cinema and Media Studies Conference, Chicago.
- 2012 “(In)appropriation: Productions of Laughter in Contemporary Experimental Found Footage Films,” Society for Cinema and Media Studies Conference, Boston.
- 2011 “Transgressive Bodies, Transgressive Documentaries: Exposure and Occlusion in Robinson Devor’s *Zoo*,” Visible Evidence XVIII, New York University.
- 2010 “Sifting through the Digital Archive: Traces of Everyday Life in Natalie Bookchin’s *Mass Ornament* (2009),” The Archive and Everyday Life, McMaster University.
“The Auxiliary Woman: Women of (Uncertain) Color Get to Help in Contemporary American Television Drama,” Console-ing Passions, University of Oregon.
“Archival Rhythms: Indexicality, Iconicity, and Historicity in *Call of Duty: World at War*,” Southwest Texas Popular Culture Association Conference.
“‘How Could She?’: The ‘Inappropriate’ Woman in Contemporary Appropriation Films,” Thinking Gender Graduate Student Conference, UCLA.

TEACHING EXPERIENCE

- 100-Level:** Introduction to Film Studies
Introduction to Media Studies
- 200-level:** Introduction to Film History I (1895 – 1945)
Introduction to Film History II (1945 – present)
- 300-level:** Researching Media
Documentary Film and Media
Screening Race
Screening Gender and Sexuality
Screening Comedy

	Contemporary Hollywood
	Transnational Crime Cinema
	East Asian Cinema
	Middle Eastern Cinema
400-level:	Revisions of the Past: Documentary, the Archive & the Representation of History
	Remix Culture: Practices of Appropriation from Collage to Hip-Hop to Mash-Up
	Screen Technologies and the Human Sensorium
Graduate:	Revisions of the Past: Visual Evidence, the Archive, and the Representation of History
	Representing Science
	Contemporary Middle Eastern Cinema
	Research Methods in Film and Media Studies
	Practice in Teaching Film and Media Studies

FELLOWSHIPS, GRANTS, AND AWARDS

2021	Faculty of Arts Research Excellence Award, University of Alberta
2019	Visiting Speaker Grant (Dr. Lauren Berliner and Prof. Jennifer Proctor), Centre for Teaching and Learning (CTL), University of Alberta
	Kule Institute for Advanced Study (KIAS) Dialogue Grant (for Critical Media Pedagogy workshop), University of Alberta
	Support for the Advancement of Scholarship (SAS) Travel Grant, University of Alberta
2018	Visiting Speaker Grant (Dr. Jennifer Fleeger), Centre for Teaching and Learning (CTL), University of Alberta
	Kule Institute for Advanced Study (KIAS) Dialogue Grant (for Media Ventriloquism Symposium), University of Alberta
	Support for the Advancement of Scholarship (SAS) Travel Grant, University of Alberta
2015	Killam Research Fund Conference Travel Grant, University of Alberta, Dublin, Ireland
2013	Killam Research Fund Conference Travel Grant, University of Alberta, Stockholm, Sweden
2012	Support for the Advancement of Scholarship (SAS) Travel Grant, University of Alberta

SERVICE TO PROFESSION

2018 – present	Member of the Advisory Board, <i>Visible Evidence</i> Book Series, Columbia University Press
2014 – present	Member of the Editorial Board, <i>[in]Transition</i>
2021	Society for Cinema and Media Studies Mentor
2018	Chair, Society for Cinema and Media Studies Best Edited Collection Award Committee
2018	Juror, Gotta Minute Film Festival, Film and Video Association (FAVA) Edmonton
2015 – 2018	Co-chair, Society for Cinema and Media Studies Documentary Scholarly Interest Group
2015 – 2017	Juror, Television Documentary Category, George Foster Peabody Awards

DEPARTMENT/UNIVERSITY SERVICE

2020 – present	Chair, Media Studies Curriculum Committee
2020 – present	Coordinator, Media Studies Program

2018 – 2019 Hiring Search Committee, Department of Drama, University of Alberta
2018 – present Recruitment and Outreach Committee, Department of English & Film Studies,
University of Alberta
2016 – 2017 Chair’s Advisory Council, Department of English & Film Studies, University of
Alberta
2016 – 2017 Media Studies Speaker Series Committee Member, Faculty of Arts, University of
Alberta
2015 – 2017 Undergraduate Programs Committee Department of English & Film Studies,
University of Alberta
2013 – 2014 Graduate Committee, Department of English & Film Studies, University of
Alberta

PROFESSIONAL MEMBERSHIPS

Film Studies Association of Canada (FSAC)
Society for Cinema and Media Studies (SCMS)
Visible Evidence