

AALAC WORKSHOP GRANT APPLICATION

Project Title: "Film and Media Studies in the Liberal Arts: Curriculum Development and Research Challenges"

Proposed Workshop Dates: October 7-10, 2011

Lead AALAC Faculty: Rebecca M. Gordon, Assistant Professor of English, Reed College
Teresa Geller, Assistant Professor of Film Theory and History, Grinnell College

Participating and Prospective AALAC Faculty:

Jeff Pence, Associate Professor of Cinema Studies, Oberlin College
Grace An, Associate Professor of French/Cinema Studies, Oberlin College
Patty White, Chair of Film and Media Studies, Swarthmore College
Amelie Hastie, Chair of Film and Media Studies, Amherst College
Rashnu Richards, Assistant Professor of Film Studies, Rhodes College
Daniel Kramer, Assistant Professor of Theatre, Smith College
Jason Mittell, Associate Professor of American Studies and Film & Media Studies, Middlebury College
Homay King, Associate Professor of History of Art, Bryn Mawr College
Sarah Kozloff, Professor of Film, Vassar College
Kathleen Fitzpatrick, Professor of Media Studies, Pomona College
Lisa Dombrowski, Assistant Professor of Film Studies, Wesleyan College
Scott Higgins, Associate Professor of Film Studies, Wesleyan College

Workshop Proposal Submitted To:

Dean Ellen Keck Stauder, Reed College

Proposed Workshop Liaison:

Rebecca M. Gordon, Reed College
(gordonr@reed.edu)

Workshop Proposal: Film and Media Studies in the Liberal Arts: Curriculum Development and Research Challenges

Faculty from Amherst, Bryn Mawr, Grinnell, Middlebury, Oberlin, Pomona, Reed, Rhodes, Smith, Swarthmore, Vassar, and Wesleyan propose to organize a symposium on Film and Media Studies in the Liberal Arts, focusing on the practical and intellectual challenges of developing a film/media studies curriculum on a small campus. Inevitably, organizational difficulties ensue when a curriculum is initiated by one or two people with occasional course offerings from faculty in other disciplines; even after the logistics of a program are worked out, we need to adapt to the reality that the field of film/media studies itself is constantly expanding—archivally, technologically, critically, and in its increasing interdisciplinarity. The goals of this symposium are to develop a network of film and media liberal arts faculty, to share insights from our respective campuses, to share our current research, and to share models for integrating the relatively new academic area of film and media studies into established curricula.

Two symposia with similar aims have been held in the past, in October 2004 (hosted by Middlebury College) and January 2008 (hosted by Pomona College). The participants at the former symposia came from institutions with already-established media studies programs. Though some participants of those symposia will attend this proposed workshop, the faculty participating at this symposium come primarily from smaller colleges where film/media studies has only recently become a program or is still in the process of developing a specific curriculum. In addition, many of the participants in this symposium come from remote rural institutions, or from institutions in urban areas that are nonetheless geographically distant from research one universities or peer institutions. Faculty at these institutions face different challenges than those at peer institutions otherwise geographically situated. An important goal of this symposium—its chief desired outcome—is to provide younger colleagues who have been charged with developing a curriculum or program the opportunity to “learn how it’s done” from colleagues who have successfully done so.

The core workshop organizers have invited active participation from as many institutions as possible, and will structure the three-day workshop to provide discussions on the implementation and management of new film/media programs, and, secondarily, to provide informal opportunities to share current research, especially research that involves student collaboration (as our institutions generally share a teacher-scholar model) or collaboration across campuses.

Panel-led discussions will facilitate conversation around core questions such as:

- What strategies for curriculum development have proven most effective at institutions that have successfully put film/media studies programs in place?
- How do film/media studies programs negotiate their relationships with other curricular and administrative interests?
- What is the relationship between media production and critical studies in the small liberal arts context?
- How has the rise of digital media shifted the curricular and service demands placed on film/media studies programs, and the demands on administrative entities that support those programs?
- How are film/media studies programs preparing students for graduate study? How can new film/media studies programs best do so?

Revised Budget Page
AALAC/Mellon 23 Collaborative Workshop Proposal

Proposed Budget

Staff Costs

Part time staff for logistics	\$ 2000
Student assistant	500

Stipends

Workshop organizers	1000
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Travel for participants

Roundtrip flights for 13	6200
Ground transportation and parking	500

Lodging for Participants

Two nights' hotel stay for 13 participants	5000
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Catering for Participants

Meals from dinner Thursday through breakfast Saturday for 14	3500
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Other Administrative Costs

Conference packets	100
Postage, telephone, fax, copying	100

Total Workshop Costs	\$ 18,900
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Organizational Timeline/Provisional Schedule

Fall 2010:	Reserve hotel rooms Reserve rooms for lectures, refreshments, and meals Organizers remain in contact with presenters to refine paper topics and finalize panels Establish support staff for logistics
Spring 2011:	Circulate workshop announcement to Mellon 23 and other film/media departments Set final RSVP date for participants and additional attendees
Summer/Fall 2011:	Confirm conference rooms, AV support, meal and refreshment reservations, and hotel rooms Assemble welcome kits with workshop materials, nametags, etc. Organize visits to Northwest Film Center, Cinema Project, Movie Madness
Thursday October 13, 2011	Participants arrive; workshop begins at 6:00pm
Friday October 14, 2011	9am-6pm: three discussion sessions on practices of implementing film/media studies programs, and on the intellectual and administrative challenges that face film/media studies programs in liberal arts colleges; one session on current faculty media work; breaks for coffee and lunch Evening: film screening events in Portland
Saturday October 15, 2011	9am-noon: follow-up sessions on the pedagogy of film/media studies across disciplines at liberal arts colleges, including how best to integrate local or regional film/media organizations into one's courses or one's campus 1pm-4pm: sessions on current faculty research 4pm-5pm: roundtable discussion of main themes of conference, priorities for follow-up 5pm: workshop ends with dissemination of evaluation forms
For faculty who can spend another night in Portland:	Further film screening events in Portland

REBECCA M. GORDON

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EDUCATION

2006 Ph.D., English and American Studies, Minor in Film Studies, Indiana University
1996 M.A., English, Indiana University
1992 B.A., History and English, Humanities Honors Program, Stanford University

AWARDS/HONORS

Woodrow Wilson Career Enhancement Fellowship Honorable Mention, 2010.
Humanities 110 Travel Grant for Travel to Greece, Summer 2010.
Ruby Lankford Grant for Collaborative Research, Reed College, Summer 2008.
Summer Research Grant, Reed College, 2008, 2009, 2010.
Dean's Summer Scholarship, Reed College, Summer 2007.
Stillman Drake Grant, Reed College, 2007, 2008.
Consortium for Faculty Diversity Fellowship, Reed College, 2006-2007.
César E. Chávez Dissertation Fellowship, Dartmouth College, 2004-2005.
Future Faculty Teaching Fellow, Indiana University South Bend, 2002.
Banks James Award Nomination for Outstanding Teaching, Indiana University, 2000.
Teaching Excellence Recognition Award, Indiana University, 2000.
CIC Pre-Doctoral Fellow, Indiana University, Bloomington, 1995-1999.
Graduate Pre-Doctoral Fellowship, Indiana University, 1995-1999.

TEACHING APPOINTMENTS

Reed College, Portland, Oregon
Assistant Professor of English and Humanities, 2007-present.
Minority Scholar-in-Residence, English, 2006-2007.
Oberlin College, Oberlin, Ohio
Visiting Assistant Professor, Cinema Studies, 2005-2006.
Indiana University, Bloomington, Indiana
Teaching Fellow, Department of English, 2002-2004.
Assistant Instructor, Department of English, 1996-2001
Indiana University South Bend, South Bend, Indiana
Visiting Lecturer, Department of English, Spring 2002.

PUBLICATIONS

"Psychic Borders and Legacies Left Hanging in John Sayles' *Lone Star* and *Men With Guns*," in *Sayles Talk: Essays on Independent Filmmaker John Sayles*, Wayne State University Press, 2005. Eds. Heidi Kenaga and Diane Carson. (invited submission)
"Portraits Perversely Framed: Jane Campion and Henry James at Mid-Career," *Film Quarterly*, 56:2 (Winter 2002): 14-24.
"Waiting for Dawn to Break," Review, *Endless Night: Cinema and Psychoanalysis, Parallel Histories*. Ed. Janet Bergstrom. *Film-Philosophy* Online Journal, July 2003. <http://www.film-philosophy.com>.

ARTICLES IN PROGRESS

- “Doing It Over Until It Feels Right: The Thriller-Chiller-Comedy from German Expressionism to *Scooby-Doo*,” revising for submission to the *Journal of Popular Television and Film*
- “*Ugly Betty*, The Transnational Telenovela,” revising for submission to *Feminist Media Studies*.
- “Pedro Almodóvar’s *Amante Menguante*: The Film-Within-A-Film as Special Effect for Special Affect,” work in progress.
- “*WALL-E* and the Affective Structure of Erasure,” work in progress.

SELECTED CONFERENCE PAPERS AND PRESENTATIONS

- “The Girl with the Killer Archive: The Photomontage in Analog and Digital,” Rendering the Visible Conference, Atlanta GA, February 2011.
- “‘Ugly Betty’ as Disarticulated Telenovela,” PAMLA Conference, Honolulu, HI, November 2010.
- “*WALL-E* and the Affective Structure of Erasure,” Conference on Literature, Art, and Culture in an Age of Global Risk, Cardiff, Wales, July 2009.
- “Affect, Cognition, Genre,” Cognitive Approaches to Narrative, Embodied Simulation, Metaphor and Complex Tropes, Vienna, May 2008.
- “Remakes, Genre, and Affect: The Thriller-Chiller-Comedy as Case Study” Modern Language Association Conference, Washington D. C., December 2007.
- “Cross-Cultural Reception of *Hiroshima Mon Amour*,” Reception Studies Conference, Kansas City MO, September 2007.
- “‘It’s a new system. I wanted us all to discover it’: Crafting a Post-Feminist Horror Mythology in *The Descent*,” SCMS Conference, Chicago, May 2007.
- “Yo Soy Betty la Fea/Ugly Betty: The Transnational Telenovela,” American Studies Colloquium Series, Reed College, October 2006.
- “*M*A*S*H* and *American Family*: Korea, Iraq, and Brown People Fighting in the Desert,” Society for Cinema and Media Studies Conference, London, April 2005.
- “Feeling Around: Theories of Affect and Aesthetic Response in a Comparative Framework,” Workshop Chair, SCMS Conference, London, April 2005.

GUEST LECTURES

- “*Sin Nombre* and the Aesthetics of New Mexican Cinema,” University of Puget Sound, November 9, 2010.
- “Of Salaried Masses and Somnambulists: Weimar Film,” Humanities 220: The Modern Humanities, Reed College, April 15, 2009.

PROFESSIONAL SERVICE

- Chair, Society for Cinema and Media Studies Student Writing Award Committee, 2010-.
- Society for Cinema and Media Studies Kovacs Essay Award Committee, 2007-present.
- Chair of Committee on Film and Literature, Division of Humanities, Reed College, 2006-2008, 2010-.
- Co-Editor, “Professional Notes,” *Cinema Journal* (with Paula Massood and Kirsten Thompson), 2002-04.
- Society for Cinema and Media Studies Graduate Student Representative, 2001-03.

PROFESSIONAL AFFILIATIONS

- Society for Cinema and Media Studies
- American Studies Association
- Modern Language Association
- Affiliated Faculty, Portland State University Center for Public Humanities

THERESA L. GELLER, Ph. D.
Assistant Professor of Film Theory and History
Department of English

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Iowa City, IA 52246
319-351-2942
gellertl@grinnell.edu

EDUCATION

- Ph.D., Literatures in English, Rutgers University
Certification, Women's and Gender Studies
- M.A., English Literature, University of Illinois at Champaign-Urbana
Certification, The Unit for Criticism and Interpretive Theory
Certification, Cinema Studies
- B.A., English and Women's Studies, Honors, University of California, Santa Cruz

PUBLISHED WORK

Journal Articles

"Cine-Fetishism: Apparatus Theory for New Media." *Screening the Past*, Catherine Fowler and Paola Voici, editors. Peer-reviewed. Forthcoming 2011.

"The Personal Cinema of Maya Deren: *Meshes of the Afternoon* and Its Critical Reception in the History of the Avant-Garde." *Self-Projection and Autobiography in Film*, Linda Rugg, editor. Special issue of *Biography* 28.1 (Winter 2006): 140-158.

"The Cinematic Relations of Corporeal Feminism." *The Becoming Deleuzo-guattarian of Queer Studies*, Michael O'Rourke, editor. Special Double Issue of *Rhizomes: Cultural Studies in Emerging Knowledge*, 11/12 (Fall 2005/ Spring 2006). Peer-reviewed. <http://www.rhizomes.net/issue11/geller.html>

"Queering Hollywood's Tough Chick: The Subversions of Sex, Race, and Nation in *The Long Kiss Goodnight* and *The Matrix*." *Frontiers: A Journal of Women Studies* 25.3 (2004): 8-34. Peer-reviewed.

"Dorothy Arzner." *Senses of Cinema* 26 (May-June 2003). Invited submission. <http://archive.sensesofcinema.com/contents/directors/03/arzner.html>

"Deconstructing Postmodern Television in *Twin Peaks*." *Spectator* 12.2 (Spring 1992): 64-71. Invited submission.

Book Chapters

"Each Film Was Built as a Chamber and Became a Corridor": Maya Deren's Film Aesthetics as Feminist Praxis." *There She Goes: Feminist Filmmaking and Beyond*, Corinn Columpar and Sophie Mayer, editors. Detroit: Wayne State University Press, 2009. 79-91. Refereed by Wayne State Press Editorial Board.

“Transnational Noir: Style and Substance in Kaizo Hayashi’s *The Most Terrible Time of My Life*.” *East Asian Cinemas: Exploring Transnational Connections on Film*, Leon Hunt, editor. London: I.B. Taurus, 2008. 172-87. Invited submission.

“The Film-work does not Think: Re-Figuring Fantasy for Feminist Film Theory.” *Gender After Lyotard*, Margret Grebowicz, editor. SUNY Series in Gender Theory. New York: SUNY Press, 2007. 139-52. Refereed by SUNY Press Editorial Board.

Encyclopedia and Textbook Entries

“Dorothy Arzner” and “Maya Deren.” *Oxford Bibliographies Online: Cinema and Media Studies*, Krin Gabbard, editor-in-chief. Under contract. Invited contributor.

“Maya Deren.” *Movies and American Culture*, Phillip DiMare, editor. Santa Barbara: ABC-Clio Books. December 2010. Invited contributor.

“Trey Ellis.” *The Greenwood Encyclopedia of African-American Literature*, Hans Ostrom and J. David Macey, editors. Connecticut: Greenwood Press, 2005. 491-2. Invited contributor.

Work in Progress

Generic Subversions: De-Formations of Character in the Popular Imagination. Book-length manuscript. In progress. Two chapters previously published.

“‘Close To You’: Butch-Femme Desire in the Hong Kong Martial Arts Film.” *Global Lesbian Cinema*, Jennifer Gauthier and Daniel Farr, editors. *The Journal of Lesbian Studies*. Under initial review.

“Becoming-Girl, Becoming-Cyborg: Feminist Dystopia in Nam Ki-Woong’s *Killing Machine*.” *Korean Horror Cinema*, Alison Peirse and Daniel Martin, editors. Edinburgh: Edinburgh University Press, 2012. Under initial review.

“‘Alien in the True Sense of the Word’: Racial Alterity in *The X-Files*.” In progress.

PRESENTATIONS

“Cinema Time as Transnational Chronotope.” *Contingent Communities*, Cultural Studies and Comparative Literature Conference, University of Minnesota, October 2010.

“‘Borderless’ Postmodernism: Nikkatsu Action Cinema and the Rise of Transnational Noir.” Panel: *Asian Genres*. Society for Cinema and Media Studies, Los Angeles, 2010.

Chair: *The Archive of the Future: New Technologies and/in Media Studies Today*. Society for Cinema and Media Studies, Los Angeles, 2010.

Chair: Grinnell Undergraduate Panel—*Discordant Technologies: Exploring Affective and Epistemological Ruptures in Film Form*. San Francisco State University Department of Cinema Studies Annual Graduate Student Conference. San Francisco, October 2009.

“‘I’m Not Low’: The Subversive Laughter of *Harold and Kumar Go To White Castle*.” Panel: *The Asian Body on the American Screen*. Society for Cinema and Media Studies, Philadelphia, March 2008.

“Rethinking Maya Deren in the History of Independent Cinema.” Panel: *Feminism, Filmmaking, Fluidity*. Society for Cinema and Media Studies, Chicago, March 2007.

“Transnational Noir.” Panel: *Colonialism and East Asian Cultures*. Modern Language Association, Philadelphia, December 2006.

“The Cinematic Syntax of the Moving Image.” Panel: *Meaning in Motion*. American Comparative Literature Association, Princeton, April 2006.

“The Time-Image of Queer Bodies,” Panel: *Media Studies and Recent Critical Theory—Thinking After The Subject*. Society for Cinema Studies, Vancouver, March 2006.

“Cine-Fetishism: Apparatus Theory for New Media.” Panel: *Cinephilia*. Society for Cinema and Media Studies, Atlanta, March 2004.

“Critical Race Theory Meets the Alien Bodies of *The X-Files*.” Panel: *Screening Television*. Northeast Modern Language Association, Boston, February 2003.

“(E)racing Boundaries: Community, Disciplinarity, Genre.” Symposium: *Performing Communities*. Center for Cultural Analysis, New Brunswick, February 2002.

“Queer Femininity in Popular Hollywood Film.” Panel: *Queer Popular Culture*. Frameline: The International Lesbian and Gay Film Festival, San Francisco, June 2001.

INVITED SPEAKER

Panelist. “Mentorship in the Discipline of Cinema Studies.” Teaching Committee Workshop. Society for Cinema Studies, New Orleans, March 2010.

Speaker. “Intersecting Identities.” Sponsored by the Queer People of Color Student Organization. Grinnell College, October 2010.

Panelist. “Gender Identity and Repetition.” In conjunction with the Faulconer Art Gallery Exhibit, “Repeat, Reveal, React: Identities In Flux.” Grinnell College, March 2010.

Keynote Speaker. *Roots: Representing Race, Turning to Television*. Burling Library Cultural Event. Family Weekend at Grinnell College, October 2008.

Panelist. “Brainstorming for the Future: Revitalizing Feminist Media Studies.” Women’s Caucus Workshop. Society for Cinema Studies, Philadelphia, March 2008.

Keynote Speaker. “Asian Masculinities in Popular Film.” Works-in-Progress Series. The Center for the Humanities. Grinnell College, February 2009.

Keynote Speaker. “Re-imagining Women and Film.” *Humanities Gender Group*, Rutgers University, April 2006.

COURSES TAUGHT

Grinnell College

- “Film Genres,” *Humanities; Gender, Sexuality and Women’s Studies (GWSS)*
- “Postmodern Fiction and Film,” *English; General Literary Studies; GWSS*
- “Cinematic Identity: Race, Sex and Gender on Film,” *First-Year Tutorial*
- “New Perspectives in Visual Culture,” *Mentored Advanced Project in Humanities*
- “Queer Cinema/Queer Theory,” *Humanities; GWSS*
- “Film Analysis,” *Humanities; American Studies; GWSS* (six sections)
- “Feminisms, Gender, and Literary Theory,” *English; GWSS* (two sections)
- “Domestic Cinema,” *Humanities; American Studies; GWSS*
- “Literary Analysis,” *English* (two sections)

Rutgers, The State University of New Jersey, New Brunswick

- “Popular Culture,” *American Studies*
- “Ethnic America,” *American Studies*
- “The Gendered Body,” *Women’s and Gender Studies (WGS)* (two sections)
- “Film and Society,” *Cinema Studies; English* (two sections)
- “Alien Cinema,” *Cinema Studies; English*
- “Theories of Sex and Gender,” *English; WGS* (two sections)
- “Introduction to Women, Culture, and Society,” *WGS* (six sections)

University of Illinois at Champaign-Urbana

- “Intermediate Rhetoric: Media and Cultural Studies,” *English*
- “Gothic Literature and Film,” *English; Cinema Studies*
- “Introduction to Film Studies,” *English; Cinema Studies* (two sections)
- “Rhetoric and Composition,” *English* (four sections)
- “Introduction to Feminism,” Teaching Assistant, *Women’s Studies*

University of California at Santa Cruz

- Teaching Assistant or Grader, *English; Women’s Studies* (twenty-one courses)

PROFESSIONAL SERVICE

National Service

- Member. Screening Committee. Society for Cinema and Media Studies, 2010-11.
- Co-Chair. Queer Caucus. Society for Cinema and Media Studies, 2009-11.
- Peer Review Panelist. National Endowment for the Humanities, Fall 2009.
- Elected Secretary. Queer Caucus. Society for Cinema and Media Studies, 2008-9.

College Service

- Speaker Coordinator. Prof. Steve Kurtz (Convocation), Prof. Heather K. Love (Symposium Keynote Address), Director Suzie Yoonessi (GWSS 20th Anniversary).
- Faculty Tutor. German; Russian & Asian Film. Grinnell College, 2009; 2011.
- Chair. Cultural Films Committee. Grinnell College, 2010-11.
- Louise R. Noun Program in Women’s Studies Committee, Grinnell College, 2008-10.
- Cultural Films Committee. Grinnell College, 2009-10.
- Expanding Knowledge Initiative Advisory Board. Grinnell College, 2009-10.
- Coordinator. EKI Theme in Film and Media Studies. Grinnell College, 2009-present.
- Facilitator. Workshop: Teaching Film Across the Disciplines. Grinnell College, 2009.

TEACHING INTERESTS

Feminist and Queer Theory, Film and Visual Culture, Women's and Gender Studies, Popular Culture, Critical Race Theory, Cultural Studies, Ethnic Studies, Postmodernism, Aesthetics, East Asian Cinema, Transnational Cinema, American Studies, New Media.

EXAMINATION FIELDS

Period: *20th Century American Cinema*, "Film History & Criticism," Richard Koszarski
Genre: *Black Cultural Studies*, "African American Film & Theory," Brent Edwards
Method: *Deleuzian Theory*, "Feminist Cinematographic Philosophy," Samira Kawash
Figure: *Maya Deren*, "Feminism, Gender, & Avant-Garde Cinema," Barbara Balliet

GRADUATE COURSEWORK

Feminist and Queer Theory

"Feminism and Postmodern Political Theory," Linda Zerilli
"Psychoanalysis, Feminism, and History," Joan Wallach Scott
"Foucault and His Contemporaries," Ed Cohen
"Feminist Epistemologies," Amanda Anderson
"Queer Theory and History," Lisa Duggan
"Feminist Literary Theory," Helene Moglen

Film Criticism, History, and Theory

"Film History and World Cinema," (Independent Study), John Belton
"The Cinema of Marguerite Duras," (Independent Study), Nancy Blake
"Film Theory and Aesthetics," (Independent Study), Sandy Flitterman-Lewis
"Postmodern Performance in Theater and Film," Elin Diamond
"Feminism and Film," Ramona Curry
"Theories of Representation," Stephen Heath

Critical Race Theory and Postcolonial Studies

"Black British Cultural Studies," Brent Hayes Edwards
"Transnational Sexualities," Jasbir Puar
"Medieval Orientalism," Chris Chism
"Postcolonial Film and Theater," May Josephs
"African-American Literature and Theory," Michael Bérubé

Contemporary Literature and Critical Theory

"Postmodern/Post-Secular Fiction," John McClure
"Literary and Aesthetic Production," Nancy Blake
"Narrative Theory," Peter Garrett
"Contemporary Sociological and Marxist Theory," Norm Denzin

Pedagogical Training

"Teaching Cinema Studies," Ramona Curry and Robert Carringer
"Critical Reading," Derek Attridge
"Teaching Rhetoric and Exposition," Dennis Baron
"Teaching Women's Studies," Bettina Aptheker

PATRICIA WHITE

Curriculum Vitae

Swarthmore College
Department of English Literature
Program in Film and Media Studies
Swarthmore, PA 19081
(610) 328-8148
pwhite1@swarthmore.edu

EMPLOYMENT

2009-present Professor of Film and Media Studies, Swarthmore College
2000-2009 Associate Professor
1994-2000 Assistant Professor

EDUCATION

Dec. 1993 Ph.D., History of Consciousness, University of California, Santa Cruz
June 1986 B.A. *summa cum laude*, Film Studies, Yale University
Distinction in the Major

PUBLICATIONS

Manuscript in Progress

Women's Cinema/World Cinema: Projecting 21st-Century Feminisms.
Under contract with Duke University Press.

Books

The Film Experience. With Timothy Corrigan. New York: Bedford St. Martin's, 2004.
Second edition, 2008.

Uninvited: Classical Hollywood Cinema and Lesbian Representability. Bloomington:
Indiana University Press, 1999. Reviewed in *GLQ*, *Signs*, *Screen*, *Lingua Franca*, *NWSA
Journal*, *Publishers Weekly*

Edited Books

Critical Visions in Film Theory: Classic and Contemporary Readings
With Timothy Corrigan and Meta Mazaj. Bedford St. Martin's, forthcoming 2010.

Teresa de Lauretis. *Figures of Resistance: Essays in Feminist Theory*. Edited and with an Introduction by Patricia White. Illinois University Press, 2007.

Articles

"Teaching Gender and Sexuality with Independent Media." *Teaching Film*. Eds. Lucy Fischer and Patrice Petro. New York: MLA Publications (forthcoming 2011).

"Feminist Commitment and Feminized Service: Nonprofits and Journals." Professional Development Dossier. *Cinema Journal* 49.3 (Spring 2010) 99-103.

"Watching Women's Films." In Practice. *Camera Obscura* 72 (2009) 152-162.

"Lesbian Minor Cinema." *Screen* 49.4 (Winter 2008) 410-425.

With the *Camera Obscura* collective, "(Re)Inventing *Camera Obscura*." *Inventing Film Studies*. Ed. Lee Grievson and Haidee Wasson. Durham: Duke UP, 2008, 298-318.

"Cinema Solidarity: Kim Longinotto's Documentary Practice." *Cinema Journal* 46:1 (Fall 2006) 120-127.

"Last Days of Women's Cinema." *Camera Obscura* 63 (2006): 145-151.

Editors' Introduction, "An Archive for the Future," *Camera Obscura* 61 (2006).

"Hitchcock and Hom(m)osexuality." *Hitchcock Past and Future*. Eds. Richard Allen and Sam Ishii Gonzalez. London: Routledge, 2004. 211-227.

"Nazimova's Veils: *Salome* at the Intersection of Film Histories." *A Feminist Reader in Early Cinema*. Eds. Diane Negra and Jennifer Bean. Duke University Press, 2002. 60-87.

"Girls Still Cry." *Screen* 42.2 (Summer 2001) 217-221. Reprinted in *Queer Screen Reader*. Eds. Jackie Stacey and Sarah Street. London: Routledge, 2007.

"Black and White: Mercedes de Acosta's Glorious Enthusiasms." *Camera Obscura* 45 (2001). 225-265. Reprinted in *Reclaiming the Archive: Feminism and Film History*. Ed. Vicki Callahan. Detroit: Wayne State UP, 2010.

Introduction and editor. "Queer Publicity: A Dossier on Lesbian and Gay Film Festivals." *GLQ* 5.1 (1998). 73-93.

"Feminism and Film." *Oxford Guide to Film Studies*. Ed. John Hill and Pamela Gibson. Oxford University Press, 1998. 117-131.

"Supporting Character: The Queer Career of Agnes Moorehead." *Out in Culture*:

Lesbian, Gay and Queer Essays in Popular Culture. Ed. Alexander Doty and Corey Creekmur. Durham: Duke University Press, 1995. 91-114. Reprinted in *Movie Acting: The Film Reader*. Ed. Pamela Robertson Wojcik. London: Routledge, 2004. 211-226.

“Governing Lesbian Desire: *Nocturne*’s Oedipal Fantasy.” *Feminisms in the Cinema*. Ed. Ada Testaferri and Laura Pietropaolo. Bloomington: Indiana Univ. Press, 1995. 86-105. “Female Spectator, Lesbian Specter: *The Haunting*.” *Inside/Out: Lesbian Theories, Gay Theories*. Ed. Diana Fuss. New York: Routledge, 1991. 142-172. Reprinted: *Sexuality and Space*. Ed. Beatriz Colomina. Princeton: Princeton Architectural Press, 1992. 131-162; *Women in Film Noir*, rev. ed. Ed. E. Ann Kaplan. London: BFI Publishing, 1999. *The Horror Reader*. Ed. Kenneth Gelder. London: Routledge, 2000.

“Madame X of the China Seas.” *Screen* 28.4 (Autumn 1987): 80-95. Reprinted: *Queer Looks: Perspectives on Lesbian and Gay Experimental Media*. Ed. Martha Gever, John Greyson, Pratibha Parmar. New York: Routledge, 1993. 275-291. *Kinemathek* 86 (October 1995). 90-106. *Perspectives on German Cinema*. Ed. Terri Ginsberg and Kirsten Moana Thompson. New Jersey: GK Hall, 1996.

Textbook and Reference Book Entries, Reviews, and Interviews

Book Review. *Lesbianism, Cinema, Space: The Sexual Life of Apartments*. *GLQ* 16:3 (2010).

“Film and Video Festivals.” *Encyclopedia of Lesbian, Gay, Bisexual, and Transgender History in America*. Editor-in-Chief Marc Stein. Charles Scribner’s Sons, 2004.

“*The Haunting*.” *Understanding Film Genres*. Eds, Tom Pendergast, Sara Pendergast, Steven Jay Schneider New York: McGraw Hill, 2006.

“Hollywood Lesbians: Annamarie Jagose interviews Patricia White. *Genders* 32 (2000). http://www.genders.org/g32/g32_jagose.html.

Book Review. *A Fine Romance: Five Ages of Film Feminism* by Patricia Mellencamp and *Kiss Me Deadly: Feminism and Cinema for the Moment*. Ed. Laleen Jayamane, *Signs* 23.2 (Winter 1998) 519-524.

Contributor. *Women in Film: An International Guide*. Ed. Annette Kuhn with Susannah Radstone. London: Pandora and New York: Ballantine, 1990.

FELLOWSHIPS AND GRANTS

Lang Fellowship (Spring 2010)

Mellon New Directions Fellowship (Spring 2006)

Mellon Tri-College Seed Grant in Film and Visual Studies (2004-06)

Wallace Readers' Digest Fellowship (Spring 2002)
Senior Research Fellow, Center for the Humanities, Wesleyan University
(Spring 1998)
Blanshard Faculty Fellowship, Swarthmore College (1997-8)
Mellon Tri-College Grant for Collaborative Teaching (1996-7, 1998-9)
Swarthmore College Faculty Research Fellowships (1994-9)
Mellon Grant for Curriculum Development in Lesbian and Gay Studies (1994)
FIGLEAF Faculty Innovation Grant for Electronic Education Access in the Future
(1994 and 1998)
Rockefeller Fellowship, Humanities Institute, SUNY-Stony Brook (Spring 1994)
Luce/ACLS Doctoral Dissertation Fellowship in American Art (1992-3)
University of California Humanities Predoctoral Fellowship (1991-2)

INVITED SPEAKER

Panel discussion. "Small Theater of the World: Ulrike Ottinger." Slought Foundation
(Oct. 2010)

Symposium. Providence Women's Film Festival (Oct. 2010)

"Trans/National Spaces of Lesbian Film." Transnationalizing LGBT Studies.
Syracuse University (Sept. 2010)

"Aesthetics and Politics in Contemporary Latin American Women's Cinema."
Northwestern (Oct. 2009)

"The Politics of Art Cinema: Lucrecia Martel and Claudia Llosa." University of
Pennsylvania (Oct. 2009)

"Aesthetics and Politics in Transnational Latin American Women's Cinema." Women in
Film and Television, Mexico City and Sepancine, Morelia, Mexico (Sept. 2009)

Respondent. Elena Gorfinkel, "Dated Sexuality." Philadelphia Cinema and Media
Seminar. Temple University (May 2008)

"Women and the Art of Film." Black Lily Film Festival. Philadelphia (May 2008)

"Women's Cinema/World Cinema." Global Cartographies of Cine-Feminism.
International Women's Film Festival in Seoul, Korea (April 2008)

"Globalizing Women's Cinema." Research Group on History and Epistemology of Film
Studies. Concordia University (Nov. 2007)

"Queer + Global." Image + Nation 20: International Workshop on the Queer Film and
Video Festival Movement. Montreal (Nov. 2007)

“Women’s Experimental Cinema.” CUNY Graduate Center (Nov. 2007)

““What is this love that we have for the invert?” Girls Will Be Boys. Pacific Film Archives (Sept. 2007)

Plenary address. “Lesbian Minor Cinema.” Queer Screens: Screen Conference. Glasgow (July 2007)

“Women’s Cinema as Global Cinema.” Temple University (April 2007), UCSC (April 2007)

“Educational Distribution.” Persistent Vision 2, Frameline Film Festival (June 2006)

“Last Days of Cinema: The Love of Film in the Age of Digital Media.” Old Dominion University Film Festival (April 2006)

Respondent. “Cinema of Todd Haynes.” Society for Cinema and Media Studies, Vancouver (March 2006)

Keynote speaker. New Jersey Women’s, Gender, and Sexuality Studies Colloquium. Rowan University (February 2006)

“Feminist Independents: Women’s Filmmaking Local and Global.” Feminism and Film History, Meiji Gakuin University, Tokyo (November 2005)

“Feminist Independents.” Visual Culture Colloquium, Bryn Mawr College (Nov. 2005)

“Women’s Cinema as Art Cinema: Transnational Feminism and Niche Exhibition.” Duke University (October 2005)

Teaching Film and Literature. MLA. Philadelphia (December 2004)

Film Studies Pedagogy. University of Pennsylvania (May 2004)

Respondent. “Dyke Subcultures.” American Studies Assoc. Hartford (October 2003)

“Remake/Remodel: Todd Haynes’ Women’s Pictures.” The Cinema of Todd Haynes, Brown University (April 2003)

“Close-Up: Visionaries of Modern Cinema.” Frameline, San Francisco (March 2003)

“Feminist Visual Culture: A Celebration of Women Make Movies.” Bryn Mawr College (April 2002)

“Lesbian Minor Cinema.” Seminar in Cinema and Theory. University of Pennsylvania (April 2001)

Respondent. Diane Negra. “Off-White Hollywood: Ethnic Female Stars.” Columbia Seminar on Cinema and Interdisciplinary Interpretation (November 2000)

“Hitchcock’s Hom(m)osexuality Revisited.” Hitchcock: A Centennial Celebration, New York University (October 1999)

Respondent. Film Division Panel. Modern Language Association, Chicago (December 1999)

Plenary Session and Discussant. Knowing Mass Culture/Mediating Knowledge. Center for 20th Century Studies, Univ. of Wisconsin, Milwaukee (April 1999)

Keynote Address. The Subject in Culture: Graduate Student Conference, University of Rochester (March 1999)

“Nazimova’s Veils: *Salome* at the Intersection of Film Histories.” Univ. of Pennsylvania Lesbian and Gay Academic Union and Institute for Contemporary Arts (February 1999)

Plenary Session. “Women in Film: Images and Image Makers.” The Scholar and the Feminist, Barnard College (March 1998)

Respondent. Mary Ann Doane, “The Representability of Time.” Columbia Seminar on Cinema and Interdisciplinary Interpretation (February 1998)

“Lesbian Cinephilia.” Center for the Humanities, Wesleyan University (Feb. 1998)

Respondent. Lalitha Gopalan, “Deserted Masculinities in J.P. Dutta’s *Batwara* and *Ghulami*.” Columbia Seminar on Gender and Society (December 1997)

“Portraits of Young Girls: Cinema and Lesbian Self-Representation.” Center for Lesbian and Gay Studies, City University of New York (May 1997), Cornell (1996)

“On Retrospectatorship.” Public Fantasy, English Institute, Harvard (October 1996)

“Hitchcock, Hommo-sexuality and the Power of Interpretation.” Homosexuality and Hollywood, Center for Lesbian and Gay Studies, City University of New York (1994)

“Governing Lesbian Desire: *Nocturne*’s Oedipal Fantasy.” Feminisms in the Cinema, York University, Toronto (1990)

Panelist. “The Cinema of Ulrike Ottinger.” Goethe Institute, New York (1990)

“Female Spectator, Lesbian Specter: *The Haunting*.” Sexuality and Space, Princeton School of Architecture (1990)

“Lesbian Cinema: The Parallax View.” Queer Theory, UCSC (1990)

CONFERENCE PAPERS (SELECTED)

“Asian Lesbian Directors and Trans/national Spaces.” Society for Cinema and Media Studies, Los Angeles (March 2010)

“Aesthetics and Politics in Transnational Latin American Women’s Cinema.” MLA, Philadelphia (Dec. 2009).

“‘To Each Her Own Cinema’: World Cinema and the Woman Cineaste.” Society for Cinema and Media Studies, Philadelphia (March 2008)

“The Spaces of Korean/American Women’s Cinema.” ASA, Philadelphia (Oct. 2007)

“Women’s Rights and Global Cinema.” Society for Cinema and Media Studies, Chicago (March 2007)

“Women’s Cinema as Art Cinema.” Society for Cinema and Media Studies, Vancouver (March 2006)

“Archive for the Future: Roundtable sponsored by *Camera Obscura*.” Society for Cinema and Media Studies, London (March 2005)

“Feminist Film in the Age of the Chick Flick.” Society for Cinema and Media Studies, Atlanta (March 2004)

“Remake/Remodel: Todd Haynes’ Women’s Pictures,” *The Cinema of Todd Haynes*. Brown University (April 2003) and Society for Cinema and Media Studies, Minneapolis (March 2003)

“Lesbian Minor Cinema.” *Persistent Vision*, San Francisco (June 2001) Society for Cinema Studies, Chicago, IL (March 2000).

“Girl Power/Girl Knowledge: The Seductions of Buffy the Vampire Slayer.” Society for Cinema Studies, Washington, DC (May 2001).

“Satan’s Schoolgirls.” *Girls and Tomboys: The Genders of Youth Rebellion in Popular Culture*, American Studies Association, Montreal (October 1999)

“Nazimova’s Veils: *Salome* at the Intersection of Film Histories.” Society for Cinema Studies, University of California-San Diego (April 1998)

“Feminist Reruns: Women Make Movies at 25.” Console-ing Passions, Concordia University, Montreal (May 1997)

“Girls in Uniform.” Society for Cinema Studies, New York (March 1995)

“Undertheorized: Lesbian Spectatorship.” Modern Language Association, San Diego (Dec.1994)

“Authorship with a Little ‘A’.” Society for Cinema Studies, Syracuse (February 1994)

“Don’t Ask for the Moon—We Have the Stars.” Society for Cinema Studies, New Orleans (1993)

“The Queer Career of Agnes Moorehead.” Society for Cinema Studies, Los Angeles (1991)

“Female Spectator, Lesbian.Specter: *The Haunting*.” 2nd Lesbian and Gay Studies Conference, Yale (1989)

COURSES TAUGHT AT SWARTHMORE COLLEGE

American Attractions: Leisure, Technology, and National Identity (1997, 1999, 2006, team-taught with Sharon Ullman, History, Bryn Mawr College)

American Narrative Cinema (1994-6, 1998-9, 2003, 2008)

Critical and Cultural Theory (1995, 2006, 2008, 2010)

Feminist Film and Media Studies (1996, 2001, 2004, 2007, 2008)

Fictions of Identity (1994-6, 1998, 2000)

Film Theory and Culture (1996, 1999, 2001-04, 2007)

Honors Seminar in Critical and Cultural Theory (1997, 1998, 2000, 2003)

Honors Seminar in Film Studies (2008)

Introduction to Film and Media Studies (2000, 2003, 2010)

Introduction to Women’s Studies (2004, 2005)

Lesbian Representation (1995)

The Optical Unconscious (1999, team taught with Bruce Grant, Anthropology)

Queer Media (1996, 2000)

Reworking the Cultural Imaginary (2009, team taught with Tamsin Lorraine, Philosophy)

What on Earth Is World Cinema? (2007)

Women and Popular Culture: Fiction, Film and Television (1995, 2000, 2004, 2007)

Directed Readings in Advanced Film Theory, Current American Cinema, American Auteurs, Critical Theory, Theory of Visuality, World Cinema, American Avant-garde Cinema, New Media, Transnational Feminist Media Culture, Queer Theory, Film and Political Theory, Television Studies

Thesis Direction in American Studies, Avant-garde and Early Cinema, Fan Fiction, Essay Films, Feminist Theory, Queer Theory, Ideologies of Domesticity, Gay Film and Literature, African and Asian American Cinema, Films of Wes Craven, Military Visual Technology, Gender and Magazine Publishing, Social Networking and Political Organizing,

GRADUATE TEACHING

Visiting Associate Professor, Cinema Studies, University of Pennsylvania
Ph.D. Seminar: Women's Cinema/World Cinema (Spring 2008, Fall 2009)
Visiting Assistant Professor, Cinema Studies, New York University

PROFESSIONAL ACTIVITIES

Nominating Committee, Society for Cinema and Media Studies (2009-11)
Host Committee, Society for Cinema and Media Studies (2008)
Executive Council, Society for Cinema and Media Studies (2003-2006)
Program Committee, Society for Cinema and Media Studies (2004, 2005)
Editorial Collective, *Camera Obscura* (1997-present)
Board of Directors, Women Make Movies (2001-present, Board President 2005-present)
Board of Directors and Programming Committee, New York International Festival of Lesbian and Gay Film (1993-2003; Board Chair, 1999-2001)
Film Reviews Editor, *GLQ* (1996-2002)
Manuscript reviewer for Duke UP, Indiana UP, Oxford UP, Routledge, *Signs*, *GLQ*, *Feminist Review*, Univ. of California Press, Edinburgh University Press, Wallflower Press, NYU, *Screen*
ACLS Dissertation Fellowship Reviewer (2010)
External Program Reviewer, Wellesley College Cinema and Media Studies Program
External Tenure Reviewer (nineteen cases)
External Dissertation Committee Member, Temple, NYU, University of Sydney

SERVICE AT SWARTHMORE COLLEGE (SELECTED)

Strategic Planning Council (2010-11)
Founder and Chair, Program in Film and Media Studies (1996-2009)
Search Committee, Assistant Professor in Film Studies, Bryn Mawr (2008)
Search Committee Chair, Assistant Professor in Film and Media Studies (2007)
Mellon Tri-College Faculty Working Group in Film and Visual Studies, Co-Convenor
Search Committee Chair, Mentor, Andrew Mellon Postdoctoral Fellowship in Film and Media Studies (2004-06)
Advisor, Special Major in Film and Media Studies (1996-present)
Long-Range Planning Committee on Faculty Retention (2007-2008)
Budget Committee (2006-2007)
Sager Committee for Lesbian and Gay Studies (1994-1999, 2006-present)
Women's Studies Committee (1995-1997, 1999-present, chair Spring 2007)
Interpretation Theory Committee (1995-present)
Advisory Committee to the Dean of Admissions (2004-05)
Cooper Events Committee (2000-2001)
Library Committee, Swarthmore College (1998-2001)
Phi Beta Kappa Selection Committee (1996)

AFFILIATIONS

American Studies Association
Modern Language Association
Society for Cinema and Media Studies
Greater Philadelphia Cinema Studies Seminar
Phi Beta Kappa (elected 1985)

E. Grace An

Associate Professor of French and Cinema Studies
Oberlin College
50 N. Professor Street
Oberlin, OH 44074
cell: (216) 543-8829; office: (440) 775-6657; email: gan@oberlin.edu

EMPLOYMENT

Associate Professor of French and Cinema Studies, Oberlin College, 2010-present.
Assistant Professor of French and Cinema Studies, Oberlin College, 2006-2010.
Assistant Professor of French, Oberlin College, 2004- 2006.

EDUCATION

Cornell University, Ithaca, NY, 1997-2004.

Ph.D. in Romance Studies, August 2004.

Dissertation: Par-asian Technologies: French Cinematic, Artistic and Literary Encounters with East Asia since 1945 (Dissertation Committee: Timothy Murray, Anne-Emmanuelle Berger, Brett de Bary)

Bryn Mawr College, Bryn Mawr, PA, 1989-1993 and 1994-1996.

M.A. 1996 in French Literature.

A.B. 1993 *cum laude*, honors in French Literature. Minor: History of Art.

RESEARCH AND TEACHING SPECIALTIES

- °French Cinema, especially 1945 to the present
- °French Visual Studies
- °Documentary Film
- °Star Studies
- °Classical and Contemporary Film Theory
- °French language
- °20th Century French Literature
- °Postcolonial Studies
- °New Media

PUBLICATIONS

“A Par-asian Cinematic Imaginary in Olivier Assayas’s *Irma Vep*,” *Chinese Connections: Critical Perspectives on Film, Identity, and Diaspora*, eds. Peter Feng, Gina Marchetti, and Tan See Kam. Temple University Press, 2009.

“Jean-Pierre Léaud par Jean-Pierre Léaud: from Chaillot to the Grave,” *Contemporary French Civilization*. Special issue for the 50th anniversary of the French New Wave. Fall 2008.

Translation: Roger Odin, “A Semio-Pragmatic Approach to Amateur Film,” *Mining the Home Movie: Excavating Historical and Cultural Memories*, eds. Karen Ishizuka and Patricia R. Zimmermann. University of California Press, Fall 2007.

“The Spoken Word in *Within Our Gates Revised and Revisited*,” *The Moving Image: The Journal of the Association of Moving Image Archivists*. Spring 2006.

“A Par-asian Cinematic Imaginary,” *Contemporary French and Francophone Studies/SITES*, special issue on “French Studies Today,” Fall 2005.

Translation: Maryline Lostia, “Letters of Clay: Homage to Ibn Arabî,” *Unpacking Europe*, eds. Salah Hassan and Ifthikar Dadi. The Netherlands: NAI Publishers, 2002.

“Par-asian Screen-Women and Film Identities: the Vampiric in Olivier Assayas’s *Irma Vep*,” *Sites: The Journal of 20th Century/Contemporary French Studies*, Fall 2000.

Translation: Koffi Anyinefa, “Hello and Goodbye to Négritude: Senghor, Dadié, Dongala and America,” *Research in African Literatures*. Vol. 27, no. 2. Summer 1996.

BOOK REVIEWS

Emma Wilson, *Alain Resnais* (New York: Palgrave, 2006), *Contemporary French Civilization*, 2008.

CONFERENCE PRESENTATIONS

“Cinema and Museums Without Walls: Global Heritage for Olivier Assayas, Hou Hsiao-Hsien, and Tsai Ming-Liang,” Society for Cinema and Media Studies Annual International Conference, New Orleans, March 2011.

“The French Jane Fonda,” Society for Cinema and Media Studies Annual International Conference, Los Angeles, CA, March 2010.

“The Projected Destiny of East and West in the Work of Zao Wou-ki, a Chinese Painter in France,” Invited talk, Visual Colloquium Series, sponsored by the Center for Screen Studies, School of Communications, Northwestern University, April 2007.

“The Franco-Japanese Documentary *Lives of Hiroshima mon amour*,” 20th and 21st Century French and Francophone Studies Conference, Texas A&M University, March 2007.

“‘They Will Never Forgive Us For This’: a Brief Film History of *Hiroshima mon amour*,” Society for Cinema and Media Studies Annual International Conference, Chicago, IL, March 2007.

“Man, Nature, and Documentary: *Nanook* meets *Grizzly Man*,” Film and History League Conference on “The Documentary Tradition,” Dallas, TX, November 2006.

“Olivier Assayas and the Re-mapping of French Cinema,” 20th and 21st Century French and Francophone Studies Conference, University of Miami, April 2006.

“*What Time Is It There?*: Tsai-Ming Liang, François Truffaut, and a Par-asian Encounter,” Society for Cinema and Media Studies Annual International Conference, Vancouver, British Columbia, Canada, March 2006.

“Par-asian Cinematic Imaginaries: from *Hiroshima mon amour* to *Demonlover*,” Invited talk, Stanford University, May 18, 2004.

“Paintings, Movies, and Comics: Reading and Looking at French Visual Culture,” Language Teaching and Visual Literacy, a two-day international conference sponsored by the Language Resource Center at Cornell University, April 16-17, 2004.

“A Barbarian to His Book: Michaux’s Vision for a Technology of Encounter,” Diversity and Difference in France and the Francophone World: the 20th and 21st Century French and Francophone Studies Conference, Florida State University, April 1-4, 2004.

“Par-asian Screen-Women in *Hiroshima mon amour* and *Level 5*,” Invited talk, Bryn Mawr College, April 23, 2003.

“Excavating Tears: Tracing the Cinematic Surface in Chris Marker's *La Jetée*,” Invited talk, Visual Culture Colloquium Series, Cornell University, March 31, 2003.

“Chris Marker and Historicizing Japan on the French Cinematic Screen,” Panel: “Imag(in)ing the Real Japan,” New York Conference on Asian Studies, Skidmore College, Saratoga Springs, NY, October 25-6, 2002.

“Par-asian Screen-Women in *Irma Vep*,” Invited talk, “From *The Second Sex* to Parity and PACS: French Histories of Sexualities,” a conference sponsored by the Program of French Studies, Cornell University, November 5-7, 1999.

COURSES TAUGHT AT OBERLIN COLLEGE

Intermediate French (2004-5, 2005-6, 2006-7, 2008-9, Spring 2010)
Form, Style, and Meaning of Cinema (Fall 2006)
French Cinematic Experiences (Fall 2004, Fall 2005, Fall 2006)
French Film: National Traditions, Global Marketplaces (Fall 2008)
The French New Wave (Spring 2005, Spring 2007, Spring 2010)
Framing French Non-Fiction Film (Spring 2006, Fall 2008)
French Documentary and the Essay Film (Spring 2012)
Bardot, Deneuve, Moreau: Stardom, Sexuality, and Art (Fall 2010)
La Chine et le Japon dans l’imaginaire français (Spring 2009, Fall 2009)
Les barbares de la littérature française, de Montaigne à Michaux (Spring 2005)

COURSES TAUGHT AT OTHER COLLEGES & UNIVERSITIES

Hollywood and American Cinema (Ithaca College, Spring 2004)
Intro to Modern French Visual Culture (Cornell University, Fall 2003 and Spring 2004)
Introduction to Film Theory (Binghamton University-SUNY, Fall 2003)
French Film Histories (Syracuse University, Fall 2002)
Modern French Literature (Cornell University, Fall 2002)
Introduction to Visual Studies (Cornell University, Spring 2001)
French Film (Cornell University, Spring 2001)
Techniques of Reading French Literature (Cornell University, Fall 1999 and Spring 2000)
Elementary French (Cornell University, Fall 1998 and Spring 1999)

FELLOWSHIPS, AWARDS, AND DISTINCTIONS

OKUM (Oberlin-University of Michigan-Kalamazoo) Research Grant, 2010-2011.
Andrew W. Mellon Foundation AMAM Curriculum Development Grant, Summer 2009.
Camargo Foundation Fellowship, Cassis, France, January-May 2008.
Freeman Foundation Undergraduate Asian Studies Initiative, Curriculum Grant, Summer 2007.
The B. Wade & Jane B. White Junior Faculty Fellowship in the humanities, Oberlin College, 2006-7.
Freeman Foundation Undergraduate Asian Studies Initiative, Research Grant, March 2007.
Powers Travel Grant, Oberlin College, November 2006.
Experimental Television Center (NY) to attend the Flaherty Film Seminar, June 2004.
Sage Fellowship, Cornell University, 1997-98, Fall 2000, Spring 2003.
Chateaubriand Scholarship, 2001-02.
Liu Memorial Award for Doctoral Dissertation Work, Cornell University, Spring 2001.
Einaudi Center Pre-Dissertation Travel Grant, Cornell University, 2000-01.
Berkowitz Travel Grant, Cornell University, Fall 2000.
School for Criticism and Theory, Cornell University, Full Scholarship, Summer 2000.
M.A. in French, Bryn Mawr College, Full-tuition scholarship, 1994-95.
Fulbright Teaching Assistantship (France), 1993-94.
The Pauline Jones Prize for Best Literary Essay in French, Bryn Mawr College, 1993.

SPECIAL SEMINARS AND INSTITUTES

Midwest Faculty Seminar, University of Chicago: "Edward Said's *Orientalism*," November 2005.
Université de Paris VIII - Vincennes/St. Denis, Seminar with Marie-Claire Ropars-Wuilleumier:
"L'Album de l'écrivain: l'écriture et la peinture," 2001-2.
School for Criticism and Theory, Cornell University, Seminar with Rey Chow: "Mimeticism and
Cross-Cultural Representation," Summer 2000.
Bryn Mawr College Institut d'Etudes Françaises d'Avignon, Summers 1992 and 1994.

ACADEMIC PROFESSIONAL ACTIVITIES

Committee Service at Oberlin College:

Cinema Studies Faculty Committee (Spring 2005-present)
Modern Languages Advisory Committee (Fall 2010-present)
Advising Committee (Fall 2008-present)
Admissions Committee (Fall 2009-present)
Community/Judiciary Board (Fall 2009-present)
Jesse Mack Lecture Committee (Spring 2006-Spring 2007; Fall 2009-present)
Study Away Committee (Fall 2005-Spring 2007)
Ad-Hoc Committee on the Study of Literature at Oberlin College (Spring 2006)

Film Festivals:

Coordinator, Francophone Film Festival, Oberlin College, February 2006. Received a
French-American Cultural Exchange (FACE) *Tournées* Grant to subsidize the festival.

Scoring Silent Films:

Associate Producer, "Arctic Requiem: A Multimedia and Musical Reconception of Robert Flaherty's silent documentary, *Nanook of the North* (1922)," performed for the Museum of Modern Art, Symphony Hall, New York, NY, June 21, 2004, and at Vassar College, to commemorate the 50th anniversary of the Robert Flaherty Film Seminars, Vassar College, June 19, 2004.

Associate Producer, "*Within Our Gates* Revised and Remixed," Ithaca College, February 2, 2004.

Conference Organization:

Co-Organizer with Richard Feldman, Director of the Language Resource Center, Cornell University: "Language Teaching and Visual Literacy," a two-day international Conference with speakers Claire Kramsch and Gunther Kress, April 16-17, 2004.

Co-Organizer, "Cinematic Readings: French Films/French Texts/Global Contexts," a one-day workshop with speakers Judith Mayne and Marie-Claire Ropars-Wuilleumier. Sponsored by French Studies, Cornell University, September 20, 2003.

Administrative Assistant, Rose Goldsen Lecture Series in Art and Text, Cornell University, 2002-3. Helped plan and organize the conference "Digital Terror" and build the University's archive of digital art.

Co-President, *Entralogos*, the Romance Studies Graduate Student Conference, Cornell University, 1998-99. Coordinated the planning of the 10th annual conference, titled "Simulacra: The Borders of Representation, the Representation of Borders."

ADMINISTRATIVE EXPERIENCE

Assistant Director of Admissions, Bryn Mawr College, 1995-97.

Jeffrey Pence

Department of English &
Cinema Studies Program
Oberlin College
Rice Hall 130
10 North Professor Street
Oberlin, OH 44074

2869 Scarborough Road
Cleveland, Hts, OH 44118
Home: 440/864-1764
Office: 440/775-8653
Fax: 440/775-8684
Jeffrey.pence@gmail.com

Academic Employment

Oberlin College, Associate Professor of English & Cinema Studies, 2003-
Oberlin College, Director of Cinema Studies, 2005-2009
Oberlin College, Assistant Professor of English, 1997-2003

Education

Temple University, Ph.D. in English, 1998
Temple University, M.A. in English, 1993
Oberlin College, B.A. in English (Highest Honors), 1988

Publications

- "Narrative Emotion: Feeling, Form and Function," JNT: the Journal of Narrative Theory, "A Special Issue: Narrative Emotion: Feeling, Form and Function," co-edited with Ingrid Geerken, 34, 3 (Fall 2004): 273-276.
- "Cinema of the Sublime: Theorizing the Ineffable," Poetics Today, "Special Issue Part II: Between Thing and Theory," co-edited with James A. Knapp, 25, 1 (April 2004): 29-66.
- "Between Thing and Theory, or, The Reflective Turn," with James A. Knapp, Poetics Today, "Special Issue Part I: Between Thing and Theory," co-edited with James A. Knapp, 24, 4 (February 2004): 641-671.
- "Postcinema/Postmemory," in Memory and Popular Film, ed. Paul Grainge (Manchester, United Kingdom: Manchester University Press, 2003): 237-256.
- "The End of Technology: Memory in Richard Powers' Galatea 2.2," MLQ 63, 3 (September 2002): 343-363.
- "After NAFTA: The Future is Canadian Cinema." Occasional Papers Series, No. 17, the Center for Canadian Studies/Centre D'Études Canadiennes at Bowling Green State University, 2000.
- "After Monumentality: Narrative as a Technology of Memory in William Gass's The Tunnel." JNT: Journal of Narrative Theory 30, 1 (Winter 2000): 96-126.
- "Machine Memory: Image Technology and Identity." Film and Philosophy 3, 21 (May 1999).

- “Language, History, and the University: de Man on Translation.” College Literature 23, 2 (June 1996): 83-99.
- “Terror Incognito: Representation, Repetition, Experience in Henry: Portrait of a Serial Killer.” Public Culture 7, 3 (Spring 1994): 525-546.

Film Work

- Kitchen Hamlet*, Producer (Palimpsest Films: 2009). Dir. Daniel Kramer. Screenings include Southern Appalachian Film Festival (2010) and Appalachian Film Festival (2011).
- Amerika: A Notebook in Three Parts*, Producer (Arcanum Productions: in production). Dir. Mika Johnson. Trailers available at arcanumproductions.com.
- The Amerikans*. Producer (Arcanum Productions: 2010, 2011). Dir. Mika Johnson. Web episodes and multi-platform distribution.
- Castaway Part II*. Producer. (Palimpsest Films: in production). Dir. Benjamin Neufeld.
- Head Turn, Head Turn, Kiss, Explosion*, Writer and Producer (Palimpsest Films: in pre-production).

Selected Recent Presentations

- “A Conversation on Cinema and Creativity.” Organizer and moderator of public discussion between Jonathan Demme and James McBride. Oberlin, Oct. 2009.
- “Anomalies Dear and Dread.” Introductory lecture for 2009 Oberlin Lectures in English and American Literature. Primary organizer. Guest lecturer: Marilynne Robinson. Oberlin, Oct. 2009.
- “Analytic Flicks.” Invited organizer and moderator of monthly film discussion group. Cleveland Psychoanalytic Center. Cleveland, Oct. 2007-Dec. 2008.
- “ARTZREACH 2007.” Exhibition notes for a gallery show of artwork produced by women in a transitional facility in Cleveland and by juveniles in Lorain County Detention Facilities, Zygote Press Gallery, Cleveland, Aug. 2007.
- “*Angela: Fantasy and Reality*.” Invited presenter and discussant of Rebecca Miller’s film. Psychiatric Residents Association, University Hospitals. Cleveland. Sept. 2006.
- “ARTZREACH.” Invited to write exhibition notes for a gallery show of artwork produced by juveniles in Lorain County Detention Facilities, Firelands Association for the Visual Arts, Oberlin, September 2005.

- “Short Term Memory Loss and Film.” Invited panelist on *Odyssey*, National Public Radio, WBEZ, Chicago, March 9, 2004.
- Guest commentator/moderator of panel discussion on the New World Performance Laboratory’s *Winesburg, Ohio*, Oberlin, Dec., 2003.
- “Who’s Your Daddy? The Road to Perdition and the Comic Book Aesthetic,” Society for the Study of Narrative Literature, Berkeley, March 29, 2003.
- “New Modes of Vision.” Invited panel chair. Society for Cinema Studies Conference. Minneapolis, March 2003.
- “Form Beyond Function: The Thin Red Line as *Acinema*,” Society for Cinema Studies Conference, Washington, D.C., May 24-27, 2001.
- “Talking Drawing/Talking Language.” Invited moderator and commentator for artists’ and curators’ discussion of “Drawing on Language” exhibit, Spaces Gallery, Cleveland, May 5, 2001.
- “The End: Narrative Cinema and Eschatology,” Society for the Study of Narrative Literature, Houston, March 8-10, 2001.
- “Cinema of the Sublime: Theorizing the Ineffable.” International Crossroads in Cultural Studies Conference, Birmingham, UK, June 21-25, 2000.
- “After NAFTA: The Future is Canadian Cinema.” Keynote Speaker, Ohio Canadian Studies Roundtable, Columbus, April 7, 2000.
- “Monumental America: Technology or Narrative?” Memory Matters: History, Memory and American Culture Conference, Michigan State University, East Lansing, November 10-13, 1999.
- “Technologizing the Diaspora: the Films of Atom Egoyan.” Invited lecture, Canadian Studies Program and Department of English, University of Akron, November 12, 1998.
- “The Medium is Masochism: Critical Violence in Natural Born Killers.” Society for Cinema Studies Conference, New York, March 2-5, 1995.
- “RE: Irish -publicans: Privacy, Politics and Intersubjectivity in The Crying Game.” Literature/Film Conference, Towson State University, Towson, November 3-5, 1994.
- “Terror Incognito: Representation, Repetition, Experience in Henry: Portrait of a Serial Killer.” Society for Cinema Studies Conference, New Orleans, February 11-14, 1993.

Awards

- Oberlin College Powers Travel Grant, Research and Filming in Italy, 2010-11.
- Oberlin College Grants-in-Aid, Production costs for *Amerika* and *The Amerikans*, 2010, 2011.
- Great Lakes College Association/New Directions Initiative Grant: Film Training Research, 2010-11.
- Wexner Center for the Arts, Editing Residency for *Head Turn, Head Turn, Kiss, Explosion*, upcoming, July 2011.
- Oberlin College Grant-in-Aid, Postproduction costs for *Kitchen Hamlet*, 2009.
- Wexner Center for the Arts, Editing Residency for *Kitchen Hamlet*, 2008-09.
- Mellon Foundation, Information Literacy Grant, 2002-03

Longman Fellowship, Oberlin College, 2000-01.
Presidential Dissertation Fellowship, Temple University, 1997-98.
University Fellowship, Temple University, 1991-93.

Teaching Experience

Oberlin College

Introduction to Narrative Fiction
American Fiction 1945 to the Present
Contemporary American Fiction
Technology and Contemporary American Culture
Place and American Culture
Methods of Cultural Studies
Hopeful Monsters: (Mixed-) Media Studies
Film Theory
British Theater (London Program)
Culture and Politics of Post-War Britain (with S. Kruks; London Program)
Screening Spirituality
Media and Memory
Movies and Melodrama
Imagining Immanence: Marilynne Robinson & Terrence Malick
Form, Style, and Meaning in Cinema
Selected Directors: Almodóvar, Hartley, von Trier
Selected Directors: Almodóvar, Egoyan, von Trier
Senior Tutorial (English & Cinema Studies)

Academic Service

Oberlin College

Career Services Strategic Planning Committee (2009-present)
Arts Chairs/Green Arts District Committee (2008-present)
Community Board (2002-03)
Religious Life Committee (2002-08)
Cinema Studies Committee (1998-present)
Honor Code Committee (1998-99)
Honors at Graduation Committee (1998-99)
Library Committee (1998-99)
Archives Advisory Committee (2002-07)
Research and Development Committee (2005-06)

Oberlin College Department of English

Curriculum Committee (1998-2000, 2002)
Honors Committee (1998-2000, 2004-2005, 2007-present)
Major, Prizes and Awards (2002, 2004-present)
Technology Liaison (1998-99)

Oberlin College Cinema Studies Program

Director (2005-2009)

Professional Organizations and Service

Modern Language Association
Society for Cinema and Media Studies
Society for the Study of Narrative Literature

International Editorial Advisory Board, JNT: Journal of Narrative Theory (2000-)
Manuscript Reviewer, Theory, Culture and Society (2007-)

Consulting

Synapse Biomedical. Media Consultant. (2009)
Advised non-profit bio-medical company on media strategies.

Hamilton College English Department External Review Committee (2007)
Author of final report; Hamilton implemented most suggestions.

Appalshop. Grant and Programming Consultant. (2004)
Helped plan and was author of program and grants for Appalshop's
35th anniversary of community-based media education.

References

Professor Nicholas Jones, English Dept, Oberlin College (formerly Chair &
Assoc. Dean of Arts and Sciences)
Assoc. Professor Rian Brown, Cinema Studies, Oberlin College
Assoc. Professor Geoff Pingree, Director of Cinema Studies, Oberlin College

AMELIE HASTIE
Associate Professor of English
Chair, Film and Media Studies Program
Amherst College
Amherst, MA 01002

EMPLOYMENT

2010-Present Associate Professor, English Department and Chair, Film and Media Studies Program, Amherst College
2005-2009 Associate Professor, Film and Digital Media Department, University of California, Santa Cruz
1999- 2005 Assistant Professor, Film and Digital Media Department, University of California, Santa Cruz

EDUCATION

1999 Ph.D., Modern Studies Program, University of Wisconsin-Milwaukee
1994 M.A., English and Comparative Literature, Modern Studies Program, University of Wisconsin-Milwaukee
1988 B.A., Literature and Society, Brown University, Providence, Rhode Island

PUBLICATIONS

BOOKS

2009 *The Bigamist*, Film Classics Series, British Film Institute/Palgrave
2007 *Cupboards of Curiosity: Women, Recollection, and Film History*, Duke University Press
Contracted *Columbo*, Duke University Press, "Spin-Offs" series

EDITED COLLECTIONS

2007 Special issue of *Journal of Visual Culture*: "Detritus and the Moving Image" 6:2 (August)

2006

Special issue of *Film History*: "Women and the Silent Screen: Cultural and Historical Practices," co-edited with Shelley Stamp, v 18 n 2 (Spring)

"Objects of Media Studies" in *Vectors: Journal of Culture and Technology in a Dynamic Vernacular* (Spring)

<http://www.vectorsjournal.org/index.php?page=7&projectId=65>

ARTICLES IN PROFESSIONAL JOURNALS

- 2009 "TV on the Brain." *Screen* 50.2 (Summer 2009): 216-32
- 2007 "Eating in the Dark: A Theoretical Concession." *Journal of Visual Culture* 6.2 (August 2007): 283-302
- "Introduction: Detritus and the Moving Image: Ephemera, Materiality, History." *Journal of Visual Culture* 6.2 (August 2007): 171-4
- 181-5 "Breathing in the Archives." *Camera Obscura* 64 (April 2007):
- 2006 "Watching in the Theater, Hiding in the Bathroom." *Spectator* v 26, n 2 (Fall 2006): 22-26
- "Affect in Lost Things (the ticket stub)." *Vectors: Journal of Culture and Technology in a Dynamic Vernacular* v 2, n 1 (Spring),
<http://www.vectorsjournal.org/index.php?page=7&projectId=65>
- "Curator's Statement" and "Introduction" to "Objects of Media Studies," *Vectors: Journal of Culture and Technology in a Dynamic Vernacular* v 2, n 1 (Spring 2006),
<http://www.vectorsjournal.org/index.php?page=7&projectId=65>
- "The Miscellany of Film History." *Film History* v 18, n 2 (April): 222-230
- "Introduction" to "Women and the Silent Screen: Cultural and Historical Practices," co-written with Shelley Stamp. *Film History* v 18, n 2 (Spring): 107-109
- "Camera Obscura's Archive for the Future," Co-authored with Camera Obscura editorial collective members Lynne Joyrich, Patricia White, and Sharon Willis. *Camera Obscura* 61 (Spring): 1-25
- 2005 "Historical Predictions, Contemporary Predilections: Reading Feminist Film Theory Close Up." *Framework* 46:1 (Spring): 74-82
- "New York Shelf Life: Dirk Westphal's Acts of Preservation." *Journal of Visual Culture* 4.1 (April): 53-74

- 2001 "History in Miniature: Colleen Moore's Dollhouse and Historical Recollection." *Camera Obscura* 48: 112-157
- 1999 "Fashion, Femininity, and Historical Design: The Visual Texture of Three Hong Kong Films," *Post Script* 19:1 (Fall): 52-69
- "Female Redundancies: An Interview with Jennifer Montgomery," *Afterimage* 27:1 (July/August): 6-7
- 1997 "Louise Brooks, Star Witness," *Cinema Journal* 36:3 (Spring): 3-24
- 1994 "*Gloria Patri*, Gender and the Gulf War: A Conversation with Mary Kelly, James Castonguay, Amelie Hastie, Lynne Joyrich, Christopher Lane, Kathleen Woodward," *Discourse* 17.1 (Fall): 147-68

CONTRIBUTIONS TO BOOKS

- 2008 "Reinventing *Camera Obscura*," co-authored with members of the *Camera Obscura* editorial collective Lynne Joyrich, Patricia White, and Sharon Willis. Forthcoming in *Inventing Film Studies*, ed. Lee Grieveson and Haidee Wasson, Duke University Press
- 2007 "The Epistemological Stakes of *Buffy the Vampire Slayer*: Television Studies and Market Demands," *Undead TV: Critical Writings on Buffy the Vampire Slayer*, ed. Lisa Parks and Elana Levine, Duke University Press
- "The Order of Knowledge and Experience: *Marlene Dietrich's ABC*," *Dietrich Icon*, ed. Mary Desjardins and Gerd Gemunden, Duke University Press
- 2002 "Circuits of Memory and History: *The Memoirs of Alice Guy-Blaché*," *A Feminist Reader in Early Cinema*, ed. Diane Negra and Jennifer M. Bean, Duke University Press
- 1995 "A Fabricated Space: Assimilating the Individual on *Star Trek: The Next Generation*," Harrison, Taylor, Sarah Projansky, Kent A. Ono, and Elyce Rae Helford, eds., *Enterprise Zones: Liminal Positions on Star Trek* (Boulder, CO: Westview Press): 115-36

REVIEWS, OCCASIONAL ESSAYS, ENCYCLOPEDIA ENTRIES, ETC.

- 2007 "Making Sense at the Movies." *Cabinet* 27 (Fall 2007): 21-6

- "TV on the Brain." *In Media Res*
 "'You Don't Know Hollywood'." *In Media Res*
- 2006 "After Taste." *Cabinet* Issue 21 (Spring 2006): 13-14
- 2004 Louise Brooks. Entry in *Notable American Women*, ed. Susan Ware. Cambridge: Harvard University Press
- "Dirk Westphal." *Art Price* (Summer)
- Review of *Alice Guy Blaché: Lost Visionary of the Cinema* by Alison McMahan. *Cineaste* (Spring)
- 2000 Review of *Andre's Lives*, a film by Brad Lichtenstein, *Aging in the Human Spirit* 8:2 (summer)
- 1998 "Scholarly Designs" (conference report: "The Style Conference"), *Afterimage* 25:3 (November/December): 4
- 1996 "Coming of Age" (conference/exhibition/video report: "Women and Aging: Bodies, Cultures, Generations"), *Afterimage* 23:4 (Summer): 6
- 1994-95 Review essay of *Window Shopping: Cinema and the Postmodern* by Anne Friedberg and *Streetwalking on a Ruined Map: Cultural Theory and the City Films of Elvira Notari* by Giuliana Bruno, *Discourse* 17.2 (Winter): 171-6

PRESENTATIONS

PAPERS PRESENTED AT PROFESSIONAL MEETINGS

- 2010 "The Archive of the Everyday: Film Studies and Its Objects of Investigation," Rethinking Media Archivism, Stockholm (November)
- "An 'Obsessive Preoccupation with Gadgets': *Columbo's* Investigation of New Technologies," Keynote Address, Medium to Medium Symposium, Northwestern University (May)
- "An 'Obsessive Preoccupation with Gadgets': *Columbo's* Investigation of Technologies," Society for Cinema and Media Studies, Los Angeles (March)
- 2009 "Lupino TV: Television Theory, Archives, and Imagination," Animating Archives: Making New Media Matter, Brown University (December)

- 2008 "TV on the Brain," Console-ing Passions, University of California-Santa Barbara (April)
- "TV on the Brain," Society for Cinema and Media Studies, Philadelphia (March)
- 2007 "Scraps: Upon Entering and Leaving the Movie Theater," Real Things: Matter, Materiality, and Representation Conference, York University, UK (July)
- "Methodologies," *Camera Obscura* Keywords panel, Cultural Studies Association, Portland, OR (April)
- "Making Sense at the Movies: Popcorn, Red Vines, and Beer," Society for Cinema and Media Studies (March)
- 2005 "Director in the House: Ida Lupino's Work in Television," Society for Cinema and Media Studies, London (March)
- 2004 "Historical Predictions, Contemporary Predilections: Reading Feminist Theory Close Up," Women and the Silent Screen: A Congress, Montreal (June)
- "Experience (Feminist Film Theory: Resuscitating *Close Up*)," Society for Cinema and Media Studies, Atlanta (March)
- 2003 "Television's Textual Borders and Narrative Consumption," Narrative: An International Conference, Berkeley (March)
- "Affective Evidence: The Embedded Image in Contemporary Hong Kong Films," Society for Cinema and Media Studies, Minneapolis (March)
- 2002 "Television Tie-Ins: Textual Borders and Narrative Consumption," Society for Cinema Studies, Denver (May)
- 2001 "The Miscellany of Film History: From the Memoir to the Cookbook," Women & the Silent Screen, UC-Santa Cruz (November)
- "Autobiography, Ephemerality, Advice: *Marlene Dietrich's ABC*," Marlene at 100, Dartmouth College (October)
- "The Epistemological Stakes of *Buffy the Vampire Slayer*," Console-ing Passions, Bristol University, UK (July)

- “Collections and Recollections: Colleen Moore and the Business of Film History,” Society for Cinema Studies, Washington, DC (May)
- “Women, Ephemera, Film: Remarks on Aviatrix Footage,” Orphans of the Storm II, Columbia, SC (March)
- 2000 “A Recipe for Stardom: Celebrity Expertise and Extratextual Representation,” Society for Cinema Studies, Chicago (March)
- 1999 “‘It’s not what I know, it’s the way that I know it’: Star Discourse and Celebrity Expertise,” Knowing Mass Culture/Mediating Knowledge conference, Milwaukee (April)
- “History in Miniature: Colleen Moore’s Dollhouse and Historical Recollection,” Society for Cinema Studies, West Palm Beach, Florida (April)
- 1998 “The Auto/biographical Documentary: Visual Histories of Women in Film,” Visible Evidence VI, San Francisco (August)
- 1997 “Fashion, Femininity, and Historical Design in Hong Kong Film,” The Style Conference, Bowling Green, Ohio (July)
- “Documenting Auto/biographies: Dietrich, Riefenstahl, and Film Studies,” Society for Cinema Studies, Ottawa, Ontario (May)
- 1996 “Coincident Genres: 19th-Century Domestic Novels and 20th-Century Soap Operas,” American Studies Association, Kansas City (November)
- “‘A Wonderful Opportunity’: Alice Guy, Women’s Labor, and Film History,” Society for Cinema Studies, Dallas, Texas (March)
- 1995 “Revolution on the Border Between Emotion and Cognition: Freud’s ‘Rat Man’ and *The X-Files*,” Society for Literature and Science, Los Angeles (November)
- “Louise Brooks, Star Witness,” Society for Cinema Studies, New York City (March)
- 1994 “The Empath’s Masquerade, or How Do the Clothes Make (Her) the Man?” Console-ing Passions, Tucson, Arizona (April)

"A Passage in Filmic Time: Deren, Deleuze, Moffatt, and Beyond," Society for Cinema Studies, Syracuse, New York (March)

PUBLIC LECTURE OR FORUM PARTICIPATION

- 2011 "Knowing Television," Amherst in LA, Los Angeles (January)
- 2010 "Television and Its Authors," What Is Television? roundtable, Middlebury College (November)
- "The Archive of the Everyday: Film Studies and the Objects of Its Investigation," Amherst in New York, New York City (November)
- Invited Presentation, Mount Holyoke College (October)
- "An 'Obsessive Preoccupation with Gadgetry': *Columbo's* Investigation of Technologies," presentation at Dartmouth College (October)
- "Investigating Television: *Columbo's* 'Obsessive Preoccupation with Gadgetry'," Amherst College Reunion Week, Amherst MA (May)
- 2009 "Ida Lupino and Historical Legibility," presentation at UCLA, sponsored by the Center for the Study of Women (February)
- 2006 "Writing the History of *Camera Obscura*, Collectively," presentation at Concordia University, Montreal (August)
- "The How-to's of Film History: Women, Recollection, and the Object of Media Studies," a lecture on media studies methodologies, Goldsmith's University, London (February)
- "The How-tos of Film History: Cookbooks, Colleen Moore's Dollhouse, and the Object of Media Studies," seminar presentation on media historiographies, University of California-Santa Barbara (February)
- 2003 Break-out Session Leader and Presenter, Feminism and Film History conference, Iowa City (November)

- 2002 Discussion Leader, "*City of Glass*," Pacific Rim Film Festival, Santa Cruz (November)
- "Chinese Cinemas and the Fantasy of History," Pacific Rim Brown Bag Series, University of California, Santa Cruz (March)
- 2001 "Dorothy Arzner's Directorial History," Silver Lake Film Festival, Los Angeles, CA (September)
- 2000 "Re-Fashioning Woman: *Star Trek Voyager's* Seven-of-Nine," University of California, Davis (March)
- 2000 "The Caméra Stylo: Intermedial Authorship and Film History" Center for Cultural Studies Colloquium Series, University of California, Santa Cruz (February)
- 1997 Invited Speaker, Society for Cinema Studies Plenary Session: "Ensuring the Future of Film and Television Studies," Ottawa, Ontario (May)

PROFESSIONAL ACTIVITY

HONORS, AWARDS, GRANTS

- 2009 Humanities Research Institute, University of California – Irvine, Research Group Convener, "The Object of Media Studies" (Fall)
- Vectors* Fellow, University of Southern California
- 2001-3 University of California, Santa Cruz Institute for Humanities Research, Research Unit Grant
- 2001-2 University of California Humanities Research Institute Major Conference Grant
- 2001-2 University of California Office of the President, UC Conference Grant
- 2001-2 UC-Santa Cruz New Technologies in Teaching Grant
- 2001 Porter College Faculty Advisor of the Year
- 1999-2009 Arts Division Committee on Research Grants, UCSC
- 1999-2009 Senate Committee on Research Grants, UCSC
- 1988 Phi Beta Kappa

MEMBERSHIP OR ACTIVITIES IN PROFESSIONAL ASSOCIATIONS

- 1993-present Society for Cinema and Media Studies
- 1996-present American Studies Association
- 2008 Panel Chair, "Magic, Memory, and the Feminine," *Console-ing Passions*, Santa Barbara (April)
- Panel Chair, "Mind over Medium," Society for Cinema and Media Studies, Philadelphia (March)
- 2007 Panel Chair, "Cinema's Ephemera," *Real Things: Matter, Materiality and Form* conference, York, UK (July)
- Panel Organizer and Co-chair, "*Camera Obscura* Keywords," Cultural Studies Association, Portland OR (April)
- 2006 Workshop Participant, "Preparing for the Academic Job Search," Society for Cinema and Media Studies, Vancouver (March)
- Observer/Participant, "Useful Cinema," Concordia University, Montreal (August)
- 2005 Workshop organizer, Co-chair, and Participant, "*Camera Obscura's* Archives for the Future," Society for Cinema and Media Studies, London (March-April)
- 2004 Panel Chair, "Intermediality: Social Practices," *Women and the Silent Screen: A Congress*, Montreal (June)
- Panel Co-Organizer, "Feminist Film and Media Studies: Eulogies," Society for Cinema and Media Studies, Atlanta (March)
- 2003 Panel Chair, "History and Memory in Asian and Asian-American Film," Society for Cinema and Media Studies, Minneapolis (March)
- 2002 Panel Co-Organizer and Co-Chair, "Ephemeral Culture/Material Culture," Society for Cinema Studies, Denver (May)

- 2001 Conference Organizer (With Shelley Stamp), "Women & the Silent Screen," University of California, Santa Cruz (November)
- 2001 Panel Organizer and Chair, "Critical Approaches, Textual Definitions: A Case Study," Console-ing Passions, Bristol, England (July)
- 2000 Panel Chair, "Film Advertising: Theory and Case Studies," Society for Cinema Studies, Chicago (March)
- 1998 Panel Chair, "Historiographies: Casting Robeson, Nazimova, and Jackie Chan," Society for Cinema Studies, San Diego (April)
- 1997 Panel Co-Organizer and Co-Chair, "Star Bodies/Star Bios," Society for Cinema Studies, Ottawa, Ontario (May)

EDITORIAL OR BOARD SERVICE TO PUBLICATIONS

- 2000-present Editorial Collective member, *Camera Obscura: A Journal of Feminism, Culture, and Media Studies*
- 2005-present Advisory Board member, *Journal of Visual Culture*
- 2005-present Advisory Board member, *The Journal of e-Media Studies*
- 2003 Manuscript reader: *Signs*, University of California Press, Duke University Press, Routledge
- 1997-2000 Assistant Editor, *Camera Obscura: A Journal of Feminism, Culture, and Media Studies*

OTHER SERVICE

- 2008 Essay Award Committee member, Society for Cinema and Media Studies
- 2007 Dissertation Award Committee member, Society for Cinema and Media Studies
- 2007-2009 Board of Directors member, KUSP Radio, Santa Cruz
- 2006-present Radio Film Reviews, KUSP "Film Gang"
- 2001-2003 Executive Board Member, Friends of the Del Mar, Santa Cruz, CA