## In the Studio

Visual Creation and Its Material Environments

## Edited by Brian R. Jacobson



UNIVERSITY OF CALIFORNIA PRESS

## CONTENTS

Acknowledgments		vii
	Introduction: Studio Perspectives Brian R. Jacobson	1
PAR	PART ONE. FORMATIONS	
1.	"The Longed-For Crystal Palace": Empire, Modernity, and Nikkatsu Mukōjima's Glass Studio, 1913–1923 Diane Wei Lewis	23
2.	Regulating Light, Interiors, and the National Image: Electrification and Studio Space in 1920s Brazil <i>Rielle Navitski</i>	42
3.	Ephemeral Studios: Exhibiting Televisual Spaces during the Interwar Years Anne-Katrin Weber	63
PART TWO. FOUNDATIONS		83
4.	Estudios Churubusco: A Transnational Studio for a National Industry Laura Isabel Serna	85
5.	Pinewood Studios, the Independent Frame, and Innovation Sarah Street	103

6.	Backlots of the World War: Cinecittà, 1942–1950	122
	Noa Steimatsky	
PART THREE. ALTERNATIVE ROUTES		143
7.	The Film Train Stops at Mosfilm: Aleksandr Medvedkin and the Operative Film Factory <i>Robert Bird</i>	145
8.	Postindustrial Studio Lifestyle: The Eameses in the Environment of 901 <i>Justus Nieland</i>	166
9.	The Last Qualitative Scientist: Hollis Frampton and the Digital Arts Lab Jeff Menne	192
PART FOUR. STUDIO FUTURES		211
10.		213
	Lynn Spigel	
11.	The Nature of the Firm and the Nature of the Farm: Lucasfilm, the Campus, and the Contract <i>J.D. Connor</i>	242
12.	"Make It What You Want It to Be": Logistics, Labor, and	
	Land Financialization via the Globalized Free Zone Studio Kay Dickinson	261
Sele	Land Financialization via the Globalized Free Zone Studio Kay Dickinson	
	Land Financialization via the Globalized Free Zone Studio	261 281 303