

# Film and Media Studies: Graduate Colloquium

*Featuring Alexander Champlin and Naomi DeCelles*  
Friday, February 23, 2018, 4:00 pm, SSMS 2135

## *Playing Attention: Speculation, Audience, and Immediacy in Videogame livestreaming*

Livestreaming conjures liquidity, referring to the flow of content from provider to receiver. In light of earlier work on television liveness, I explore the ways that the production of a videogame livestream engages and transcends TV liveness. I argue that producers and users mediate their relationship through the platform and para-platforms in ways that leverage presence and access. The media commodity of a livestream, doesn't have a shelf-life. They are doubly dependent on immediacy - livestreamers need viewers to engage with, and viewers show up with the expectation of experiencing this kind of interactivity, all of which can only happen live. As a result, videogame livestreaming encourages new forms of networking, flow, and connected viewing that reframe the ways we might think about broadcast, play, and participation across networked media.

**Alexander Champlin** studies spectator videogaming as an emergent media phenomenon. His work focuses on the conjunction of televisual broadcast production and videogame play, particularly the way play and game cultures shift as games become broadcast texts. He focuses on esports, videogame livestreaming, and Let's Play media. Alex is a PhD candidate in the Department of Film and Media Studies at the University of California, Santa Barbara.



## *Mediating Displacement: Lotte H. Eisner's exile on film.*

Engaging the question of whether there are ethical and aesthetic regularities of a "cinema of exile," this talk illustrates several ways that cinematic negotiations of identity under the conditions of displacement, precarity, and trauma attending life in exile can be productively framed in terms of historiographical praxis. While there has been much thoughtful analysis of the way filmmakers negotiate their own identity in exile, Sohrab Shahid Saless' documentary *THE LONG VACATION OF LOTTE EISNER* (1979) presents an unusual approach to the theory of a cinema of exile for at least two reasons: firstly, the film foregrounds its subject's experience of exile (rather than a refracted vision of the filmmaker's experience), and secondly, it emphasizes the historiographical negotiations of identity-in-exile that take place in criticism, historical analysis, and archival work. This talk will offer a close comparative reading of Saless' film and the contemporaneous US documentary *LOTTE EISNER IN GERMANY* (S.M. Horowitz, 1980), tracing the personal and institutional histories bound up in each of these films..

Currently completing her dissertation—a critical reevaluation of Lotte Eisner's work and its afterlife in the field of academic film studies—at the University of California, Santa Barbara, **Naomi DeCelles** received a BA in Comparative Literature from Stanford University in 2012, and an MA in Cinema and Media Studies from the University of California, Los Angeles in 2014. Naomi is a curatorial assistant and researcher at the Carsey-Wolf Center; her areas of interest include transnational European film history, aesthetic theory, and archive studies.

