

Revised: January 30, 2018

## CURRICULUM VITAE

**Martin L. Johnson**

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### EDUCATION

- 2012      Ph.D., New York University, Cinema Studies.  
Dissertation title: “Main Street Movies: Local Films in the United States, 1909-1934.”  
Director: Dan Streible  
Committee: Jonathan Kahana, Anna McCarthy, Dana Polan, Robert C. Allen
- 2005      M.A., University of North Carolina at Chapel Hill, Folklore.  
Thesis title: “‘See Yourself As Others See You’ in H. Lee Waters’s ‘Movies of Local People,’  
1936-1942.”
- 2001      A.B., Brown University, Modern Culture and Media, with honors.

### PROFESSIONAL EXPERIENCE

- 2018-Present      Assistant Professor  
Department of English and Comparative Literature  
The University of North Carolina at Chapel Hill  
Chapel Hill, North Carolina
- 2013-2017      Assistant Professor  
Department of Media and Communication Studies, The Catholic University of America.  
Washington, DC.
- 2012      Lecturer  
Department of English and Comparative Literature, University of North Carolina at Chapel Hill.
- 2011-12      Lecturer  
Department of American Studies, University of North Carolina at Chapel Hill.
- 2011      Adjunct Professor  
Department of Art History, Theory, and Criticism, Maryland Institute College of Art.  
Baltimore, MD.
- 2011      Adjunct Professor  
Department of Electronic Media and Film. Towson University. Towson, MD.
- 2010      Adjunct Professor  
School of Art and Design History and Theory, Parsons School of Design at the New School. New  
York, NY.
- 2010      Adjunct Professor  
Department of Cinema Studies, New York University. New York, NY.

- 2008 Teaching Assistant  
Morse Academic Plan, New York University. New York, NY.
- 2007-08 Teaching Assistant  
Department of Cinema Studies, New York University. New York, NY.
- 2006-07 Research Assistant  
Department of Cinema Studies, New York University. New York, NY.
- 2004 Research Assistant  
Curriculum in Folklore, University of North Carolina at Chapel Hill.
- 2003-2011 Freelance writer  
Arts and film criticism for the Baltimore (MD) *City Paper*, the Raleigh (NC) *News and Observer*, and the *Mountain Xpress* (Asheville, NC).
- 2001-2002 Editor  
*The Greybull* (WY) *Standard*.

## HONORS

- 2015 Visiting Scholar, Department of Comparative Media Studies/Writing, Massachusetts Institute of Technology.
- 2007-08 Participant, Graduate Forum on “Forms of Seeing,” co-sponsored by the Graduate Schools at New York University and the Institute of Fine Arts.
- 2006-10 Corrigan Fellowship, Department of Cinema Studies and the Tisch School of the Arts. New York University.

## BIBLIOGRAPHY

### BOOK

- 2018 *Main Street Movies: The History of Local Films in the United States*. Indiana University Press.

### BOOK CHAPTERS

- 2018 (expected) “A Distant Local View: The Small Town Film and U.S. Cultural Diplomacy and Occupation, 1942-1952,” *A Companion to Documentary Film History*. Ed. by Joshua Malitsky and Malin Wahlberg. Under contract with Wiley-Blackwell.
- 2018 (in press) “I’ll See You in Church: Local Films in African American Communities, 1924-1962.” *Screening Race in American Nontheatrical Film*. Ed. by Marsha Gordon and Allyson Nadia Field. Under contract with Duke University Press.
- 2018 “An ‘Advertising Punch’ in Every Frame: Image Making in Early Advertising Films.” *The Image in Early Cinema: Form and Material*. Ed. by Scott Curtis. Bloomington: Indiana University Press.
- 2012 “‘Boost Your Town in the Movies’: The Municipal Film in the United States, 1910-1915,” in *Beyond the Screen: Institutions, Networks, and Publics of Early Cinema*. Marta Braun, Charles Keil, Rob King, Paul Moore, Louis Pelletier, eds. John Libbey Publishing, 288-296.

## REFEREED ARTICLES

- 2017            The Theatre or the Schoolhouse?: The Social Center, the Model Picture Show, and the Logic of Counter-attractions. *Film History* (29:4), 1-31.
- 2014            The Well Lighted Theater or the Semi-Darkened Room?: Transparency, Opacity, and Participation in the Institution of Cinema, *Early Popular Visual Culture* (12:2), 199-212.
- 2012            ‘An Added Bonus’: Local Films, Local Newsreels and the Strand News in Warsaw, Indiana (1938–1955), *Historical Journal of Film, Radio and Television* (32:3), 401-417.
- 2010            The Places You'll Know: From Self-Recognition to Place Recognition in the Local Film, *The Moving Image* (10:1), 24-50.
- 2005            “Did the Cameraman Film You?”: Finding the Folk in H. Lee Waters’s Movies of Local People, *Western Folklore* (64: 3/4), 231-242.

## PEER-REVIEWED CONFERENCE PRESENTATIONS

- 2018            The Manufacture of the Documentary: Industrial Travelogues, Process Narratives, and the Aesthetics of Educational Film. Visible Evidence. Bloomington, Indiana.
- Establishing the provenance of early advertising films: film catalogs and the creation of the non-theatrical market. Domitor, the International Society for the Study of Early Cinema. Rochester, New York.
- Using the screen “intelligently, fairly, and effectively”: How advertising film producers helped establish the educational motion picture industry in the United States, 1918-1924. Advertising Film Workshop. Orphan Film Symposium. New York, New York.
- A Distant Local View: The Small Town Film and U.S. Cultural Diplomacy, 1942-1965. Society for Cinema and Media Studies. Toronto, Canada.
- 2017            A Tale of Three Archives: Access, Digitization, and Belonging. Association of Moving Image Archivists. New Orleans, Louisiana.
- The Program and the Theater Manager: Angry Exhibitors, Pushy Salesmen, Small Theaters, and the Emergence of the Studio System, 1918-1925. Circuits of Cinema: Histories of Movie & Media Distribution. Toronto, Canada.
- 2016            Collecting “Community Copies” of Orphan Works: Technology, Archives, and Access. Association of Moving Image Archivists. Pittsburgh, Pennsylvania.
- The Theater or the Schoolhouse: Early Debates about the Uses of Motion Pictures in Schools, 1911-1917. History of Education Society. Providence, Rhode Island.
- A Vermont Romance* Turns 100: Vermont’s Earliest Surviving Photoplay. Northeast Historic Film Summer Symposium. Bucksport, Maine. Presented with Fred Pond of the University of Vermont.
- Exhibitors! Stop Being the Goat! The Curious Failure of the Advertising Film in the United States. Society of Cinema and Media Studies. Atlanta, Georgia.
- Reading the Romance of a Shoe: The Repetition and Erasure of Labor in Early Advertising Films. American Comparative Literature Association. Cambridge, Massachusetts.

- 2015 “She Is The Show,” Women Itinerant Filmmakers in the Classical Hollywood Era, 1935-1940. *Women and the Silent Screen*. Pittsburgh, Pennsylvania.
- Ephemeral Film, Digital Archives, and the Politics of Recognition. *Visible Evidence*. Toronto, Canada.
- Memories of Underdevelopment: On Digital Surplus and Archival Paucity, DC Film and Media Seminar, University of Maryland. College Park, Maryland.
- “We Have Never Been Theatrical”: Useful Film Exhibition before Cinema. Society for Cinema and Media Studies. Montreal, Canada.
- 2014 “An “Advertising Punch” in Every Frame: Image Making in Early Advertising Films,” DOMITOR, the International Society for the Study of Early Cinema. Chicago, Illinois.
- “The Best Advertisement Will Never Be Written: Industrial Films & Cinema’s Second Birth,” Society for Cinema and Media Studies. Seattle, Washington.
- 2013 “See Your Town Disappear”: Special Effects, Local Films, and the Transformation of Everyday Life. *The Magic Of Special Effects: Cinema-Technology-Reception*. Montreal, Canada.
- “Steubenville Adopts a Baby”: The Hollywood Turn in the Local Film, Society for Cinema and Media Studies. Chicago, Illinois.
- 2012 *Screaming Men and Dancing Bears: The Trope of the Home Movie in Memoir Films of Migration*. South Atlantic Modern Language Association. Durham, North Carolina.
- Booster Films and the Paragon Feature Film Company: Present and Past in Cradle of Dixie* (Montgomery, Alabama 1914), *The Lumberjack* (Wausau, Wisconsin, 1914). Orphan Film Symposium. New York, New York.
- “An Added Bonus”: The Strand News in Warsaw, Indiana (1938-1968). Society for Cinema and Media Studies. Boston, Massachusetts.
- 2011 *The Second Lives of Local Films: Representation, Collective Memory, and Community History. Memory: Silence, Screen, Spectacle*. The New School for Social Research. New York, New York.
- Kidnapping the “Movie Queen”: Itinerant filmmakers, community boosters and participatory fan culture in the 1930s. Society for Cinema and Media Studies. New Orleans, Louisiana.
- 2010 *Describing Local Films: New Thoughts on Itinerant-Produced Works*. Association of Moving Image Archivists. Philadelphia, Pennsylvania.
- “Boost Your Town in the Movies”: The municipal film in the United States, 1910-1915. DOMITOR, the international society for the study of early cinema. Toronto, Canada.
- “Our Home Town”: Screen Space as Civic Space. Chesapeake American Studies Association. Washington, D.C.
- Seeing Yourself in the Movies and the Politics of Recognition. Cinematic Desires*. CUNY Graduate Center. New York, New York.
- Industrial Romances: Town Promotional Films in the Transitional Era, 1911-1918*. Society for Cinema and Media Studies. Los Angeles, California.

- 2009 World Visions: The “Global Symphony” Film In Avant-Garde and Documentary. Avant-Doc: Intersections of Avant-Garde and Documentary Film. Iowa City, Iowa.
- 2008 The Agora Downtown With Comfortable Seats: The Small-town Movie Theater as Civic Space. Society for Cinema and Media Studies. Philadelphia, Pennsylvania.
- 2007 “Playing With The Camera”: Looks Awares and Unawares in Local Film and Home Movies. Northeast Historic Film Summer Film Symposium. Bucksport, Maine.
- “The Cameraman Has Visited Your Town”: Tracing the Path of H. Lee Waters and Other Local Filmmakers in the 1930s. Society for Cinema and Media Studies. Chicago, Illinois.
- 2004 Movies of Local People: The Cinema of H. Lee Waters in the Mid-Atlantic South, 1936-1942. American Folklore Society Annual Meeting. Salt Lake City, Utah.

#### OTHER REFEREED PUBLICATIONS

- 2017 Traversing the Scales of Archival Research. In “Teaching with Primary Sources, Media Studies and the Archive,” ed. by Kate Fortmueller and Laura Isabel Serna. *Cinema Journal Teaching Dossier* (4:3). <http://www.teachingmedia.org/traversing-scales-archival-research/>

#### INVITED TALKS

- 2017 “Don’t call it advertising: the thinly veiled history of non-theatrical film in the United States,” Screen Advertising Workshop, Sigtuna Foundation, Sigtuna, Sweden.
- “‘To See Yourself As Others See You’: The Persistence of the Local in Screen Media,” Oklahoma State University, Stillwater, Oklahoma.
- 2016 “Reclaiming the Local Film: Artifacts, Archives, and Audiences,” Boston Film Colloquium, Northeastern University.
- 2014 “‘The Best Advertisement Will Never Be Written’: The Advertising Film Before Commercial Broadcasting,” Special Collections in Mass Media & Culture, University of Maryland.
- 2012 “See it Now (and Later): Local films, Community Archives, and Collective Memory,” Folklore Colloquium, University of North Carolina.
- “The Silent Pageant: Booster Films for the Moviegoing Public,” Triangle Film Salon, Duke University.
- 2010 “Digital Research and Historiography,” Media History and Archival Research, Graduate Seminar taught by Dan Streible, New York University.
- “Contemporary Art Criticism,” Introduction to Art Criticism, Lecture Course taught by Kerr Houston, Department of Art History, Theory, and Criticism, Maryland Institute College of Art.

#### BOOK REVIEWS

- 2013 *Cinema’s Alchemist: The Films of Péter Forgács*, Bill Nichols and Michael Renov (eds), *Film International* (11:2), 76-7.
- 2011 *Films That Work: Industrial Film and the Productivity of Media* edited by Vinzenz Hediger and Patrick Vonderau, *The Moving Image* (11:1), 161-3.

“Helios: Eadweard Muybridge in a Time of Change” at the Corcoran Gallery, *Early Popular Visual Culture* (9:2), 159-161.

*The Decline of Sentiment: American Film in the 1920s* by Lea Jacobs, *Historical Journal of Film, Radio and Television* (31:1), 90-1.

2010 *Now playing: Early Moviegoing and the Regulation of Fun* by Paul S. Moore in *The Journal of Social History* (44:2), 587-8.

Society for Cinema and Media Studies annual conference (2010). *Scope* (18).

2009 “Film, Memory, and Amnesia,” a talk by Péter Forgács at the National Gallery of Art in Washington, D.C., *The Moving Image* (9:2), 191-2.

2008 *Electric Edwardians: The Story of the Mitchell and Kenyon Collection* by Vanessa Toulmin, *The Moving Image* (8:1), 55-6.

2007 *Rapture Culture: Left Behind in Evangelical America* by Amy Johnson Frykholm and *Working Class Heroes: Protecting Home, Community, and Nation in a Chicago Neighborhood* by Maria Kefalas, *Western Folklore* (65:3), 357-9.

## TEACHING ACTIVITIES

Spring 2018 *Film and Culture*, 31 students.

*Documentary Film*, 18 students.

Fall 2017 *Introduction to Media and Communication Studies*, 62 students.

Spring 2017 *Contemporary Global Cinema*, 18 students.

*Junior Seminar in Media and Communication Studies*, 13 students.

*Independent Study on Film Festivals*, 1 student.

Fall 2016 *Introduction to Media and Communication Studies*, 52 students.

Spring 2016 *Junior Seminar in Media and Communication Studies*, 11 students.

*Non-Fiction Film and Media*, 22 students.

Fall 2014 *Critical Approaches to Media*, 6 students.

*Senior Seminar on “Useful Cinema,”* 13 students.

Spring 2014 *Junior Seminar in Media and Communication Studies*, Section 1, 7 students.

*Junior Seminar in Media and Communication Studies*, Section 2, 10 students.

## GRANTS

2015 National Endowment for the Humanities Fellowship. Project title: “Main Street Movies: Local Films in the United States, 1909-1975.” \$50,400. January 1, 2015 – December 31, 2015.

- 2012            Research Grant for “*Main Street Movies: Local Films in the United States 1909-1975*,” from the University Research Council (URC) Small Grant Program at the University of North Carolina. Declined.
- 2004            Center for the Study of the American South Graduate Student Research Grant.

**PUBLIC & PROFESSIONAL SERVICE**

- 2017-            Reviewer, *Feminist Media Histories*.
- 2015-2018      Co-chair of the Scholarly Interest Group Coordinating Committee, Society for Cinema and Media Studies.
- 2011-2014      Co-chair of the Non-Theatrical Film & Media Scholarly Interest Group, Society for Cinema and Media Studies.
- 2011-2013      Volunteer for Home Movie Day, Raleigh NC.
- 2007-2010      Organizer for Home Movie Day Baltimore, an annual event that instructs the public in projecting and preserving their home movies
- 2009-2010      Curator of Nineteen23, a monthly series of nontheatrical film held at the Maryland Art Place in Baltimore, Maryland. The series was publicized in the *Baltimore Sun*, the *Baltimore City Paper*, and *Urbanite Magazine*.

**PROFESSIONAL AFFILIATIONS**

Society for Cinema and Media Studies  
 DOMITOR, the International Society for the Study of Early Cinema  
 Association of Moving Image Archivists