KAREN REDROBE

Department of Cinema and Media Studies
University of Pennsylvania
Philadelphia, PA 19104
redkaren@sas.upenn.edu

EMPLOYMENT

Elliot and Roslyn Jaffe Professor, Department of Cinema and Media Studies, University of Pennsylvania (July 1, 2023-)

Elliot and Roslyn Jaffe Professor, Department of the History of Art, University of Pennsylvania (July 1, 2010-)

Elliot and Roslyn Jaffe Associate Professor, Department of the History of Art, University of Pennsylvania (2006-2010)

Elliot and Roslyn Jaffe Assistant Professor, Department of the History of Art, University of Pennsylvania (2004-2006)

Visiting Assistant Professor, Department of English, Princeton University (Spring 2006)

Assistant Professor, English and Film Studies, University of Rochester (2002-04)

Whiting Post-Doctoral Fellow, Princeton University (2000-2002)

Assistant Master, Wilson College, Princeton University (1996-7)

ADMINISTRATIVE ROLES

Graduate Chair, Department of Cinema and Media Studies, University of Pennsylvania (July 2026-June 2029)

Undergraduate Chair, Department of Cinema and Media Studies, University of Pennsylvania (July 2024-June 2026)

Board Co-Chair, Scribe Video Center (May 2025-)

Board Member, Scribe Video Center (2019-)

Director, Cinema and Media Studies Program, University of Pennsylvania (July 2007 – July 2010; Interim director: Fall 2011; Spring 2017; 2022-3)

Director, Wolf Humanities Center, University of Pennsylvania (2018-2021); Interim Director and Topic Director ("Violence"), Penn Humanities Forum (U Penn, 2013-14)

Chair, Department of the History of Art (2015-2019); Interim Chair, Department of the History of Art (U Penn, 2011-12)

Advisor to the Arts for the University: In this role, I designed and led a three-year Art and Culture Initiative. This collaboration between the Provost's Office and the School of Arts and Sciences involved all of Penn's Schools and University Art and Culture Centers, city-wide cultural institutions, Penn's Business Services, as well as the Office of Admissions, with which I partnered to design an arts-and-humanities specific campus tour for prospective students (2012-2015). See https://omnia.sas.upenn.edu/story/casting-wider-net and https://omnia.sas.upenn.edu/story/arts-culture-initiative-rallies-interest

Diversity Search Advisor for the Humanities (U Penn, 2012-2014)

EDUCATION

Ph.D. Princeton University, English (1999)
Advisers: Professors Diana Fuss and Michael Wood

M.A. Princeton University (1997)

Graduate research year in German Literature at Georg-August (1993-4)
Universität Göttingen, Germany. Research director: Professor Wilfried Barner

B.A., Hons. Cambridge University, English (1992)

PUBLICATIONS

BOOKS:

Undead: (Inter)(in)animation, Feminisms, and the Art of War (University of California Press, Feminist Media Series/Luminos, paperback and open-access, May 2025): 252 pages. *Undead* explores artists' use of relational, intermedial, and sometimes paradoxically static forms of animation to respond to "war," a term that is questioned and expansively understood. Artists and filmmakers considered include: Yael Bartana, Nancy Davenport, Kelly Dolak, Gesiye, David Hartt, Helen Hill, Onyeka Igwe, Mary Reid Kelley and Patrick Kelley, Florestine Kinchen, Maryam Mohajer, Ibrahim Nasrallah, and Wazhmah Osman.

Deep Mediations: Thinking Space in Cinema and Digital Cultures, eds. Karen Redrobe

and Jeffrey Scheible (University of Minnesota Press, March 2021), 385 pages. Winner of the Society of Cinema and Media Studies Best Edited Book Award (2022). This volume explores the visual, sonic, philosophical, psychoanalytic, cognitive, digital, racial, and spatial aspects of the concept of "depth" as it has been emerging recently within the discourse of Cinema and Media Studies. Authors: Laurel Ahnert, Erika Balsom, Brooke Belisle, Jinhee Choi, Jennifer Fay, Lisa Han, Jean Ma, Shaka McGlotten, Susanna Paasonen, Jussi Parikka, Pooja Rangan, Alessandra Raengo, Karen Redrobe, Katherine Rochester, Jeffrey Scheible, Karl Schoonover, Jordan Schonig, John Paul Stadler, Nicole Starosielski, Arnold Taylor, and Laura Tilton

Reviewed *Critical Inquiry:*
https://criticalinquiry.uchicago.edu/cassandra_xin_guan_reviews_deep_mediations/

Animating Film Theory, ed. Karen Redrobe (Duke UP, March 2014, Reprinted 2015), 376 pages. This edited volume asks whether film theorists have neglected animation as a primary concern or whether writing on animation has simply been excluded from academic film theory anthologies; and if so, why? The seventeen essays collected here uncover film theory's long and international history of engagement with the phenomenon of movement, explore when "cinema" came to be considered as "live action cinema," and reflect on what earlier writings on animation have to offer our own moment of transition within the realm of moving images.

Reviewed: *Choice*, *Leonardo*, *Communications Booknotes Quarterly*, *Disegno: A Review of Design Culture*, *Animation Studies, International Journal of Communication*

On Writing with Photography, ed. Karen Redrobe and Liliane Weissberg (U of Minnesota P, 2013). This co-edited volume explores what happens to texts—and images—when they are brought together, addressing a wide range of genres and media, including graphic novels, children's books, photo-essays, films, and photographers—past and present—have served as powerful creative resources for each other.

Reviewed: *Times Literary Supplement*, *The Culture Buzz*

Crash: Cinema and the Politics of Speed and Stasis (Duke UP, August 2010), 305 pages. This book takes cinematic, photographic, and literary depictions of car crashes and traffic jams as the starting point for an inquiry into contemporary discussions of medium specificity, aesthetic and social hybridity, interdisciplinarity, speed, stasis, and mobility. Includes: industrial safety films, *How It Feels to Be Run Over, Two Tars*, *Hot Water, Weekend*, J.G. Ballard's *Crash,* Andy Warhol's film *Since*, Bruce Conner's *Report* and Alejandro González Iñárritu's *Amores Perros.*

Reviewed: *International Journal of Communication*, *PopMatters, Choice, Screen, Visual Studies, Screening the Past, Technology and Culture, Media International Australia*

Still Moving: Between Cinema and Photography, eds. Karen Redrobe and Jean Ma (Duke UP, 2008). 312 pages. This co-edited volume stages a conversation between artists and academics in the fields of art history, film studies, literature and photography about the space between cinema and photography. Addressing issues of indexicality, medium specificity, movement, stasis, and media hybridity, the book examines how these modern media have developed and defined themselves, and continue to do so, through and against each other. Contributors include: Tom Gunning, Atom Egoyan, Rebecca Baron, George Baker, Raymond Bellour, Nancy Davenport, Timothy Corrigan, Juan Suarez, and Rita González.

Reviewed: *Afterimage, MODERNISM/Modernity*, *History of Photography*, *M/C Reviews, Media International Australia, Choice*, and *Sehepunkte*

Vanishing Women: Magic, Film, and Feminism (Duke UP, 2003). 239 pages.
This book uncovers a pattern of female vanishings in nineteenth and twentieth century visual culture, and argues, through a series of close readings, that vanishing women repeatedly emerge at different historical moments in response to anxieties about female excess. Written at a moment when feminist film theorists' positions on female spectatorship and spectacle were undergoing fundamental transitions, the book asks: Is vanishing a particularly female affair, and why? What makes a human body socially visible or invisible, and how does vanishing differ from invisibility? What is the relationship between real and metaphorical disappearance? And finally, what are the ethics of witnessing the spectacle of vanishing, and how can we, as observers, become more vigilant? By tracing the vanishing woman's elusive emergence in stage magic, spiritualist photography, psychoanalysis, and film, I argue that we can begin to think differently about both female subjectivity and what it reveals about the media in which the female subject appears.

Reviewed: *Quarterly Review of Film and Video*; *The Drama Review*; *Theater Journal; Victorian Literature and Culture*; and *Screening the Past: An International, Refereed, Electronic Journal of Visual and Media History* (Australia)

DVD:

On the Ecstasy of Ski-Flying: Werner Herzog in Conversation. With Karen Redrobe (Philadelphia: Slought Foundation, 2008).

FORTHCOMING:

Course Projections: Film, Pedagogy, and Freedom from the Classroom. Coedited with Kartik Nair (forthcoming University of California Press/Luminos, paperback and open access platform, December 2026).
Contributors: Blake Atwood, Rukayat N. Banjo, Jaimie Baron, Courtney Baker,

Carmel Curtis, Anthony Deiter, Arnika Fuhrmann, Rosalind Galt, Cassandra Guan, Maori Karmael Holmes, Laura Horak, Kahlil Hudson, Usha Iyer, Jason Livingston, Liam Lockhart, James Lujan, Rajani Mazumdar, Nicole Morse, María Paz Peirano, Ellen Scott, Selma Shaban, Ben Shedd, Jane Simon, Stefan Solomon, Jean-Thomas Tremblay, and Patricia White

Invited collaborative conversation on solidarity and pedagogy with Bishnupriya Ghosh and Laliv Melamed, in Masha Salazkina, ed., *Global Solidarities in Film Culture: Conversations* (Meson Press, September 2026)

"Theory Now, Participatory Community Media, and the 'Authenticating Audiences' (Toni Cade Bambara). Part I: The Essay, by Karen Redrobe; Part II: A Conversation between Louis Massiah and Karen Redrobe," for *Film and Media Theory Now*, ed. Patrice Petro (forthcoming, Rutgers University Press: Media Matters Series)

IN PROGRESS:

Telephones, a small-format book on the cinematic telephone/telephonic cinema, under contract with Fordham University Press's Cutaways series

"Aesthetics" chapter in *World Cinema: Theories, Policies and Practices*, eds. Tim Bergfelder, Ruby Cheung, and Nitin P. Govil. In *Encyclopedia of World Cinema* (6 volumes), Vol. 1.

Invited collaborative conversation on solidarity and pedagogy, with Bishnupriya Ghosh and Laliv Melamed for a forthcoming collection edited by Masha Salazkina

ARTICLES IN PEER-REVIEWED JOURNALS AND BOOKS:

Invited collaborative reflection on the SCMS workshop (April 2025), "Can We Teach Palestine?" with Bishnupriya Ghosh, Laliv Melamed, and Marc Siegel: "We Haven't Even Started Yet: Workshop as Reassembly" for special issue of *Qui Parle*: "Occupied Territories: On Palestine and Imperialism" (9000 words, submitted November 2025, forthcoming)

"Perhaps," *differences* 34.1: Special issue: *The Syntax of Thought: Reading Leo Bersani*, edited by Jacques Khalip and John Paul Ricco (May 2023): 200-208

"Laughing in the Face of Death: The Performance of Isabelle Huppert in *La Cérémonie* (1995)," for *Performative Opacity in the Work of Isabelle Huppert*, eds. Cesar Ignacio Cortez and Ian Fleishman (May 2023, Edinburgh University Press): 70-88. https://edinburghuniversitypress.com/book-performative-opacity-in-the-work-of-isabelle-huppert.html

"The Fierce, Unfinishable, Feminist Legacies of Helen Hill," in Alix Beeston and Stefan Solomon, eds., *Incomplete: The Feminist Possibilities of the Unfinished Film*

(UC Press, Feminist Media Series, 2023): 270-299
https://www.ucpress.edu/book/9780520381476/incomplete

"Underground Film: Thinking Vertically Across the "And" of Cinema and Media Studies," in Redrobe and Scheible, eds., *Deep Mediations: Thinking Space in Cinema and Digital Cultures* (Minneapolis: University of Minnesota Press, March 2021): 216-239

"On the Ecstasy of Ski-Flying. Conversation with Werner Herzog and Karen Redrobe," Transcribed, edited, and published for the first time in Joshua Lund, *Werner Herzog* (Urbana: Illinois University Press, 2020): 163-171

"The Risk of Tolerance: Feminist Killjoys, the Creative Humanities and the Belligerent University," in *The Routledge Companion to Risk and Media*, ed. Bhaskar Sarkar and Bishnupriya Ghosh (New York: Routledge, 2020): 495-512

"地下电影: 对电影和媒介研究的垂直思, " (translation of "Underground Film: Thinking Vertically Across the "And" of Cinema and Media Studies," *Journal of Film Studies* No.2《电影理论研究》， Shanghai Film Academy, Shanghai University (January 2020)

"Thinking Like a Holy Girl: A Philosophy of Grandma's Bedroom," in *On Women's Films: Across Worlds and Generations*, eds. Ivone Margulies and Jeremi Szaniawski (London: Bloomsbury, 2019): 348-369

"The Worries of the World: Animation" in *World Building: Transmedia, Fans, Industries*, eds. Marta Boni (Amsterdam: Amsterdam University Press, Transmedia Series, 2017): 253-251

(Invited) "Black Media Matters: *The Bombing of Osage Avenue* (Louis Massiah, written and narrated by Toni Cade Bambara, 1986), *Film Quarterly* 68.4 (Summer 2015): 8-23. This article was published upon the occasion of the 30th anniversary of the City of Philadelphia's bombing of the MOVE house:
https://doi.org/10.1525/fq.2015.68.4.8

"The Tortoise, the Hare, and the Constitutive Outsiders: Re-Framing Fast and Slow Cinemas," *Cinema Journal* 55.2 (Fall 2015): 472-491. "In Focus" special issue on cinematic speed

"Film Theory's Animated Map," in *Framework* (Fall 2015): 472-491. Special Issue: *The Place of Film and Media Theory: Geopolitics of Intellectual Practices,* edited by Masha Salazkina, Weihong Bao, and Kay Dickinson

"Animating the Cinéfils: Alain Resnais and the Cinema of Discovery," *Cinema Journal* 54.4 (summer 2015): 1-25

"Documentary, Animation, Poetry: How Norman McLaren and Margaret Tait Respond—Directly and Indirectly—to War," *Animation Journal* (Winter 2014): 46-67

"What Cinema Wasn't: Animating Film Theory's Double-Blind Spot" in *Theory Aside*, ed. Jason Potts and Daniel Stout (Duke UP, 2014): 177-198

"Nothing to Say: The War on Terror and the Mad Photography of Roland Barthes," in *Picture This! Photography and Narrative*, ed. Liliane Weissberg and Karen Beckman (University of Minnesota Press, 2012): 297-330

"Animation on Trial" in *Animation Journal*, special issue on documentary animation (November 2011), vol. 6, no. 3: 259-275

"Gender, Power, and Pedagogy in Coco Fusco's *Bare Life Study #1* (Brazil, 2005), *A Room of One's Own* (NYC, 2005), and *Operation Atropos* (2006)," *Framework* 50, Documentary Re-enactment anniversary issue (December 2009): 125-38

"Nothing to Say: The War on Terror and the Mad Photography of Roland Barthes," in *Grey Room* 34 (Winter 2008): 104-134

"Telescopes, Transparency, and Torture: Trevor Paglen and the Politics of Exposure," *Art Journal* Vol. 66, no.3 (Fall 2007): 74-79

"The Archive, The Phallus, and the Future," *Camera Obscura: Feminism, Culture and Media Studies*, Vol.22, no. 64 (January 2007): 186-193

"When Video Does Foster Care: Pepón Osorio's *Trials and Turbulence*," *Grey Room* 19 (Spring 2005): 80-101

"Dead Woman Glowing: Karla Faye Tucker and the Aesthetics of Death Row Photography." *Camera Obscura: Feminism, Culture, and Media Studies* 55 (Spring 2004): 1-40

"Film Falls Apart: *Crash*, Semen and Pop." *Grey Room* 12 (Fall 2003): 94-115

"Terrorism, Feminism, Sisters and Twins: Building Relations in the Wake of the World Trade Center Attacks," *Grey Room* 7 (Spring 2002): 24-40

"Violent Vanishings: Hitchcock, Harlan, and the Disappearing Woman," *Camera Obscura: Feminism, Culture, and Media Studies* 39 (Fall 1996): 79-104

OTHER ARTICLES, INTERVIEWS, REVIEWS, AND TEXTBOOK ENTRIES:

"Karen Redrobe on Art, Cinema and Media," Taye Uhuru Celebrity Podcast: https://www.youtube.com/watch?v=_8fAbfsFt3M (premiering December 2026)

Discussion of the work of experimental animator Helen Hill with Christopher Holliday and Alexander Sergeant, *Fantasy-Animation* podcast: https://www.fantasy-animation.org/all-episodes (forthcoming May 2026)

Undead, New Books Network Podcast hosted by Dr. Alix Beeston: https://newbooksnetwork.com/undead (July 2025)

"Failed Animation, Limited Theory: Feminist Reflections in a Transnational Context." Research Center, Association of Chinese Animation Studies (March 2024): https://acas.world/2024/03/14/failed-animation-limited-theory-feminist-reflections-in-a-transnational-context/

"Diana W. Anselmo, *A Queer Way of Feeling: Girl Fans and Personal Archives of Early Hollywood* (Oakland: University of California Press, 2023), 280 pp. $29.95 (pbk)," Review: *Nineteenth Century Theater and Film* (April 2024): https://doi.org/10.1177/17483727231220285 (1976 words)

"The Inclusions and Occlusions of Expanded Refugee Narratives: A Dialogue on *Flee* (Jonas Poher Rasmussen, Denmark, 2021) with Wazhmah Osman, *Film Quarterly* 76 (1) (Fall 2022): 23-34: https://doi.org/10.1525/fq.2022.76.1.23

Deep Mediations podcast with co-editor Jeff Scheible and host Jules O'Dwyer, *New Books in Film*: https://newbooksnetwork.com/deep-mediations (January 2022)

Podcast, Karen Beckman in conversation with UPenn Law Student, UPenn Law Coffee Club (March 2016): https://googledrive.com/host/0B4Zw3DWPueFIQTVKbXpreTFCbnc/Beckman.mp3

"Power From Elsewhere: Charismatic Authority and the American Female Medium," in Anne Wehr, ed., *Imponderable: The Archive of Tony Oursler*. Exhibition catalogue. (Zurich: LUMA Foundation, July 2015), English with French translation.

"Past and Present: A Roundtable Discussion about Paul Strand's Later Projects," *Paul Strand: Master of Modern Photography*, ed. Peter Barberie and Amanda Bock (Philadelphia: Philadelphia Museum of Art in collaboration with Fundación MAPFRE, 2014), 278-296

"Double Negative: The Actor, The Non-Actor, and the Animated Documentary," in *Acting in Film—Concepts, Theories, Philosophies*, eds. Joerg Sternagel, Deborah Levitt and Dieter Mersch (Bielefeld: Metabasis, 2012): 363-378

"Animation, Abstraction, Sampling: An Interview with Kota Ezawa," *Grey Room* 47 (Spring 2012): 98-109

Cover interview, "*Crash: Cinema and the Politics of Speed and Stasis*,"

http://www.rorotoko.com (March 2011)

"2005: Movies, Terror and the American Family" in *American Cinema 2000-2009: Themes and Variations*, ed. Timothy Corrigan (New Brunswick: Rutgers University Press, 2012. *Screen Decades Series*, ed. Lester D. Friedman and Murray Pomerance): 125-146

"Mixing Memory and Desire: Animation, Documentary, and the Sexual Event," *Animating the Unconscious: Desire, Sexuality and Animation*, ed. Jayne Pilling (London: Wallflower Press, 2012): 187-192

Guest Editor, Notes on Professional Development Dossier, *Cinema Journal* 49.3 Introduction to and editor of special section on mid-career professional development issues (administration, development, industry advising, journal editing (Spring 2010): 93-116

"Back to the Future: the *JSAH* and New Media," in "*Journal of the Society of Architectural Historians* 68.2 (June 2009): 148-150

"Doing Death Over: Accidental Motion Studies," *Discourse: Journal for Theoretical Studies in Media and Culture* 30.3 (Fall 2008), Special Issue: "Accidents in Film and Media," 30-56

"Impossible Spaces and Philosophical Toys: An Interview with Zoe Beloff" (*Grey Room* 22, January 2006): 68-85

"Feminism in a Time of Violence." *Interventions: Activists and Academics Respond to Violence*, eds. Elizabeth A. Castelli and Janet R. Jakobsen. (New York: Palgrave/MacMillan, 2004): 15-22

"Feminism in a Time of Violence." *The Scholar and the Feminist Online* (Journal of the Barnard Center for Research on Women), (Winter 2004): http://www.barnard.columbia.edu/sfonline/reverb/index.htm.

"Dead Women and Serial Killers: Autopsy and Cinematic Spectatorship" in Wanda Teays, *Second Thoughts: Critical Thinking for a Diverse Society* (New York: McGraw-Hill, 2003): 430-431

"Review of Philip Simpson's *PsychoPaths: Tracking the Serial Killer Through Contemporary American Fiction and Film*," *Journal of Criminal Justice and Popular Culture* 8:1 (2001): 61-65

"Vanishing Women: Hitchcock, Harlan, and the Politics of Prestidigitation," *Critical Matrix* 11 (1997): 33-59

GALLERY BROCHURE ESSAYS:

"Ectoplasmic Cinema: Zoe Beloff's *The Ideoplastic Materializations of Eva C.*," catalogue essay, Gallery TPW, Toronto, http://www.photobasedart.ca (Spring 2005)

"When Video Does Foster Care: Pepón Osorio's *Trials and Turbulence*," ICA Philadelphia (Fall 2004)

CURATORIAL / EXHIBITION WORK:

Co-organizer (as Director of Wolf Humanities Center) with Penn Museum of Jason de Léon's participatory exhibition, *Hostile Terrain 94*, involving over 400 volunteers from the City of Philadelphia (September 2019): https://wolfhumanities.upenn.edu/events/hostile-terrain-94-exhibition

Organized traveling film program of Experimental German women filmmakers. Work shown on 35mm, 16mm, Super 8, and Mini DV (September – October 2008). Venues: University of Pennsylvania /Slought Foundation, Harvard Film Archive, Anthology Film Archives (New York City), Princeton University, Mount Holyoke College. (Filmmakers: Ute Aurand, Milena Gierke, Renate Sami)

EDITORIAL WORK:

Co-editor, *Grey Room* (Summer 2005-March 2013)

Advisory Board, *Grey Room* (2003-Summer 2005; March 2013-2025)

PMLA Advisory Committee (July 2016-June 2019)

ACADEMIC HONORS, FELLOWSHIPS AND AWARDS

Winner of the Society of Cinema and Media Studies Distinguished Pedagogy Award (April 2025)

Trustees Council of Penn Women Grant for Film, Freedom and Pedagogy Conference ($1,900)

University Research Foundation Conference Grant ($5,000) for "Film, Freedom, and Pedagogy" conference, co-organized with Kartik Nair (February 2025)

SAS Conference Grant ($2,500) for "Film, Freedom, and Pedagogy" conference, co-organized with Kartik Nair (February 2025)

SAS Klein Family Social Justice Grant ($50,000) for "Empowering Community Voices and Visions," a collaborative project with Scribe Video Center (July 2021-December 2023)

Sachs Arts and Culture Grant ($3000) for co-taught course with Louis Massiah, "Participatory Community Media" (July 2022)

Penn Provost's Office Campaign for Community Grant ($1500) to support supplies for the Spruce Hill Bird Sanctuary (Spring 2022)

Winner (with Jeff Scheible) of the Society of Cinema and Media Studies Best Edited Book Award (April 2022) for *Deep Mediations: Thinking Space in Cinema and Digital Cultures* (University of Minnesota Press, 2021)

Penn Provost's Office Campaign for Community Grant ($1500) to support graduate seminar "Reading Against Racism" (August 2020)

SAS Excellence Through Diversity Fund Award for "Signs of Inclusion: Making the Public Humanities Available to the Deaf Community" ($7,000 toward providing American Sign Language interpretation at Wolf Humanities Center events)

SAS Making a Difference in Diverse Communities Grant (with Professor Dagmawi Woubshet) ($100,000) for "Developing Humanities-Centered Educational Partnerships in Africa" (September 2019-August 2021; extended to 2026-7)

SAS Faculty Working Group Grant ($5,000) for The Global Humanities (Fall 2018)

Humanities Research Center Visiting Fellow Grant, Australian National University (Summer 2017)

SAS Faculty Working Group Grant ($5,000) for Object-Based Learning Initiatives (Spring 2015)

P.I. (with Timothy Rub) and Steering Committee member, PMA-Penn Mellon Object-Based Learning Initiative (2015-)

Diversity Service Award, Provost's Office, University of Pennsylvania (Spring 2014)

SAS Conference Support Grant ($5,000) for HAIKU conference (Spring 2014)

Provost's Interdisciplinary Seminar Fund grant ($50,000) for cross-school conference, HAIKU: The Humanities, the Arts, and the Integrated Knowledge University (Fall 2013)

Provost's Interdisciplinary Arts grant for Enchanted Drawing II (Spring 2012)

Penn Fellow (2011-2012): leadership program organized by Provost's office (one of six mid-career faculty selected from across the university) http://www.upenn.edu/provost/penn_fellows

Provost's Interdisciplinary Arts grant to fund animators' visits to Penn (Fall 2011)

FEW (Fund to Encourage Women) Grant ($2000), Trustees' Council of Penn Women, University of Pennsylvania to support touring program of experimental German films by women (September 2008)

Provost's grant for Distinguished International Visiting Scholar ($20,000) to fund visiting professorship of Laura Mulvey (University of London)

Freeman Foundation Fellow, Freeman Foundation Symposium at the Salzburg Seminar: "East Asia—The United States: The Search for Common Values" (June 9-14, 2007).

President's Award, University of Pennsylvania to support attendance at the Salzburg Seminar (Special Session: "Women and Political Power," September 11-17, 2006)

University of Pennsylvania Research Fellowship for *Still Moving: Between Cinema and Photography* (March 2006)

Penn Humanities Forum Mellon Fellowship (2005-6)

Runner-up, Society of Cinema and Media Studies Katherine S. Kovàcs Book Award for *Vanishing Women* (Society of Cinema and Media Studies, March 2004)

Mrs. Giles Whiting Post-Doctoral Fellowship in the Humanities, Princeton University (2000-02)

Member, Society of Fellows, Council of the Humanities, Princeton University (2000-02)

Council of Graduate Schools / University Microfilms International Distinguished Dissertation Award in the Fine Arts and Humanities (1999)

Mrs. Giles Whiting Doctoral Fellowship in the Humanities (1997-8)

CONFERENCES, PRESENTATIONS, WORKSHOPS and ROUNDTABLES

"Is there Any Body There? Reflections on Telephonic Cinema," Invited Lecture, The Africa Institute, Sharjah (March 2026). Cancelled due to war.

Undead book talk and discussion, Society of Cinema and Media Studies Experimental Film and Media Special Interest Group (February 2026)

Graduate Student Workshop facilitator, "Grading as Pedagogy: Strategic Grading Design for Undergraduate Courses," convened by Center for Excellence in Teaching, Learning, and Innovation Graduate fellow Anna Linetskaya (Comparative Literature and Literary Theory) (February 2026)

Post-show dialogue with French musical ensemble Alcoléa & cie after the movie-concert, "Right in the Eye," featuring the films of Georges Méliès and original compositions, Annenberg Center (January 2026)

Faculty Workshop facilitator, "Introducing Graduate Students to Your Field," Center for Excellence in Teaching, Learning, and Innovation (November 2025)

Graduate Student Workshop facilitator, "Syllabus Design in the Humanities Today," convened by Center for Excellence in Teaching, Learning, and Innovation Graduate fellow Rhea Swain (History of Art) (November 2025)

Undead book talk and discussion, Society of Cinema and Media Studies Animated Special Interest Group (November 2025)

Invited Respondent, "Underground" panel, "Contested Spaces: Aesthetics and Politics Between Cinema and Architecture" conference, organized by Belinda Qian He, University of Maryland, College Park (October 23-24, 2025)

Faculty host for Josslyn Luckett (NYU) book talk, *Toward a More Perfect Rebellion: Multiracial Media Activism in L.A.* (Center for Africana Studies/Penn Bookstore, October 21, 2025)

Conference co-organizer (with Kartik Nair), "Course Projections: Film, Freedom and Pedagogy," Wolf Conference in Cinema and Media Studies, University of Pennsylvania (October 17-18, 2025)

"(Inter)(in)animation and Method: Reflections on *Undead*," Keynote Speaker, King's College London Annual Works in Progress Conference (May 30th, 2025)

Invited Lecture, "Death in *Undead*," Department of Film and Television Studies, University of Warwick (May 29th, 2025)

Methods workshop for PhD students, Department of Film and Television Studies, University of Warwick (May 29th, 2025)

"*Undead*: A Reading and Conversation," Greenhouse Books, Stockport, U.K. (May 24, 2025)

Lunchtime lecture, "Unlearning, Unwar, Unfinished, *Undead*," Cambridge Film and Screen, University of Cambridge (May 23, 2025)

"Can We Teach Palestine? A Workshop," co-organized with Bishnupriya Ghosh (UC Santa Barbara), Society of Cinema and Media Studies Conference, Chicago (April 2025)

"(Inter)(in)animating the Museum through the Gaming Platform Unreal Engine in David Hartt's *Et in Arcadia Ego*," presenter and workshop participant in the seminar "Time and /as Waste: Luxuriance, Plasticity, Formlessness," organized by Lou Silhol Macher, ASAP 15 (the Association for the Study of the Arts of the Present) conference (October 2024, New York City)

"Failed Animation, Limited Theory: Feminist Reflections in a Transnational Context," Distinguished Lecture Series, Association of Chinese Animation Studies (February 2023) [in person and on zoom at Hong Kong University of Science and Technology (HKUST)

"(Inter)(in)animating the Archive: Dance, Uncertainty, and Refusal in Onyeka Igwe's *A Repertoire of Protest (No Dance, No Palaver),*" Hong Kong University (February 2023)

"Understanding Free Speech in the Context of the Middle East: A Think-In" (with Samah Elhajibrahim and Ian Lustick–both Dept. of Political Science). Organized by Dept. of Anthropology, Rainey Auditorium, Penn Museum (December 5th, 2023)

"(Inter)(in)animation, Dance, and the Archive: Onyeka Igwe and *A Repertoire of Protest (No Dance, No Palaver)*," Findley History of Art Lecture Series, Cornell University (September 2023)

"Satisfying Requirements," "Can't Get No Satisfaction: Theories of (Dis)Satisfaction for Film and Media Aesthetics" SCMS peer-reviewed panel, chaired by Iggy Cortez (Vanderbilt), Denver (March/April 2023)

"Loose Threads, Unfinishable Business: Helen Hill's Handmade Films," Keynote Speaker, "(de)composition," Rutgers Program in Comparative Literature Graduate Student Conference (March 2023)

Invited speaker, "Theory Now and the 'Authenticating Audience' (Toni Cade Bambara)," "Theory Now in Film and Media Studies" Conference, The Carsey-Wolf Center, UC Santa Barbara (February 2023): https://www.carseywolf.ucsb.edu/theorynow/

"Animation for All! The Unfinishable World-Building Business of Helen Hill (1970-2007), Keynote speech, New Media Art and Advanced Video Panel, Animation and Digital Arts International Conference (ADAIC), Beijing (via Zoom) (November 2022)

Invited participant, "Unfinished Festival: Women Filmmakers in Process," Cardiff University (November 2022):

https://www.chapter.org/unfinished-festival-women-filmmakers-in-process/

"Participatory Community Media Is…," 60-second lecture for SAS Board of Advisors, with Claire Epstein, Mattie Hewitt, Emma Jacobs, and Louis Massiah (November 2022)

"The Changing Humanities in a Changing U.S. Academy in a Changing World," School of Art, Southwest University, Chongqing, China (October 2022)

"Détournements: Helen Hill, l'ouragan Katrina et l'évolution accidentellement obscure de *The Florestine Collection*." Invited speaker: "Freak accidents: on the improbable and monstrous accident in cinema" conference, L'Université de Caen Normandie et l'école supérieure d'arts et medias de Caen/Cherbourg (April 2022)

"The Elusive and Entangled Creative Visions of Florestine Kinchen and Helen Hill," "The Refusals of the Image" SCMS peer-reviewed panel, co-chaired by Karl Schoonover (U Warwick) and Jennifer Wild (USC), Chicago (March/April 2022)

Respondent to Elizabeth W. Giorgis, Senior and Postdoctoral Fellowship Series, The Africa Institute (Sharjah, UAE) (May 2021)

Conversation about Iranian Animation and Exile with BAFTA Award winner Maryam Mohajer and Penn MFA Illya Mousavijad (March 2021)

Co-organizer and presenter with Sophia Rosenfeld, "Recommendation Letter Workshop for Early Career Scholars," Wolf Humanities Center (March 2021)

Participant, Philadanco Dance Workshop on Choice, Wolf Humanities Center collaboration with Philadanco and the Annenberg Center (March 2021)

Participant, Pedagogy Workshop on Periodization in Cinema and Media Studies (with Meta Mazaj and Chenshu Zhou), CIMS Colloquium (February 2021)

Co-moderator (with Peter Decherney), Book launch for Rahul Mukherjee's *Radiant Infrastructures* (February 2021)

"No Need for Speed: Rethinking Pace and Slowness in the Classroom," CTL Workshop with CTL Graduate Fellow Tamir Williams (December 2020)

Wolf Graduate and Postdoctoral Fellow Job Market Workshop Organizer (November 2020)

"Being a Faculty Member in a Pandemic: Building Intellectual Community in an Era of Social Distancing," The First Two Years: Getting Launched in the School of Arts and Sciences (November 2020)

Strategies for Graduate School Success: An SAS Forum for Fontaine Fellows in the Humanities (with Odette Casamayor-Cisneros, moderated by Beth Wenger Associate Dean for Graduate Studies) (October 2020)

"Laughing in the Face of Death: The Comedic Force of Isabelle Huppert in *La Cérémonie* (Claude Chabrol, 1995)," CIMS colloquium (October 2020)

Kraszna-Krausz Book Awards 2020 Showcase—Artist and Editor Talks. Conversation with Daniel Morgan about Hannah Frank's award-winning *Frame By Frame: A Materialist Aesthetics of Animated Cartoons*. The Photographers' Gallery, London (September 2020)

"An Attempt to Begin to Address Why So Many of Us Have 'Managed to Learn So Little,' as James Baldwin Puts It, After So Many Years in School," Anti-Racism Workshop, Department of History of Art, University of Pennsylvania (September 2020)

CinemArts/ExFM SCMS Professional Development Zoom Workshop, "The Job Letter," with Erika Balsom (King's College, London), moderated by Iggy Cortez (Vanderbilt) (August 2020)

"Unfinished Business: Helen Hill's *The Florestine Collection* (completed by Paul Gailiunas, 2011) and Kimberly Rivers Roberts' *Fear No Gumbo* (in progress)," Addis Ababa University (June 2020). Postponed due to COVID-19

"When is an unfinished film not an unfinished film? Helen Hill's *The Florestine Collection* (completed by Paul Gailiunas, 2011) and Kimberly Rivers Roberts' *Fear No Gumbo* (in progress)," Peer-reviewed panel: The Feminist Possibilities of the Unfinished Film, Doing Women's Film & Television History conference, Maynooth University, Ireland (May 2020). Cancelled due to COVID-19

"Underground Cinema: Vertical Turns, Global Paradigms, and Comparative Thinking Down the Mine," (September 2019), "Interdisciplinary Topics in East Asia: Understanding Asian Community" Distinguished Lecture Series, Rutgers University (November 2019)

"I cannot tell you how I feel," Screening and conversation with Su Friedrich, Lightbox Cinema/Wolf Humanities Center, Philadelphia (November 2019)

"Engaging Diverse Audiences in the Classroom," Center for Teaching and Learning Graduate Student Workshop, University of Pennsylvania (November 2019)

"Underground Cinema: Thinking Across the 'and' of Cinema and Media Studies," Department of History of Art colloquium (September 2019)

"Balancing Life and Career," Penn Forum for Women Faculty Panel (March 2019)

"The Global and the Humanities: Friends or Foe?," Penn Wharton China Center, Beijing (June 2018)

Invited lecture, "Animation, Space, and the Contemporary Art of War," Communications University of China, Beijing (June 2018)

Invited lecture, "Underground Cinema: Thinking Vertically Across the 'And' of Cinema *and* Media Studies," Peking University (June 2018)

Invited lecture, "Underground Cinema: Thinking Vertically Across the 'And' of Cinema *and* Media Studies," Shanghai University (June 2018)

Invited lecture, "*Postcards From Tora Bora* (Kelly Dolak and Wazhmah Osman, 2007): Animation and the Contemporary Art of War," Southwest University, Chongqing (July 2018)

Invited lecture, "Animation, Space, and the Contemporary Art of War," Xihua University, Chengdu (July 2018)

Participant in "Winter Visual Arts Center Charette," Franklin and Marshall College (May 2018)

The R.K. Teetzel Lectures (a series of three lectures), University College, University of Toronto (November 2017)

"What Is a 'Difficult Subject' and How Should We Teach It?" Center for Teaching and Learning Graduate Student workshop (October 2017)

"*Postcards From Tora Bora*: Animation and the Contemporary Art of War," with respondent Rosalyn Deutsche. Columbia University Seminar on Cinema and Interdisciplinary Interpretation (October 2017)

"Thinking Like a Holy Girl: Returning to the Female Auteur with New Argentinian Cinema's Lucrecia Martel," Columbia University, MA/PhD seminar (October 2017)

"Thinking Like a Holy Girl: A Philosophy of Grandma's Bedroom," "Thinking Cinema" lecture series, Princeton University (October 2017)

Global Film Theory syllabus workshops. A series of faculty-graduate student workshops to help generate sharable global film theory syllabi (October 2017)

"Thinking Like a Holy Girl: A Philosophy of Grandma's Bedroom," History of Art colloquium (September 2017)

"Undead: Animation and the Contemporary Art of War," Humanities Research Center,

Australian National University, Canberra (August 8, 2017)

"Stranger Memories: *Postcards From Tora Bora* and the Contemporary Art of War," Public lecture, American Cultures Workshop Series, The United States Studies Center at the University of Sydney (July 21, 2017)

"Cinema And/As the Other Arts: A Masterclass for Postgraduate Students and Early Career Researchers," Department of English & the Power Institute, University of Sydney (July 20, 2017)

Conference organizer, "African Film and Media," Annual Dick Wolf Cinema and Media Studies Symposium, University of Pennsylvania (April 21-22, 2017)

Invited Lecture, "Underground Cinema: Thinking Vertically Across the "And" of Cinema *and* Media Studies," Reni Celeste Memorial Lecture and seminar, Film and Media Studies, Yale University (April 13, 2017)

"Underground Cinema and the Mine's Eye: Film and Media Theory from Below," for panel co-organized with Iggy Cortez, "Mediating Infinitude: Framing the Limitless Across Film and Media," SCMS, Chicago (March 23, 2017)

Invited lecture, "The Risk of Tolerance: Art and Innovation in the Research University," Distinguished Speaker series, Rutgers University Art History Graduate Student Organization (March 2, 2017)

"Mining the Depths: Reflections on the Space Between Cinema and Media Studies," Architecture Talks, School of Design, University of Pennsylvania (February 24, 2017)

"The Risk of Tolerance: Feminist Killjoys, the Creative Humanities, and the Belligerent University." Invited speaker, Annual Graduate Student Guest Lecture and Master Seminar Series, Modern Culture and Media, Brown University (November 2016)

"Kinematics: Adopted Methods, Incestuous Intellectuals, and Ineffable Relations," Keynote speaker, University of Pittsburgh 2016 Graduate Conference: "All in the Family: Incest, Media, and the Erotic" (October 2016)

"*Citizen Kane* and the Radical Media Experiments of Orson Welles," New Student Orientation lecture, Penn Reading Project (August 2016)

"Undead: Animation, War, and Time," Tyler School of Art Critical Dialogues Program (November 2015)

"Art and Academia in a Time of War," Theorizing, an annual lecture series organized by Comparative Literature graduate students at Penn (November 2015)

"Black Media Matters: Remembering *The Bombing of Osage Avenue*," Keynote speaker, "Distributing Cinema" Conference, Inaugural meeting of the DC-Area Film and Media Seminar, University of Maryland at College Park (April 2015)

"Vernacular Aesthetics" Workshop participant, Pembroke Center, Brown University (April 2015)

Chair, "Revisiting Film Theory I" panel, Society of Cinema and Media Studies Conference (Montreal, March 2015)

Conference co-organizer, The Fourth Annual Anne d'Harnoncourt Symposium, "Paul Strand" (with Philadelphia Museum of Art photo-curator Dr. Peter Barberie) in conjunction with the PMA's major retrospective of Strand's work (November 2014)

"Time Out of Joint: Animation and the Contemporary (?) Art of War." Invited speaker, Berkeley Film and Media Seminar (November 2014)

Conference organizer, HAIKU: The Humanities, the Arts, and the Integrated Knowledge University (September 2014): http://www.haikuconference.com/home/

"Between the Body and the Object: Tragicomic Animation and the Disappearing Women of War." Invited speaker, "The Eye Hears, The Ear Sees: Norman McLaren" Symposium, The Talbot Rice Gallery, University of Edinburgh (June 2014)

"Dadanimation and the Contemporary Art of War," Penn Humanities Forum faculty seminar (March 2014)

"Animation, Architecture, and the Contemporary Art of War," Mellon Urbanism Seminar (March 2014)

"Love in the Time of Archaeology: Twos, Threes and Crowds in Roberto Rossellini's *Voyage to Italy,*" "Aspects of Pompeii and its Afterlife" Symposium, Penn Museum (February 2014)

"Dadanimation: Moving Images in the Time of War," "Tracking Specificity: The Fluctuations of Cinema" symposium, The Whitney Humanities Center, Yale University (February 2014)

Roundtable participant, "Paul Strand," Philadelphia Museum of Art (for the retrospective's catalog), (Philadelphia Museum of Art, November 2013)

Workshop with Paul K. Saint-Amour, "The Visual Culture of Warfare," Vanderbilt Film Theory and Visual Culture Seminar (October 2013)

"Dadanimation and the Art of War," Modernist Mini Jamboree, Vanderbilt University (October 2013)

"Dadanimation, the Human, and the Contemporary Art of War," Keynote speaker, "Media and the Reconceptualization of the Human," Dialogues on European Cultural Studies, Princeton University (October 2013)

Convener, Roundtable, "Humanities Policy Making," Penn Humanities Forum, with Dean Steven Fluharty (School of Arts and Sciences), Associate Dean of the Humanities Jeffrey Kallberg, Jeffrey Cooper (Vice-President for Government and Community Affairs), Whitney Morton Webber (Associate Director for Federal Affairs) and Molly Benz Flounlacker (Associate Vice President for Federal Relations, Associate of American Universities) (October 2013)

Faculty speaker, PhD commencement ceremony, University of Pennsylvania (May 2013)

"What Cinema Is and Isn't: Animating the Cinéfils," Visual Media and Cultures Colloquium, University of California at Santa Cruz (May 2013)

"What Cinema Is and Isn't: Animating the Cinéfils," Newhouse Center for the Humanities, Wellesley College (May 2013)

"Animation and the Speed of War." Keynote speaker, Fast/Slow symposium, Anglia Ruskin University, Cambridge, UK (April 2013)

Conversation with Manon de Boer, Robyn Schulkowsky and Adelina Vlas, Philadelphia Museum of Art (February 2013)

"Cinema of the 2000s," with Timothy Corrigan, Knowledge by the Slice series, University of Pennsylvania (February 2013)

"Animating Alain Resnais," Lecture, Concordia University (December 2012)

Co-organizer, "Enchanted Drawing Conference Part II: Animation Across the Disciplines," University of Pennsylvania (September 2012)

"Animation and the Contemporary Art of War," Siegfried Kracauer Memorial Lecture, Goethe-Universität in Frankfurt-am-Main (July 2012)

"Animation and the Contemporary Art of War," Philipps-Universität in Marburg (July 2012)

"Animating European Art Cinema," SCMS, Boston (March 2012)

"Animating Alain Resnais," Enchanted Drawing Conference Part I, Humboldt Universität, Berlin (March 2012)

Participant, Art and Realism conference, Konchalovsky Foundation, St. Petersburg (November 2011)

"Animated Death," 60-second lecture series, University of Pennsylvania (November 2012)

"Animation and the Art of War," Classes without Quizzes, University of Pennsylvania (November 2012)

"Animating Ethics: Documentary, Realism, and the Historical Subject," Visible Evidence XVIII, New York University, (August 2011)

"A Cinema of Risk," Distinguished International Scholar invited lecture, Seminar in Geschichte und Theorie der technischen Medien Europäische Medienwissenschaft, Fachhochschule Potsdam and the Universität Potsdam (June 2012)

"Contemporary Art, Animation, and the Visualization of Hybrid Risk," Keynote, Risk Media and Speculation conference, UC Santa Barbara (March 2011)

"Film Theory without Books," workshop presentation for "Adapting Film Theory" panel, *Association of Adaptation Studies* conference, Humboldt Universität, Berlin, (September 2010)

"The World Unviewed: The Actor, The Nonactor, and the Animated Documentary Film," "Acting in Film" conference, Universität Potsdam (September 2010)

"Between Animation and Documentary: *How To Fix The World* (Jacqueline Goss, 2005)," Panel: "Film Loops," American Comparative Literature Association Conference, New Orleans (April 2010)

Respondent, "Experiments in Documentary Animation" panel, Society of Cinema and Media Studies Conference, Los Angeles (March 2010)

Organizer and Workshop Chair, "Professional Opportunities Outside the Classroom," Society of Cinema and Media Studies Conference, Los Angeles (March 2010)

Respondent to Karl Schoonover, "Neorealist Suffering," Philadelphia Cinema and Media Seminar (December 2009)

"Car Wreckers and Home Lovers: The Automobile in Silent Slapstick," Invited Lecture, Light Industry, Brooklyn, NY (December 2009)

Graduate Student Research Paper workshop (with Robert Ousterhout) (October 2009)

Graduate Pedagogy workshop leader (for the Center for Teaching and Learning), "Grading: More Than Just a Check Mark" (October 2009)

Participant, “The Arts and Philadelphia” roundtable (Arts and the City Seminar Series, Penn Provost’s Office) (October 2009)

Roundtable moderator, “Grading the B+ Essay,” Center for Teaching and Learning Roundtable of 10 faculty participants (October 2009)

Respondent, “Animals and Art” panel, Dialogues on Animality Conference, Slought Foundation (October 2009)

Panelist, “Getting the Most out of TAships,” Center for Teaching and Learning TA Training Session, September 2009

“Animating Documentary Desire.” Panel: "Animation and Boundary Crossing: Contemporary experiments in Documentary." Visible Evidence conference XVI, USC, Los Angeles (August 13-17, 2009)

"Surrealism and Non-Normative Sexualities" seminar participant, The Radcliffe Institute for Advanced Study at Harvard University (July 22, 2009 - Saturday, July 25, 2009)

“Car Wreckers and Home Lovers: The Automobile in Silent Slapstick,” Invited Lecture, Philadelphia Cinema and Media Seminar (March 2009)

“Disaster Time, The Kennedy Assassination, and Andy Warhol's *SINCE* (1966/2002),” Visual and Environmental Studies Faculty Seminar, Harvard University (February 2009)

“Trevor Paglen and Activist Art.” Guest lecture for Professor Carrie Lambert-Beatty’s “Art and Activism” graduate seminar, Harvard University (November 2008)

“See Something, Say Something: Strategies of Counter-Surveillance,” Presentation and panel discussion with Peter Galison, Thomas Y. Levin, and Lim + Lam, organized by the Whitney Museum of Art Independent Study Program in conjunction with the exhibition, *For Reasons of State*, The Kitchen, New York (May 2008)

“*Crash* (Paul Haggis, 2005),” Philomathean Society, University of Pennsylvania (April 2008)

“Designing Communities: Media Activism,” Panel organizer, Society of Cinema and Media Studies, Philadelphia (March 2008)

“Chairing a Cinema Studies Program,” Professional Development Workshop, Society of Cinema and Media Studies Conference, Philadelphia (March 2008)

“Doing Death Over: Accidental Motion Studies,” Program in Film and Media Studies, University of Chicago (February 2008)

"Doing Death Over: Unconscious Motion Studies," Time of the Unconscious Symposium, Slought Foundation (February 2008)

"'Jerky Nearness': Film Theory, Immersive Media and the (Dis)Embodied Spectator," College Art Association, Dallas (February 2008)

"Doing Death Over: Accidental Motion Studies," Visible Evidence conference, Bochum, Germany (December 2007)

"Nothing to Say: Mortal Words and Images," Syracuse English Colloquium & Andrew M. Mellon Foundation Central New York Humanities Corridor (November 2007)

Respondent to Matthew Solomon, Philadelphia Film Seminar (November 2007)

"Ecstatic Truth," A Conversation with Werner Herzog, Slought Gallery, Philadelphia (October 2007)

"Writing a graduate student research paper," History of Art Graduate Student workshop (October 2007)

"Photographic Messages from Iraq: M. Ho and Roland Barthes," History of Art colloquium (October 2007)

"Education without Borders: Cinema Studies and the Globalized University," Salzburg Seminar (June 2007)

"Magic and Early Cinema" panel, Pordenone Silent Film Festival Collegium (October 2006)

"Nothing to Say." "Picture This! Photography and Narrative in Contemporary Literature" Symposium, Penn Humanities Forum (March 2006)

"Something into Nothing: the Magic of Film," Transforming Illusions Conference, Princeton University (March 2006)

"Since *Weekend*: The Disastrous Sixties," Society of Cinema and Media Studies Conference, Vancouver (March 2006)

"The Afterlife of *Weekend*," Baltimore Contemporary Museum Lecture series (February 2006)

"Disaster Time! Andy Warhol's *Since* (1966/2002)," Women's Studies faculty works-in-progress colloquium (November 2005)

"Disciplining Film" Panel organizer, and presenter of "The Rejection of Projection: Art

History and Cinematic Exhibitionism," Society of Cinema and Media Studies, London (April 2005)

"Crash Aesthetics: *Amores Perros* and the Dream of Cinematic Mobility," Visual Studies Colloquium, Bryn Mawr College (April 2005)

"Music in Movies," Annenberg Center, Philadelphia (March 2005)

"Crash Aesthetics: *Amores Perros* and the Dream of Cinematic Mobility," History of Art Colloquium, University of Pennsylvania (February 2005)

"Star Teachers: Hollywood and the Motivation of the Educationally Disinclined." Film Studies Panel: "Bad Teaching on Film." MLA, Philadelphia (December 2004)

"Feminist Film Theory in the Twenty-First Century," Cinema Studies Colloquium, University of Pennsylvania (November 2004)

Consultant to BBC2 television for six-part documentary, *Magic!* Filmed interview with BBC January 2004 for episode on violence and magic (Aired November 20, 2004)

"The Use of Video in Pepón Osorio's *Trials and Turbulence*," Gallery talk, Institute of Contemporary Art, Philadelphia (September 2004)

"Cut: *Amores Perros* and the Resistance to Film," MOSAIC International Conference: "The Photograph," Winnipeg (March 2004)

"Between Photography and Cinema: Memory, History, Nation" (Chair and panelist). Society and Media Studies Conference, Atlanta (March 2004)

"Dead Woman Glowing: Karla Faye Tucker and Death Row Photography." Susan B. Anthony Institute Works-in-Progress series (February 2004)

"Dead Woman Glowing: Karla Faye Tucker and Death Row Photography." University of Pennsylvania (February 2004)

"Dead Woman Glowing: Karla Faye Tucker and Death Row Photography," University of California, Irvine (January 2004)

"Film Falls Apart: *Crash*, Semen and Pop." "Art, Architecture and Film in the First Pop Age" conference, Princeton University (November 2002)

"Film Falls Apart: *Crash,* Semen and Pop." Visual and Cultural Studies Works-In-Progress series, University of Rochester (September 2002)

"Feminism, Terrorism, Ambivalence." Participant in "Responding to Violence"

colloquium, Barnard College (October 2002)

Co-organizer and moderator of Gauss Roundtable: "Literature and Art, War and Terrorism: A Conversation." Participants: Judith Butler, Gyan Prakash, Michael Wood, Eduardo Cadava, Laura Kurgan and Lynne Tillman, Princeton University (November 2001)

"Feminism, Terrorism, and the New German Cinema: Female Activism in the Films of Margarethe von Trotta." Special Session: Gender and Terrorism, MLA conference, New Orleans (December, 2001)

"Reading Like An American: Literature in the Wake of September 11." Public lecture, Community Bookstore, Brooklyn (October 2001)

"Biography, Thanatography, and the Media Coverage of Karla Faye Tucker." Popular Culture Association Conference, Philadelphia (March 2001)

"Sex Crimes: Karla Faye Tucker and the Photographic Image," Southwest/Texas Popular Culture Association / American Popular Culture Association Conference, Albuquerque (Spring 2001)

"Flat Death: Karla Faye Tucker and the Photographic Image." Surviving the Photograph Conference, Princeton University (Fall 2000)

"The Future of Graduate Education." Council of Graduate Schools Conference, Washington D.C. (1999)

"Mother Knows Best: Freud and the Fiction of the Disappearing Mother." NEMLA Conference, Philadelphia (Spring 1997)

TEACHING AT THE UNIVERSITY OF PENNSYLVANIA

COURSES TAUGHT:

CIMS 7800: Ring Ring: Telephonic Intermediality
AFRC/ENG/CIMS 7770-401 (with Dagmawi Woubshet): African Film and Media Pedagogy (in collaboration with Louis Massiah, Scribe Video Center, and the Africa Institute, Sharjah)
AFRC/CIMS/LALS 3934 (with Michael Hanchard): Cinema on the Brink of Revolution
CIMS 3300/6300: Global Film Theory
ARTH 1001: Introduction to Cinema Studies
ARTH 5933: Cinema and Media Studies Theory and Methods
ARTH 3931 (with Louis Massiah) Participatory Community Media, 1970-Present
ARTH 792-401: Reading Against Racism
ARTH 791-401 (with Dagmawi Woubshet): African Film and Media

Pedagogy (in collaboration with Scribe Video Center and the College of Performing and Visual Arts, Addis Ababa University)
ARTH 593-401 (with Sharon Hayes): Art and Resistance
ARTH295-401 (with Meta Mazaj): Global Film Theory
ARTH393-401: Cinema and Civil Rights
ARTH593-401: The Place of Film Theory
ARTH 793-401: War and Film
ARTH 593-401: Film Theory to 1960
ARTH 301-401 (with Peter Barberie, Curator of Photography, PMA): Paul Strand
ARTH 793: The Art of Animation
ARTH 101-403 (with Timothy Powell): Native American Film and Photography
ARTH 593-401: Reading Gilles Deleuze
ARTH 107-401 / CINE 103: Introduction to Film Theory
ARTH 291-401: The Road Movie
ARTH 489 / CINE 392.401: Cinema and Photography
CINE 498: Senior capstone seminar
ARTH 793.401 (with Gwendolyn DuBois Shaw): Race, Sex and Gender in Early Cinema.
CINE 061: British Cinema, Penn-in-London program
ARTH 292: Women and Film
ARTH 593. Contemporary Film Theory
ARTH793: Cinema and Photography
ARTH 108.401: Film History
ARTH301 Issues in Contemporary Art and the Art of Curating

Instructor, "Cinema and Civil Rights," Teacher Institute of Philadelphia (Spring 2020): https://theteachersinstitute.org/apply-to-tip/current-seminars/. Weekly seminar for Philadelphia public school teachers designed to expand teacher knowledge-base and support the development of new curricular units

ADVISING:

Advisor and committee member for numerous Ph.D. dissertations, M.A. papers, and senior theses in a range of departments. Graduate advisees include:

Dissertation Advisor:
Eddy Wang (English)
Anat Dan (Comparative Literature)
JS Wu (English)
Isabelle Lynch (History of Art)
Joseph Coppola (English)
Iggy Cortez (History of Art)
Jeanne Dreskin (History of Art)
Will Schmenner (History of Art)

Dissertation co-advisor:
Tyler Shine (History of Art, with Gwendolyn DuBois Shaw)
Dahlia Li (English, with Margo Crawford)
Jess Lamar Reece Holler (English, with Julia Alekseyeva)
Katherine Rochester (History of Art, Bryn Mawr, with Christiana Hertel)
Masha Kowell (History of Art, with Christine Poggi)
Ekin Pinar (History of Art, with Christine Poggi)
Gregory Tentler (History of Art, with Christine Poggi)

PhD committee member:
Cecilia Kryzda (Cinema and Media Studies)
Lynette Shen (Cinema and Media Studies)
Farrah Rahaman (Communications)
Tamir Williams (History of Art)
Mimi Hacking (French, German, and Italian Studies)
Taylor Hobson (History of Art, Bryn Mawr)
Josslyn Luckett (Africana Studies)
Alison Chang (History of Art)
James Fiumara (English)
Ellery Foutch (History of Art)
Adrian Khactu (English)
Elena Lahr-Vivaz (Romance Languages)
Mark Levitch (History of Art)
Phillip Maciak (English)
François Massonat (Romance Languages)
Rebecca Sheehan (Comparative Literature)
Jason Zuzga (English)
Jody Kolodzy (Folklore)
Barbara Brickman (English/Film Studies, University of Rochester)

MA Paper/Exam Advisor:
Janneane Blevins (Cinema and Media Studies)
Tyler Shine (History of Art)
Ruth Erickson (History of Art)
Lacey Baradel (History of Art)
Nathaniel Prottas (History of Art)
Catrina Hill (History of Art)

External Examiner:
Alexis Guillier (Ph.D., Art, University of Caen)
Beth Pyne (Ph.D., Dept. of Literature and Visual Culture, Cardiff University)
Luke Robinson (Ph.D., School of Arts and Media, UNSW Sydney)
Jason Douglass (East Asian Studies Prize Fellowship, Yale)
Carleigh Morgan (Ph.D., Modern & Medieval Languages and Literature, University of Cambridge)

MENTORING

Mentor, *JCMS* Publishing Initiative & Facilitated Peer Review: https://quod.lib.umich.edu/j/jcms/about (ongoing)

Mentor, SCMS Graduate Student Organization Job Market Mentor (1-2 people per year, ongoing)

Faculty mentor: Megan Robb (RELS, 2016-23); Mantha Zarmakoupi (ARTH, 2019-2021); Ian Fleischman (GERMAN 2019-2021); Chenshu Zhou (CIMS/ARTH: 2020-)

Postdoctoral mentor for Danielle Taschereau Mamers (Wolf postdoctoral fellow, 2019-20), Elyan Hill (2020-21)

Instituted faculty mentoring system for Wolf postdoctoral fellows as well as job market mentoring program (2018-)

Instituted junior faculty book manuscript workshops at Wolf Center (led 6 in 2020-21): https://wolfhumanities.upenn.edu/manuscript-workshops

Instituted Hershey Humanities Project Development grants (2020-): https://wolfhumanities.upenn.edu/project-development

Co-organized with Price Digital Humanities Lab and Herbert D. Katz Center for Advanced Judaic Studies a 3-part, year-long series of Humanities Skill Building Workshops (2019-20): 1) Publishing Within and Beyond the University; 2) Building Your Online Presence; 3) Use Your Voice! Self-Presentation and Connecting With Diverse Publics

SELECTED PROFESSIONAL SERVICE

Graduate Council Member, U Penn (2025-2028)

Peer reviewer for various university presses and journals

External Review Committee Member (1 of 3) for Department of Theatre, Film, and Media Arts, Ohio State University (December 2025)

External Review Committee Member (1 of 2) for new Film Studies Major, Department of English, University of Toronto, Scarborough Campus (October 2024)

External Review Committee Member (1 of 2), Department of Art History and Art, Case Western Reserve University (February 2023)

Chair, SCMS Best Edited Collection Award Committee (2022-3)

NEH Panelist (2022)

Executive Committee Member, Comparative Literature, U Penn (2022-3)

Invited Participant, Lucas Museum of Narrative Art (Los Angeles), Convening of Thought Leaders led by Director and CEO Sandra Jackson-Dumont (New York City, May 2022)

External Review committee, Department of Cinema and Media Studies, University of Chicago (December 2021)

Humanities Without Walls National Predoctoral Career Diversity Virtual Summer Workshop Selection Committee, University of Pennsylvania (October 2020)

External Review committee, Department of Art History, University of Southern California (September 2020)

External Review committee, Whitney Humanities Center, Yale University (February 2020)

Chair of Search Committee, CIMS Cluster Hire (East Asian Cinema and Media Studies), Department of History of Art (2019-20)

Executive Member and Webby Judge, International Academy of Digital Arts and Sciences (IADAS) (2019-)

Search Committee Member, CIMS /Department of English Film History Search (2018-19)

SAS Strategic Planning Working Group I, New Directions in the Humanities (2019-20)

Chair, SAS Strategic Planning Working Group II, Department of Language and Literature (2019-20)

Dancing with the Professors: The Rumba (November 2017) ("Best Chemistry" award!)

Faculty Ally, First Generation and Low-Income Students Program (2016-)

Faculty Senate Committee on Students and Educational Policy, U Penn (2016-18)

International House Philadelphia Film Program Advisory Board (2017-2019)

Ex-officio: Roman Architecture and Early Modern search committees (2017-18); African Art search committee (2016-17); Medieval search committee (2015-16)

Consultant to Provost and faculty committee on Art and Culture planning, Franklin and

Marshall College (March 2016)

Provost's Arts and Culture Committee (2015-17)

Art and Culture Committee, School of Arts and Sciences, advisory committee on the implementation of the strategic plan (2015-18)

Advisory Board, Institute of Contemporary Art, Philadelphia (2015-18)

Topic director, Penn Humanities Forum ("Violence"). I coordinated a year-long, weekly faculty / postdoc seminar, as well as a bimonthly graduate seminar and a public lecture series on the topic of violence (2013-14)

Job placement advisor and dissertation proposal workshop coordinator, History of Art (2012-2014)

Advisory board, Kislak Center for Special Collections (2014-2018)

Advisory board, Penn Humanities Forum (2013-2017)

Advisory board, Mellon Humanities, Design, and Urbanism committee, University of Pennsylvania (2013-2019)

Advisory board, Penn Museum of Archaeology and Anthropology (2012-2021)

Search committee member, Director, Institute for Contemporary Art, Philadelphia (2012)

Outside member, Search committee, Undergraduate Director of Fine Arts, School of Design, University of Pennsylvania (2012)

Manuscript reviewer for various presses, including University of Chicago, Duke, Minnesota, Oxford, Routledge, MIT, and numerous journals (ongoing)

Provost's external review committee, University of Colorado, Boulder (2012)

External review committee, Visual and Environmental Studies, Harvard University (2012)

Andy Warhol Foundation Grant reviewer, 2010

Sachs Contemporary Art Search Committee member, 2009-2010

Penn Humanities Forum Selection Committee, 2008-2009; 2009-2010; 2012-13; 2013-14

Chair, Professional Development Committee, Society of Cinema and Media Studies

(2008-2010); committee member since 2007

LGBTQ+ Faculty Affiliate (2007-present)

Masters of Liberal Arts Executive Committee, College of General Studies, University of Pennsylvania (2007-2008)

Executive Committee Member, Women's Studies Program and Alice Paul Center for Research on Women and Gender, University of Pennsylvania (2005-2011; 2015-2019)

German Graduate Group Member, University of Pennsylvania (Spring 2005-present)

English Graduate Group Member, University of Pennsylvania (2008-present)

Organizer, Cinema Studies colloquium, University of Pennsylvania (2007-2010)

Arthur Ross Gallery, Director search committee, University of Pennsylvania (2007-8)

Core Faculty member, Program in Gender, Sexuality and Women's Studies, University of Pennsylvania (2006-present)

Co-organizer of History of Art colloquium, University of Pennsylvania (2005-6)

History of Art search committee, Contemporary Art, University of Pennsylvania (2005-6)

One of 12 participants in Mellon Foundation research project to examine the state of scholarly publication in art, architectural history, and archaeology. Project directors: Mariët Westermann and Hilary Ballon (Fall 2005)