
CURRENT ISSUE

OPEN ISSUE

Vol. 9 No. 4, FALL 2023

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Introduction: Feeling Videographic Criticism

JENNIFER M. BEAN

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BRIAND GENTRY

Dear colleagues,

We're pleased to announce the Fall 2023 issue of [*Feminist Media Histories*](#).

Please note we have two active [CFPs](#); see below for details. We are also accepting submissions for the [SCMS Gender and Feminisms Caucus Graduate Student Writing Prize](#). The deadline for this competition is November 1, 2023.

Also, be sure to follow us on [Facebook](#) and [Twitter/X](#) for news about our limited-time free article access, as well as author recommendations, and more!

Introduction: Feeling Videographic Criticism

This issue of *Feminist Media Histories* is the result of an experiment. On one hand, it is the first open topic issue in the journal's history, an experiment undertaken to see what voices, perspectives and projects might emerge without a guiding theme. The result is brilliantly robust, including two interviews that focus on local and regional media facilitators. In one, Sarah Choi talks with Sabrina Craig, the director of community engagement for the South Side Home Movie Project in Chicago, as well as Asian American anthropologist Sasha Su-Ling Welland, about the imperative of women's cross-generational storytelling as a counterarchival feminist practice. In the second, Leilani Nishime converses with Vanessa Au and Ellison Shieh, directors of the Asian American Film Festival in Seattle, about the "inherently feminist" and queer nature of their annual event. There are also three research articles that, respectively, assert the centrality of the grassroots feminist media initiative International Videoletters to guerilla television in the 1970s (Lexington Davis), speculate on the unfinished business of Zora Neale Hurston's contract with Paramount in the 1940s (Kallan Benjamin), and interrogate the fever for Hula performers in the US as a distinct mode of colonial consumption in the 1910s and

Creating a "Feminist Nation": The International Videoletters Network, 1975-77

LEXINGTON DAVIS

INTERVIEWS

Cross-Generational Storytelling: A Conversation with Sasha Su-Ling Welland and Sabrina Craig

SARAH CHOI

Creating Community: An Interview with Vanessa Au and Ellison Shieh of the Seattle Asian American Film Festival

LEILANI NISHIME

FUTURE ISSUES

Media Identitopias: The Long History of Pleasure and Injury in (Social) Media

Guest Editors Rebecca Wanzo and Reem Hilu

Curating Feminist Film Archives

Guest Editors Maggie Hennefeld and Laura Horak

Latinxs and Digital Media

Guest Editors Frances Negrón-Muntaner and Orianna Calderón-Sandova

CALL FOR PAPERS

Intimacies of Scale

Guest editors Lali Melamed, J.D. Schnepf, and Tess Takahashi

Gender, Media, and Developmentalism

Guest editors Dalila Missero and Masha Salazkina

WRITING AWARDS

SCMS Gender and Feminisms Caucus Graduate Student Writing Prize

1920s (Briand Gentry). These five entries, which include Davis' and Benjamin's award-winning essays (2022 SCMS Gender and Feminisms Caucus Graduate Student Writing Competition), would make for a compelling issue. But there is another experiment at work in these pages, conducted to explore the potential of videographic criticism for feminist media historiographies and to announce the inclusion of audiovisual essays in the pages of this journal. Because this mode of critical expression is relatively new, and because efforts to coordinate feminist, queer, decolonial and antiracist videographic work has been sporadic at best, it makes sense to offer an overview of the concepts and materials at stake as a means of introducing this issue.

To begin, then, what is videographic criticism? At the most basic level, the phrase refers to criticism that is written ("graph") with video. It more broadly refers to a burgeoning area of research, inquiry and experimentation that repurposes sound and moving images to critically reflect on media comprised of sound and moving images. Beyond that I'm not willing to say, insofar as I agree with Drew Morton that defining videographic research too neatly might stifle the field, prematurely restricting its potentiality. For this reason, *Feminist Media Histories* will not prescribe the rhetorical form, display structure or even the length of audiovisual essays carried in these pages; we likewise welcome diversity in tone and style. We do, however, expect this work to produce new knowledge-effects that speak to this journal's mission, and which might occasionally take the form of a videographic "study," "exercise," or "experiment," as with several of the works that appear in this inaugural dossier. But our intention is to predominantly publish videographic essays, also known as audiovisual essays, or video essays. It is by now common to note that the term, "essay," which literally means "to try" or "to attempt," usefully conveys the explorative, experimental nature of this multimedia mode of expression. For *Feminist Media Histories*, that term also foregrounds the equal weight this journal grants to video essays and to written essays, a consistency that applies to the double-blind peer review process that any essay published here will undergo.

[...]

Submissions due
November 1, 2023

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Feminist Media Histories publishes original research, oral histories, primary documents, conference reports, and archival news on radio, television, film, video, digital technologies, and other media across a range of historical periods and global contexts. Inter-medial and trans-national in its approach, *Feminist Media Histories* examines the historical role gender and sexuality have played in varied media technologies, and documents the engagement of women and LGBTQ communities with these media as audiences, users and consumers, creators and executives, critics, writers and theorists, technicians and laborers, educators, activists, and librarians.

Feminist Media Histories is published quarterly by the University of California Press. More information is available [here](#).

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