

ELI BOONIN-VAIL

Lecturer and Director of Film Studies – University at Albany
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EDUCATION

University of Pittsburgh 2024
PhD in Film and Media Studies
Dissertation: “Cinema’s Prison Industrial Complex: Film Between Carceral Collusion and Independent Resistance.”
Chair: Mark Lynn Anderson.

University of Iowa 2019
MA in Film Studies

Brandeis University 2016
BA in History, Film Studies, Gender Studies, *Summa Cum Laude*

AWARDS & FELLOWSHIPS

CGS/ProQuest Distinguished Dissertation Award, Nominee, University of Pittsburgh, 2025.
Individual Development Award, New York State United University Professions, 2025.
Susan Hayward Prize, French Screen Studies Editorial Board, 2023.
Visualizing Abolition Mellon Workshop Fellow, UC Santa Cruz, April 2023.
Richard C. and Barbara N. Tobias Dissertation Fellowship, University of Pittsburgh Department of English, Academic year 2022-2023.
Claudia Gorbman Graduate Student Writing Award, Society of Cinema and Media Studies, Runner Up, October 2021.
Graduate Writing Award. University of Pittsburgh Film and Media Studies, April 2020.
Emru Townsend Award. Society for Animation Studies, June 2018.

JOURNAL ARTICLES

“A Jury of One’s Peers: Incarcerated Film Festivals as Carceral Spheres,” *JCMS*, Under Revision.

“The Toilet View: *Riot in Cell Block 11*, Prison Collaboration, and the Production Code Administration,” *The Quarterly Review of Film and Video* 42, no. 1 (2025): 250-281.
<https://doi.org/10.1080/10509208.2024.2440682>.

“In the Slammer: Acoustemologies of the Carceral in the Prisons of Classical Hollywood.” *Music, Sound, and the Moving Image* 17, no. 1 (2023): 43-63.
<https://doi.org/10.3828/msmi.2023.3>.

“The System of the Genius: French New Wave and the *Politique des producteurs*.” *French Screen Studies* 23, no. 4 (2023): 305-322.
<https://doi.org/10.1080/26438941.2022.2057665>.

“Visible Stripes: Reenacting Trauma in Hollywood’s Carceral Aesthetics.” *Film Criticism* 45, no. 1 (2021). <https://doi.org/10.3998/fc.1032>.

“‘The Body of the Nation’: Ta-Nehisi Coates’ Black Panther and the Black Literary Tradition.” *Inks: The Journal of the Comics Studies Society* 4, no. 2 (2020): 135–55.
<https://doi.org/10.1353/ink.2020.0011>.

“Queer Proteus: Towards a Theory of the Animated Child.” *Animation Studies* 14, Spring 2019.
<https://journal.animationstudies.org/eli-boonin-vail-queer-proteus-towards-a-theory-of-the-animated-child/>

BOOK CHAPTERS

“Cruel Portability: Discourses and Techniques of 16mm in the *American Journal of Correction*,”
Century of 16mm edited collection through Indiana University Press. Forthcoming.
“Hello Public! Jackie Ormes in the Print Culture of the *Pittsburgh Courier*.” in *Desegregating Comics*. Edited by Qiana Whitted. New Brunswick: Rutgers University Press. 2023.

BOOK REVIEWS

Brian Jacobson, *The Cinema of Extractions: Film Materials and Their Forms*. In *Early Popular Visual Culture*, Forthcoming.

FILM AND VIDEO PROJECTS

“Panorama of Western State Penitentiary,” *[in]Transition*, June 11, 2025.
<https://doi.org/10.16995/intransition.17591>
“Choosing the Toilet View: Censorship and Collaboration within Hollywood’s Prison Industrial Complex,” *In Media Res*, January 23, 2024.
<https://mediacommons.org/imr/content/choosing-toilet-view-censorship-and-collaboration-within-hollywood%E2%80%99s-prison-industrial>
“Painting With Light,” Midwest Interdisciplinary Graduate Conference Artifice
Creative Showcase, University of Wisconsin Milwaukee, February 2019.
Finalist, First in the Nation Film Festival, Iowa City, Iowa, January 2020.
“Letter to Frank,” Cinematic Arts Colloquium, University of Iowa, March 2018.

INVITED TALKS

“Wardens of the Movies: Film and Prison Managerialism”
SUNY Oswego, November 2025.
“Between Prison and Screen: Two Approaches to a Carceral Study of Film and Media”
The College of William & Mary, February 2025.
Yale University, February 2025.
Binghamton University, January 2025.
Texas A&M University, March 2024.
Skidmore College, January 2024.
“Prison and The Documentary,” Invited Talk for Film 384U History of Documentary, Instructor
Benjamin Mendelsohn. Course offered through Portland State University’s Higher
Education in Prison Program. Half of attendees incarcerated at Coffee Creek Correctional
Facility. Virtual, November 2023.

CONFERENCE PRESENTATIONS

- “Hollywood’s Prison Industrial Complex: Midcentury Correctional Liaisons with the Studio System,” The Hollywood Conference, University of Southern California, July 2025.
- “Chaining Melodies: Blackness, Popular Licensing, and Incarcerating Sound in *Unchained* (1955),” Music and the Moving Image Conference, New York University, May 2025.
- “Prison Vernacular: The Incarcerated Visual Culture of San Quentin,” Minority Identities and Vernacular Visual Culture, University of Chicago, May 2025.
- “The Prison-University-Cinema-Industrial Complex: *Design for Correction* (1963) and Film Studies as a Carceral Enterprise,” Society for Cinema and Media Studies Annual Conference, Chicago, April 2025.
- “Unity is the Solution: 1970s Black Independent Film in the Long Attica Revolt,” Melvin Van Peebles Symposium, Ohio Wesleyan University, March 2025.
- “Incarcerated Amateurs: Media Labors of the San Quentin Inmate Film Workshop (1965-1970),” Amateur Cinema: A Global History Conference, Barcelona, November 2024.
- “Carceral Geographies and Rebellious Filmmaking: Utilizing ArcGIS to map the L.A. Rebellion,” Society for Cinema and Media Studies Annual Conference, Boston, March 2024.
- “A Guided Tour of a Prison Without Walls: *Grey Area* (1982), Sue Booker, and Black counter carceral mediascapes,” Critical Approaches to Black Media Culture, Tulane University, February 2024.
- “The Prison World of Film: Discourses and Techniques of 16mm in *The American Journal of Correction*,” A Century of 16mm Conference, University of Indiana, September 2023.
- “‘That’s what America Means: Prison’ – *Teach our Children* (1972) as Proto-Abolitionist Geography,” Visible Evidence XXIX, University of Udine, September 2023.
- “Prison/Rebellion: the Los Angeles Black Independent Film Movement in the shadow of the carceral state,” Screen Studies Conference, Glasgow, June 2023.
- “Human Accumulation and Carceral Excess: Walter Wanger at the dawn of California’s Neocarceral Regime,” University of Southern California Graduate Conference, Los Angeles, CA, October 2022.
- “The System of the Genius: Pierre Braunberger and the French New Wave’s *politique des producteurs*,” Pitt-Lyon 2 International Colloquium, Pittsburgh, April 2022.
- “No Prisoner Ever Had So Many Curious Onlookers: *Canon City* (1948) and Hollywood’s Carceral Exploitation. Society for Cinema and Media Studies Annual Conference, Virtual, April 2022.
- “Eye-Arresting: Transcarnality and Prison False Fronts of the Classical Hollywood Era.” San Francisco State University Graduate Conference, San Francisco, CA, February 2022.
- “The Naked Fury of Fact!: *Canon City* (1948) and Carceral Semi-Documentary Exploitation,” Visible Evidence XXVII, Frankfurt am Main, December 2021.
- “In The Slammer: Countercarceral Acoustemologies in Walter Wanger’s *Riot in Cell Block 11* (1954),” Screen Studies Conference, Virtual, June 2021.
- “The System of the Genius: French New Wave and the *Politique des producteurs*,” Society for Cinema and Media Studies Annual Conference, Virtual, March 2021.
- “A Matter of Light and Death: Convulsions of Modernity in *Execution of Czolgosz With Panorama of Auburn Prison*,” Yale Film & Media Graduate Studies Conference, New Haven, CT, March 2020.

- “‘A High-Grade Machine and Skilled Operator’: Exposition Image/Sound Aesthetics of Chautauqua in Circuit and Assembly Contexts,” University of Pittsburgh Film and Media Graduate Student Conference, Pittsburgh, PA, September 2019.
- “Legacies of Renoir’s *La Grande Illusion* for the Mid-Century Carceral Imaginary in Bresson, Melville, and Genet,” Society for Cinema and Media Studies Annual Conference, Seattle, WA, March 2019.
- “The Revolting Image: Eisenstein’s Queer Desiring Forms,” Cinema Studies Institute 2019 Graduate Conference, University of Toronto, January 2019.
- “Queer Proteus: Towards a Theory of the Animated Child,” Society for Animation Studies Annual Conference, Concordia University, Montreal, June 2018. Craft Critique Culture Conference, University of Iowa, April 2018.

TEACHING

Lecturer 2024 - Present

Department of Art and Art History, University at Albany

- AARH 461 – Women in Cinema, Spring 2026
 - Upper-level seminar in theory and history of gender and feminism in film.
- AARH 460 – Global Black Film and Media, Spring 2025
 - Upper-level seminar in Global Black diasporic film and media.
- AARH 289 – Film History II – 1945 – Present, Fall 2025
 - Mid-level seminar involving archival research and digital mapping project.
- AARH 260 – Introduction to Film Studies, Fall 2024, 2025, Spring 2025, Summer 2025
 - Lectured and graded introductory survey level course of 60 – 100 students.
- AARH 369 – Experimental Film and Video, Fall 2024
 - Production, history, and theory course emphasizing experimental learning and making in camera operation, concept design, and nonlinear editing software.

Teaching Assistant and Course Instructor 2019 – 2024

Program in Film and Media Studies, University of Pittsburgh

- ENGFLM 1390 – Contemporary Film, Summer 2024 (Course Instructor)
 - Remote course focused on global and queer contemporary cinemas.
- ENGFLM 0400 – Introduction to Film, Spring 2024 (Course Instructor)
 - Course assignments incorporated digital mapping tools and open access digital archives for visual, cultural, and historical analysis.
- ENGFLM 530 – Film Analysis, Summer 2022 (Course Instructor)
 - Devised syllabus and taught required introductory course for the Major in Film & Media Studies focused on formal analysis of film, narrative structure, authorship, and genre.
- ENCOMP 205 – Seminar in Composition: Film, Spring 2022 (Course Instructor)
 - Course assignments incorporated digital mapping tools, video editing software, and open access digital archives for visual, cultural, and historical analysis.

- ENGFLM 530 – Film Analysis, Fall 2021, Fall 2023 (Teaching Assistant)
 - Led recitation sections for required introductory course for the Major in Film & Media Studies focused on formal analysis of film, narrative structure, authorship, and genre. Performed Grading.
- ENCOMP 0200 – Seminar in Composition, Fall 2020, Spring 2021 (Course Instructor)
 - Devised syllabus and taught introductory general education writing intensive seminar.

Teaching Assistant and Course Instructor

2017 – 2019

Department of Cinematic Arts, University of Iowa

- CINE2615: Introduction to Film Theory, Spring 2019 (Course Instructor)
 - Devised syllabus and taught two 30 student seminars on film theory. Advanced level required course for the Major in Cinema Studies
- CINE1601: Introduction to Film Analysis, Spring 2018 (Teaching Assistant)
 - Led recitation sections for required introductory course for the Major in Cinema Studies. Performed Grading.
- CINE1602: Introduction to Film Studies, Fall 2017, Fall 2018 (Teaching Assistant)
 - Led recitation sections on film history, criticism, technologies, and cultural functions of cinema in a general education lecture course. Performed grading.

SERVICE

Director

2024 – Present

University at Albany minor in Film Studies

Committee Member

Tenure Track in Animation Studies Search Committee, University at Albany 2025

DiTonno Master's Committee, University at Albany 2025

Assessor

Cambridge University, MPhil Dissertation of Liyang Wu 2025

Peer-Reviewer

Inks: The Journal of the Comics Studies Society 2024

Head Organizer

University of Pittsburgh Film and Media Studies Graduate Student Conference 2022

Organizer

New East Cinema Symposium 2022

Screener/Organizer

Screenshot Asia 2021

Co-President

English Department Graduate Student Organization Fall 2022 – Spring 2023

Film and Media Studies Graduate Student Organization Fall 2020 – Spring 2021

PROFESSIONAL MEMBERSHIPS

Society for Cinema and Media Studies

Society for Animation Studies

The Comics Studies Society

LANGUAGES

English (Fluent), Spanish (Proficient), French (Reading)

REFERENCES

Mark Lynn Anderson – University of Pittsburgh
Associate Professor, Department of English and Program of Film and Media Studies
Dissertation Committee Chair
andersml@pitt.edu
412-727-1303

Alison Griffiths – CUNY Graduate Center
Distinguished Professor, Department of Communication Studies
Dissertation Committee Member
Alison.griffiths@baruch.cuny.edu
917-763-4373

Allyson Nadia Field – University of Chicago
Associate Professor, Department of Cinema and Media Studies
Dissertation Committee Member
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