

Curriculum Vitae

TAMI M. WILLIAMS

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FORMAL EDUCATION

- 2007 **Ph.D. Critical Studies, Department of Film, Television and Digital Media**
University of California, Los Angeles (UCLA)
- 1995 **M.A. Film and Television**
University of California, Los Angeles
- 1991 **B.A. Film Studies**
University of California, Santa Barbara (UCSB)
Study Abroad: Université de Paris III - Sorbonne Nouvelle, Université de Pau.

LANGUAGES & SPECIALIZATIONS

Trilingual English: native. French, Spanish: near-native fluency. Italian: conversational.
Research Early cinema, film history, global cinema, women directors, digital culture.

ACADEMIC POSITIONS

- 2014-present **Associate Professor - Film Studies and English**
2014-2017 **Coordinator - Media, Cinema, Digital Studies**
Graduate and Undergraduate track (2014-17)
Department of English, University of Wisconsin – Milwaukee
- 2008-2014 **Assistant Professor - Film Studies**
Department of English, University of Wisconsin – Milwaukee
- 2003-2008 **Visiting Assistant Professor, Film Studies**
UWM Departments of English, Art History and Film
- Spring 2002 **Lecturer**
University of Paris XII - Val de Marne. Visual Arts. Marne-La-Vallée, France.

1996-2001 **Research Assistant** – UCLA Department of Film and TV: Janet Bergstrom, Peter Wollen, Esther Yau: National cinemas, Film & the Other Arts. *Publications: Guide to Resources for French Studies at UCLA*. Center for European Studies, 1998.
Archive Assistant – Film to video transfers. Archive Research and Study Center (ARSC). UCLA Film and Television Archive.

RESEARCH AND CREATIVE ACTIVITIES

PUBLICATIONS

BOOKS

Monographs (Peer-Reviewed)

Germaine Dulac: A Cinema of Sensations. Series: Women and Film History International. University of Illinois Press, 2014. 296 pages.
Reviewed in *Canadian Journal of Film Studies/Revue Canadienne d'études cinématographiques*, *Choice*, *College Library Association*, *Film Quarterly*, *The French Review*, *Nineteenth Century Theater and Film*, *Studies in French Cinema*....

Edited and Translated Monograph

Germaine Dulac's Qu'est-ce que le cinéma? / What is Cinema? Co-editor with Clément Lafite. Paris: Éditions Light Cone, September 2019. 256 pages.
Award: 2020 4th annual Cinema Book Award of CNC National Film Center. (2020 4^e Prix du livre du cinéma du Centre nationale de la cinématographie et de l'image animée, Paris, France.)

Edited Volumes (Peer-Reviewed)

Provenance and Early Cinema: Co-editor with Joanne Bernardi, Paolo Cherchi Usai and Joshua Yumibe. University of Indiana Press, February 2021.

Global Cinema Networks. Co-editor with Elena Gorfinkel. New Brunswick, N.J.: Rutgers University Press, July 2018.

Early Cinema and the Archives. Special Issue, *The Moving Image*, 16.1. Spring 2016. Journal of Association of Moving Image Archivists. Guest editor. U. Minnesota Press, 2016.

Performing New Media, 1890-1915. Co-editor with Scott Curtis, Frank Gray, et al. New Barnet, Herts: John Libbey. Distributor: Indiana University Press, 2014.

Germaine Dulac, au-delà des impressions. Special issue of 1895. Principal editor, with the collaboration of Laurent Véray. Paris: Association Française de Recherche sur l'Histoire du Cinéma (AFRHC)/Cineteca Bologna, 2006. 264 pages.

ARTICLES

Journal Articles and Book Chapters (Peer-Reviewed)

“Introduction: Provenance and Early Cinema: From Preserving and Collecting to Circulation and Repurposing” Co-authored with Joanne Bernardi, Paolo Cherchi Usai, and Joshua Yumibe. *Provenance and Early Cinema*. Indiana University Press, February 2021, p. 3-20

“Epilogue: 24 Frames: Regarding the Past and Future of Global Cinema.” *Global Cinema Networks*. eds. Elena Gorfinkel and Tami Williams. New Brunswick, N.J.: Rutgers University Press, July 2018. p. 244-250.

“Guest Editor’s Foreword: Early Cinema and the Archives,” *The Moving Image*, 16.1, special issue. Spring 2016. *Early Cinema and the Archives*. ed. Tami Williams. University of Minnesota Press, 2016. p. ix-xv.

“The ‘Silent’ Arts: Modern Pantomime and the Making of an Art Cinema in Belle Époque Paris.” *A Companion to Early Cinema*. ed. André Gaudreault, Nicolas Dulac, Santiago Hidalgo. Oxford: Wiley-Blackwell, 2012. p. 99-118.

“Toward the Development of a Modern 'Impressionist' Cinema: Germaine Dulac's *La Belle Dams sans merci* (1921) and the Deconstruction of the Femme Fatale Archetype.” *Framework: The Journal of Cinema and Media*. v. 51, n. 2. Fall 2010. p. 404-419.

“Dancing with light: Choreographies of Gender in the Cinema of Germaine Dulac.” *Avant-Garde Film*. (Avant-Garde Critical Studies 23) ed. Dietrich Scheunemann and Alexander Graf. Editions Rodopi, 2007. p. 121-132.

Journal Articles and Book Chapters (Invited)

“Dulac’s *Écrits* (Foreword)” *Writings on Cinema : Germaine Dulac* (1919-1937). Paris, France. Paris expérimental Eyewash Books Collection, 2021, p. 15-17.

“Germaine Dulac’s ‘What is Cinema?’ A Rediscovery and Reconstruction.”/ “Qu’est-ce que le cinéma ?” de Germaine Dulac : Redécouverte et reconstruction.” Co-authored with Clément Lafite. *Germaine Dulac’s Qu’est-ce que le cinéma? / What is Cinema ?* Paris: Éditions Light Cone, September 2019.

“Foreword: Dulac’s *Écrits*.” *Germaine Dulac: Writings on Cinema* (1919-1937). Paris, France: Paris expérimental, 2018.

“Two Dollar Movie, Part 3, *Caroline Chérie* (1968).” *LOLA* online film journal. eds. Adrian Martin and Girish Shambu. (International Film Critics.) Issue 7 (November 2016): *Ages*.

“Towards a New ‘Silent’ Cinema: 1920s French Impressionist Film and its Global Legacy.” *Global Currents: A bi-annual bulletin by the Center for International Education*. Milwaukee, WI: University of Wisconsin-Milwaukee. v. 8, n. 1 (Fall 2011). p. 14-15.

“Germaine Dulac and the French Film Industry between the Wars: Modernizing the ‘News-Real’.” *Women in Europe between the Wars: Politics, Culture and Society*. ed. Angela Kershaw and A. M. Kimyongür. Ashgate Publishing, England, 2007, p. 171-189.

“Mesto zensk: Vizionarna Filmarka Germaine Dulac.” *Ekran* (Ljubljana, Slovenia) v. 31, October-November 2006. p. 23-25.

“La naissance d’une avant-gardiste: idées progressistes et stratégies subversives dans la carrière pré-cinématographique de Germaine Dulac (1906-1913).” *Germaine Dulac, au-delà des impressions*. Special issue of *1895*. Paris: AFRHC & Cineteca Bologna, 2006. p. 25-45.

“Pour une femme moderne et un nouveau cinéma: le sport et la danse dans les films de Germaine Dulac.” *Les Images de la Femme Sportif aux 19e et 20e siècles*. ed. Gianni Haver and Laurent Guido. Lausanne: Olympic Museum/University of Lausanne, Switzerland, 2003. p. 81-98.

“‘Soyons unis’: un aperçu des activités syndicales de Germaine Dulac.”/ “‘Workers Unite’: Germaine Dulac’s Syndical Activities.” *1895*. Paris: AFRHC. n. 40. July 2003. p. 65-67.

“Vita Germaine Dulac.” *Kinemathek* (Frankfurt). v. 39. n. 93. October 2002. p. 117-120.

“Germaine Dulac: du figuratif à l’abstraction.” *Jeune, dure et pure ! Une histoire du cinéma d’avant-garde et expérimental en France*. ed. Nicole Brenez and Christian Lébrat. Paris: Cinémathèque Française, 2001. p.78-82.

Catalogue Essays (Invited)

“La Belle Dame sans merci.” *Il Cinema Ritrovato*. XXXIV edizione/ ed. Cineteca del Comune di Bologna, Italy, 2020. n.p.

“Profession: Director, Producer, Writer (Female) : *Âmes de Fous*.” *Il Cinema Ritrovato*. XXXII edizione. ed. Cineteca del Comune di Bologna, Italy, July 2018. p. 57-58.

“La Souriante Madame Beudet. La Coquille et le Clergyman. Étude cinégraphique sur une arabesque.” Program and catalogue notes. *2nd Annual Silent Cinema Days*. Istanbul, Turkey, December 2015. p. 32-37.

“Germaine Dulac, A Cinema of Sensations.” *Il Cinema Ritrovato*. XXVIII edizione/ ed. Cineteca del Comune di Bologna, Italy, 2014. p. 193-201.

“La Folie des Vaillants.” *Giornate del Cinema Muto/Pordenone Silent Cinema Festival*. La Cineteca del Friuli, Gemona, Italy. October 2010. p. 22-23.

“Germaine Dulac, Pure Cinema.” *5th Avant-garde Film Festival*. ed. Greek Film Archive. Athens, Greece. May 2008. p. 24-33.

“Opening of the City of Women Festival. Germaine Dulac: *La Souriante Madame Beudet. L'Invitation au Voyage*.” *Mesto žensk/ City of Women*. October 2-10, 2006. p. 9-13.

“Germaine Dulac, Cinéma pur.” *Il Cinema Ritrovato*. XX edizione. ed. Cineteca del Comune di Bologna, Italy, 2006. p. 61-70.

“Henri Chomette” *Dictionnaire du cinéma français des années vingt*. Special issue 1895. ed. François Albera, Jean Gili. Paris: AFRHC, 2001. p. 89-92.

“Germaine Dulac.” *Dictionnaire du cinéma français des années vingt*. Special issue 1895. ed. François Albera, Jean Gili. Paris: AFRHC, 2001. p. 160-162.
Reprinted: *Le Muet du Mois: L'Invitation au Voyage. La Coquille et le Clergyman*. ARTE/ZDF – French/German TV classic film promotional catalogue.

ABSTRACTS

“Beyond Impressions: Germaine Dulac (1882-1942). Her Life and Films, from Aesthetic to Politics.” (Dissertation abstract). *Cinema & Cie: International Film Studies Journal* (Bologna). v. 2. January 2003. p. 156-157.

TRANSLATIONS

EXHIBIT *Haunted Screens: German Cinema in the 1920s*. Curator, Laurent Mannoni, Director of La Cinémathèque française. Adjunct curator, Margaret Andera. Translated 203 labels and 6 wall panels for multi-media exhibit. Milwaukee Art Museum, Milwaukee, WI. Oct. 21-Jan. 22, 2017.

BOOK Virmaux, Alain. *Artaud/Dulac: The Seashell and the Clergyman. An Attempt to Shed Light on a Mythic Incident*. (Bilingual ed.) 1st ed. Paris: Paris expérimental, 1999; Revised and augmented 2nd edition, 2009 for *Artaud/Dulac* DVD Box Set. Light Cone Film, 2009.

ARTICLES Dulac, Germaine. “Independence.” *Zu Word Kommen: ReMake*. Frankfurter Frauen Film Tage./*Speaking Up: Remake. Frankfurt Women's Film Days*. Ed. Heide Schlüpmann and Andrea Haller with Karola Gramann. Series: Frankfurt, Germany: Kinothek Asta Nielsen, 2018. p. 137-139.

Cocteau, Jean. "On *Blood of The Beasts* (1963)]." *The Documentary Film Reader: History, Theory, Criticism*. Ed. Jonathan Kahana. London: Oxford University Press, 2016. p. 439-440.

ABSTRACTS Various for 1895. Journal of l'Association Française de Recherche sur l'Histoire du Cinéma (French Association of Research on the History of Cinema-AFRHC). n. 41-50, October 2003-December 2006.

Moine, Raphaëlle, ed. *Le Cinéma français face aux genres/French Cinema and Genre*. Abstracts. Special Issue. 1895. l'Association Française de Recherche sur l'Histoire du Cinéma, 2003.

Meusy, Jean-Jacques, ed. *Le Cinémascope : Entre Art et Industrie. Cinémascope: Between Art and Industry*. Paris: Association Française de Recherche sur l'Histoire du Cinéma (AFRHC), 2003.

OTHER *Germaine Dulac: La Coquille et le Clergyman/The Seashell and the Clergyman* (1927) (1st surrealist film.) Box set texts, subtitles for feature and bonus films. ed. Light Cone Film, 2009.

Vautier, René. *Afrique 50* (1951, early anti-colonialist film.) Film script. Bilingual edition. Paris expérimental, 2001.

Various medical, digital media texts, silent film inter-titles (1999-present).

WORKS IN PROGRESS

BOOKS

Monographs

The Birth of Cinematic Impressionism: Symbolist Performance and the Making of a French Art Cinema in Belle Epoque France. On the political aesthetics of wordlessness and gesture in modern pantomime, symbolist theater, modern dance and France's first cinematic avant-garde. Third chapter in preparation.

Edited Volumes (Peer-Reviewed)

Early Cinema and Digital Culture. Special issue of *The Journal of e-Media Studies*, 4.1 (Fall 2021). Guest editor. Online Journal. Dartmouth College.

ARTICLES (Peer-Reviewed)

"French Impressionist Cinema and the False Ideal of a Cinema against Theater." *Oxford Companion to Silent Cinema*. Ed. Charlie Keil and Rob King. Oxford University Press. In preparation, 2021.

“*Solness le Constructeur*: Dulac’s Adaptation of Ibsen’s *The Master Builder* and the False Ideal of a Cinema without Theater.” *Henrik Ibsen and Silent Cinema*. National Library of Norway. Oslo, Norway. In preparation, 2021.

“1920s French Film Historie(nne)s in the Making: Germaine Dulac and Marie-Anne Colson-Malleville.” *Histories of Film History*. Universität Marburg, Germany. In preparation, 2021.

CONFERENCES AND WORKSHOPS ORGANIZED

National and International

- June 2021 **Women and the Silent Screen – Entr’acte** – Program III: “Starting Something: Alice Guy Blaché and Early Cinema, from Sound and Color to Transatlantic Studio Production.” Columbia University, New York, June 4-6.
Screening Series (online) - Kennington Bioscope: “Solax, The House Built by Alice Guy Blaché.” June 2-30.
- Nov. 2020 **Crafts, Techniques and Professions of Early Cinema**. Sixteenth International Domitor Conference. (First Virtual Conference host: Université de Montréal.) 46 speakers. 4-day online conference. In partnership with Cinémathèque française, Fondation Jérôme Seydoux-Pathé, Paris, France. November 16-20.
- Oct. 2020 **Postcolonial Film and the Archive: History, Theory, Practice**. With various speakers. Roundtable on Postcolonial Archives. Co-organized: UWM Moving Image Society and UWM C21 Media Studies Collaboratory. Oct. 16.
- Oct. 2019 **Mucking up the Archives Orphan Film Symposium**. With Dan Streible and Kim Tomadjoglou. Roundtable on Non-Theatrical Films. Co-organized: UWM Undergraduate Research Fellows and UWM C21 Media Studies Collaboratory.
- Apr. 2019 **Women Film Pioneers Symposium**. With leading scholars Jane Gaines, Shelley Stamp, Jennifer Bean, Maggie Hennefeld. Talks and roundtable on Feminism, History and Affect. UWM. Milwaukee, WI. Apr. 19
- Oct. 2018 **Archiving the Moving Image: from 16mm to Vimeo**. With Patricia Mellencamp (Emerita, UWM) and Dae Mellencamp (former President and CEO of Vimeo). UWM Center for 21st Studies. Milwaukee, WI. Oct. 25.
- June 2018 **Provenance and Early Cinema**. Fifteenth International Domitor Conference. 52 speakers. 4-day conference. 2 nights of curated screenings. George Eastman Museum, Rochester, N.Y. June 13-16.
- June 2018 **Provenance and Early Cinema. 3rd Biennial Domitor Graduate Workshop**. 12 graduate students selected. 2-day workshop. George Eastman Museum and University of Rochester. Rochester, N.Y. June 11-12.

- Sept. 2014 **Scotland Yet: An Evening of Scottish Cinema and Culture.** UWM Center for Celtic Studies. UWM Hefter Center. Sept. 17.
- April 2012 **World Cinemas, Global Networks.** UWM Center for International Education. With Elena Gorfinkel and Patrice Petro. 16 international speakers. April 27-28.
- Curated Screenings.**
Silent Film Concert with Matti Bye. Milwaukee Film. 500 attendees. April 25.
World Cinemas, Global Networks Series. UWM Union Theater. Spring 2012.
- June 2005 **Germaine Dulac, au delà des impressions.** University of Paris X-Nanterre. Paris, France. 18 international speakers from 7 countries. June 6-7.

RETROSPECTIVES CURATED

National and International

- 2021 **Kennington Bioscope (UK)** - YouTube Channel – “Solax, The House Built by Alice Guy Blaché.” Advisor and co-coordinator - June 2-30. In conjunction with *Women and the Silent Screen – Entr’acte* – Columbia University, N.Y. June 4-6.
- 2020 **Crafts, Techniques and Professions of Early Cinema.** Sixteenth International Domitor Conference. Curated film series. (Nov. 4-18).
HENRI platform of Cinémathèque française, Paris, France.
- 2019 **Milwaukee Film’s Historic Oriental Theater.** “Pioneers: First Women Filmmakers.” (Apr. 19-20) 3 Sessions featuring filmmaking trailblazers (1912-1928): Popular, Social Commentary, Avant-Garde. Milwaukee, WI.
- 2018 **UCLA Film & Television Archive.** “The Cinematic Impressions of Germaine Dulac.” (Sept. 15-22). Program: 13 films. Curatorial Advisor. Billy Wilder Theater. Los Angeles, CA.
- 2018 **Film Society of Lincoln Center.** “Germaine Dulac.” (August 24-30). Program: 17 films. Walter Reade Theater. New York, N.Y.
- 2016 **Film Society of Lincoln Center.** “Queer Cinema Before Stonewall.” Research Consultant: *Princess Mandane*. Walter Reade Theater. (April 23).
- 2015 **Istanbul Modern Art Museum.** 2nd Annual Silent Cinema Days. (December 2015). Istanbul, Turkey. Program: *La Souriante Madame Beudet. La Coquille et le Clergyman. Étude cinégraphique sur une arabesque.*

- 2014 **Il Cinema Ritrovato - 28th International Film Festival.** (July 1-8, 2014). Bologna, Italy. "Germaine Dulac, A Cinema of Sensations." *Il Cinema Ritrovato*. (catalogue). Cineteca del Comune di Bologna, Italy, 2014. p. 193-201.
- 2014 **Block Museum of Art.** Evanston, IL (November 14)
Film program: "From *La fête espagnole* to *Autrefois...aujourd'hui*." *A Magnificent Obsession: Henri Langlois and the Cinémathèque Française*. Program. Northwestern University.
- 2010 **Giornate del Cinema Muto.** Gemona, Italy (October 2010).
Program: "La Folie des Vaillants." La Cineteca del Friuli, Gemona, Italy.
- 2008 **5th Avant-garde Film Festival.** Athens, Greece (May 13-22, 2008). Program and article: "Germaine Dulac, Pure Cinema." *5th Avant-garde Film Festival* (catalogue), Greek Film Archive and Cultural Organisation City of Athens, p. 24-33.
- 2006 **National Gallery of Art.** Washington D.C. (December 3).
Film program: "Germaine Dulac, Pure Cinema." *Smiling Madame Beudet, Invitation au Voyage, Theme et Variations, Arabesques*.
- City of Women Festival.** Ljubljana, Slovenia (October 12) Film program and article for festival opening: "Germaine Dulac: *The Smiling Madame Beudet* and *Invitation to a Journey*." *Mesto žensk: City of Women* (catalogue). Ljubljana, October 10, 2006. p. 9-13.
- Il Cinema Ritrovato - 20th International Film Festival.** (July 1-8, 2006). Bologna, Italy. 18 session program and catalogue notes: "Germaine Dulac, Cinéma Pur." *Il Cinema Ritrovato* (catalogue). Cineteca del Comune di Bologna, 2006. p. 61-70.
- 2005 **Musée d'Orsay. Germaine Dulac, au-delà des impressions. Film Retrospective and International Conference.** Paris, France.
22-session program (June 3-15, 2005).
Principal Curator: Archival research for films, film history. Program design, negotiation of rights, musician's contracts. Promotional materials, presentations.
Film screenings: National and international premieres of commercial, experimental, avant-garde & documentary films. Coordinated live musical accompaniments for all films. (Two distributed by ARTE/ZDF French/German independent television stations).
- Satellite events:**
Theater play - *L'Emprise* (Dulac, 1907) with hearing and non-hearing actors.
Gramophone synchronizations to 6 musical films (with BNF-National Library).
'Illustrated lecture' (Dulac, 1923) assembled, staged and narrated.
3 Roundtables: women & film, surrealism & cinema, film history.

2-day International Conference: University of Paris X-Nanterre. 18 international speakers from 7 countries. June 6-7.

Special session with founder of Lettrist experimental film movement, Maurice Lemaître.

Book: *Germaine Dulac, au delà des impressions*. Special Issue: 1895. AFRHC/Cineteca Bologna, 2006. 264pp.

Research Published in Other Media

- 2021 **Podcast** (audio interviewee) – “Germaine Dulac (1882-1942), Première Cinéaste Essayiste.” 58 mins. *Toute Une Vie*. France Culture (Paris, France.) June 19, 2021.
- 2020 **Podcast** (video interviewee) - “Germaine Dulac, Cinéaste Avant-Gardiste.” France Culture (Paris, France.) 4 mins. 32. May 15, 2020.
- 2014-17 **Radio** - Various interviews on women filmmakers, and on French cinema for Festival of Films in French. *My Dinner with Gabe*; and *Alliance française* programs. Riverwest Radio, Milwaukee, WI.
- 2009-10 **DVD Bonus** - Filmed interviews in *Surimpressions* (Superimpositions). *Artaud/ Dulac* DVD box set. Historical analysis of restored surrealist film: *The Seashell and the Clergyman* (Germaine Dulac, 1927). Paris: Light Cone, 2009.
Award: 'Best Critical Research,' 2010 Cinema Ritrovato Film Festival, Cineteca Bologna. Presented by U.S. film critic Jonathan Rosenbaum.
- 2005 Invited interview for leading Paris daily. “Germaine Dulac, sauvée des eaux (on Musée d’Orsay Retrospective).” ed. Phillipe Azoury, Elizabeth Lebovici. *Libération* (Paris). June 8, 2005. p. vii-ix.
Radio interview: Orsay Retrospective. Radio Libéraire, Paris. June 5, 2005

LECTURES

Invited Talks and Plenaries

- October 6, 2019 Book presentation. *Germaine Dulac’s What is Cinema? / Qu’est-ce que le cinéma ?* Le Giornate del Cinema Muto / Silent Cinema Days International Film Festival. Pordenone, Italy.
- March 31, 2019 Film presentation. “*Mathilukal/Walls* by Adoor Gopalakrishnan, 1990.” UWM Adoor Gopalakrishnan Film Archive and Research Center and Union Cinema.
- Dec. 18, 2018 “ReViewing 1920s Cinematic Impressionism: Germaine Dulac’s Adaptation of Ibsen’s *The Master Builder* or the False Ideal of a Cinema without Theater.” Kracauer Lectures in Film and Media Theory. Johann Wolfgang Goethe-Universität. University of Frankfurt am Main. Frankfurt, Germany.
- Dec. 14, 2018 “1920s French Avant-Garde: Film Historie(nne)s: Germaine Dulac and Marie-Anne Colson-Malleval and the Reconstruction of ‘What is Cinema?’” Histories

- of Film History Conference. Phillips-Universität Marburg: University of Marburg, Germany.
- June 16, 2017 “New Orbits, New Methodologies: Trans-Atlantic Bodies, Gendered Choreographies and Intermediality in Early French Cinema and the Performing Arts. *Women and the Silent Screen IX*. Plenary Panel. Shanghai Theater Academy. Shanghai, China. (June 16-18.)
- June 9, 2017 “*Solness le Constructeur*: Germaine Dulac’s Adaptation of Ibsen’s *The Master Builder*, or the False Ideal of a Cinema without Theater.” Silent Ibsen: Film Screenings and Workshop. National Library of Norway. Oslo, Norway. Invited by Eirik Frisvold Hanssen. (June 8-9.)
- April 21, 2016 “*Germaine Dulac: A Cinema of Sensations*.” Book presentation, lecture and screening. Byre Theater. CFS Centre for Film Studies. University of St. Andrews, Scotland. Invited by Michael Cowan.
- Dec. 2, 2015 “The Birth of the Modern Woman (Modern Kadının Doğuşu).” Panel discussion. 2nd International Istanbul Silent Cinema Days. Pera Palace Hotel Jumeira. (Pera Art Museum.) Istanbul, Turkey.
- Dec. 3, 2015 “Issues in the Archives.” Panel discussion. 2nd International Istanbul Silent Cinema Days. Istanbul Modern. (Istanbul Museum of Modern Art.) Istanbul, Turkey.
- Nov. 2-6, 2015 “Conversations on women and film history.” Film Criticism seminar. Film Factory. (International Film School - est. by Béla Tarr.) Sarajevo, Bosnia-Herzegovina. Invited by international film critic Jonathan Rosenbaum.
- Oct. 15, 2015 “Germaine Dulac and Film Theory.” Fall Lecture Series. Department of Film Studies. Universität Zürich. Switzerland. Invited by Jörg Schweinitz.
- Oct. 15, 2015 “Germaine Dulac and Film Theory.” Fall Lecture Series (150). Department of Film Studies. Universität Zürich. Switzerland. Invited by Jörg Schweinitz.
- Mar. 6, 2015 “Media Ecology Project: New Approaches to Early Cinema Access, Research, and Scholarship.” Workshop. Film Program. School of the Arts. Columbia University. New York, N.Y.
- Mar. 5, 2015 “Lecture: A Cinema of Sensations.” Book talk. Film Studies Program. School of the Arts, Columbia University. New York, N.Y.
- Mar. 4, 2015 “Curating *Germaine Dulac: A Cinema of Sensations*, A Presentation by Tami Williams.” Department of Cinema Studies. Tisch School of the Arts. New York University. New York, N.Y.
- Nov. 13, 2014 “A Dialogue across Silent Cinema Authors, Forms, and Contexts: Cowan and Williams.” Chicago Film Seminar. Opening Event. Invited by Ariel Rogers.

- Mar. 5, 2014 "Liberating Gestures: Dulac and 1920s French Avant-Garde Cinema." Women's Studies Spring 2014 Brown Bag Series. University of Wisconsin– Milwaukee. Invited by Professor Carolyn Eichner.
- Nov. 20, 2013 Lecture on female performance in early French cinema. James Madison University, Harrisonburg, VA. Invited by Professor Maureen Shanahan.
- Sept. 27, 2012 "Towards a New 'Silent' Cinema: Cinematic Impressionism, its Origins and its Legacy." Media Arts Colloquium Speaker Series. University of Wisconsin – Madison.
- May 21, 2008 "Pure Cinema – Choreographies of Gender in the Films of Germaine Dulac." Gender Studies Program, University of Athens, Greece.
- May 22, 2008 Film presentations. "Germaine Dulac, Pure Cinema." 5th Avant-garde Film Festival. Greek Film Archive. Athens, Greece (May 13-22, 2008)
- Dec. 3, 2006 "Germaine Dulac, Pure Cinema." Invited by curator Peggy Parsons. Lecture and Film Series. National Gallery of Art. Washington D.C.
- Jan. 10, 2006 "Féminisme et cinéma." Lecture Series. Ecole normale de Beaux-Arts, Paris.
- Sept. 28, 2003 Keynote. "‘If I Weren't in Cinema, I'd be in Politics': Germaine Dulac's Political Activism and the Women's Progress Movement." *Duty, Deviance and Desire: Germaine Dulac Symposium*. University of California, Berkeley, in association with Pacific Film Archive.
- Jan. 17, 2003 "Pour une femme moderne et un nouveau cinéma: le sport et la danse dans les films de Germaine Dulac." *Images de la femme sportive aux 19e et 20e siècles*. Musée Olympique/Olympic Museum. Lausanne, Switzerland.
- Nov. 15, 2002 "Les avant-garde cinématographiques des années 20." Invited by Sylvie Dallet. Charles Cros Institute. University of Val-de-Marne. Paris, France.
- Nov. 1-3 2002 Film presentations. Workshop participant. Invited by Heide Schlüpmann and Karola Gramann. *L'Invitation au Voyage*. Germaine Dulac Retrospective & International Workshop. Kinothek Asta Nielsen. Deutschen Filmmuseum. Frankfurt, Germany.

National and International Conferences

- June 4, 2021 "Introduction: Lights! Camera! Alice! A Conversation with Manohla Dargis (*New York Times*) and Ariel Schweitzer (*Cahiers du cinéma*).” *Women and the Silent Screen – Entr’acte*. Columbia University, New York.

- May 27, 2019 “Film Historie(nne)s in the Making: Germaine Dulac and Marie-Anne Colson-Malleville or the Reconstruction of *What is Cinema?*” Women and the Silent Screen X Conference. EYE Filmmuseum. Amsterdam, Netherlands May 25-29, 2019.
- March 15, 2019 “Affect: A Useful Category.” Panel respondent: *Affect, Feminism, History*. Society for Cinema and Media Studies Conference. Seattle, WA. March 13-17.
- June 26, 2018 “Dulac’s 1919 Serial *Amés de Fous*. Found fragments in context.” Introduction and presentation. *Il Cinema Ritrovato*. Film Festival. Cineteca del Comune di Bologna, Italy. June 23-July 1.
- June 16, 2018 “Gender and the film d’archive: Repurposing Early Film Prints.” Panel: Recycled History. 15th International Domitor Conference. Provenance and Early Cinema. George Eastman Museum. Rochester, N.Y. June 13-16.
- March 15, 2018 “Rediscovering Nicole Védres: A Pioneer of the Historical Essay Film in Postwar France.” Panel: Women Filmmakers in France. Society for Cinema and Media Studies Conference. Toronto, Canada. March 14-18.
- March 23, 2017 “The Paper Print Pilot Study.” Media Ecology Project Workshop. Society for Cinema and Media Studies Conference. Chicago, IL. Mar. 22-26.
- June 14, 2016 “The Expressive Body: Early Women Performers from Belle Époque Theatrical Modernism to Cinematic Impressionism.” Media Ecology Project Panel. Fourteenth International Domitor Conference. Viscera, Skin, and Physical Form: Corporeality and Early Cinema. Stockholm University. Stockholm, Sweden. Jun. 14-18.
- Mar. 30, 2016 “From Sentiment to Line: Gestural Abstraction, Rhythmic Sensation, and Sexual Liberty in Belle Époque Dance and French Impressionist Cinema.” Panel: “Liberating Rhythms: Choreographies of Gender in Early European Cinema.” Society for Cinema and Media Studies Conference. Atlanta, GA. Mar. 30-Apr. 3.
- Nov. 18, 2015 “Between Archive and Classroom: Preservation, Access, and the Domitor-Media Ecology Project, Library of Congress Paper Prints Collection.” Digital Humanities Workshop: “Film Archives and Digital Humanities: Tools, Resources, Pedagogy.” AMIA-Association of Moving Image Archivists Conference. Portland, Oregon.
- Oct. 16, 2014 Book release presentation and signing: *Germaine Dulac: A Cinema of Sensations*. Boswell Books, Milwaukee, WI.
- Jul. 1, 2014 *Germaine Dulac: A Cinema of Sensations*. Book and film presentations. Cinema Ritrovato Film Festival. Cineteca di Bologna. Bologna, Italy. Jun. 28-Jul. 6.

- Jun. 22, 2014 "The Media Ecology Project: New Approaches to Early Cinema Access, Research, and Scholarship." With Mark Williams. Panel: "Access, Image, and Context: Online Archives as Scholarly Initiatives." Domitor Conference: "The Image in Early Cinema: Form and Material." Chicago/Evanston, IL. Jun. 21-25.
- Mar. 21, 2014 "A Music of Silence: Abstraction and Sensation in Belle Époque Symbolist Theater and 1920s French Art Cinema." Panel: "What is the Symbolist Temptation? The Aesthetics of Symbolism in Transnational Cinema." Society for Cinema Studies. Seattle, WA. Mar. 19-23.
- Nov. 7, 2013 "From Sentiment to Line: Effects of Surface and Depth in 1920s French Impressionist Cinema." Conference: "La magie des effets spéciaux. Cinéma-Technologie-Réception. The Magic of Special Effects. Cinema-Technology-Reception." Cinémathèque québécoise, Montreal, Canada. Nov. 5-10.
- March 7, 2013 "Beyond the Screen: Immersion, Symbolist Theatrical Representation and the Making of a French Art Cinema." Panel: "Beyond Cinemascope: Alternative Histories of Immersion and Materiality." Co-Chair. Society for Cinema and Media Studies Conference, Chicago, IL.
- March 10, 2013 "New (Media) Approaches to Early Cinema Pedagogy." Workshop. Society for Cinema and Media Studies Conference, Chicago, IL.
- Dec. 9, 2011 "French Impressionist Film and the Making of a Global Cinema Network." Global Studies Fellows Colloquium. UWM Center for International Education.
- Sept. 23, 2011 "The New Silent Cinema: French Impressionist Cinema as Inter-medial Network of Display." Europe on Display/Exposer L'Europe Conference. McGill University, Montreal. September 22-24.
- Feb. 26, 2011 "The Sound of an Arabesque: Wordlessness and Gesture in the Cinema and Writings of Germaine Dulac." Cinema Across Media: The 1920s. First International Berkeley Conference on Silent Cinema. UC Berkeley Art Museum and Pacific Film Archive. February 24-26.
- Nov. 12, 2010 "'Aimez-vous le cinema? /Do you love the cinema?': Film Purism, Sentimental Abstraction and Spectatorship in 1920s Cinema." Panel: Silents and Cinephilia. 2010 Film & History Conference: Representations of Love in Film and Television. November 12-14. Milwaukee, WI.
- June 24, 2010 "'Making Gestures Speak': Gesture and the Non-Verbal in Germaine Dulac's Women's Journalism." Women and the Silent Screen VI Biennial Conference, June 24-26, Bologna, Italy.
- June 8, 2010 "Intertextuality in Catherine Breillat's *Bluebeard* (2010)." *Marginalia: The Exhibition Road Trip* with travelling artist Jimmy Riordan and local artist Leah

- Schreiber. Green Gallery West, Milwaukee, WI. Talk notes published in exhibition catalogue.
- March 21, 2010 “*An Invitation to a Voyage: Cross-medial Spatial Metaphors, Modes of Transport, and Sexual liberation in the Silent Films of Germaine Dulac.*” *Imagined Spaces and Virtual Mobility: from Silent Cinema to Second Life*. Panel Chair. 50th Society for Cinema and Media Studies Conference, Los Angeles, CA.
- June 11, 2008 “Germaine Dulac’s *La Belle dame sans merci* (1920).” Women and the Silent Screen V. Stockholm University, Stockholm, Sweden.
- March 6, 2008 “Sounding the Cyberspace Alarm: Paul Virilio’s Gaze from Architectural Trans-appearance to the Digital Perceptron.” SCMS - Society for Cinema and Media Studies Annual Conference, Philadelphia, PA.
- January 2008 “Intermedial Aesthetics in the Work of Germaine Dulac.” Women’s Studies and Film Studies Programs, Texas A & M University (Jan. 11); and North Carolina State University (Jan. 17).
- June 6, 2005 “Stratégies subversives: la ‘suggestion’ comme modèle de création et de critique sociale dans l’oeuvre de Germaine Dulac.” *Journées d’études Germaine Dulac*. Université de Paris X-Nanterre. (On turn-of-the-century women’s journalism)
- Sept. 2004 “From Figurative to Abstract: Germaine Dulac’s Fiction Films.” The Avant-Garde Project. University of Edinburgh, Scotland.
- June 2004 “Choreographies of Gender in the Cinema of Germaine Dulac.” Women and the Silent Screen III Conference. Concordia University. Montréal.
- Nov. 2, 2001 “Inside the Dulac Archive: *La Folie des Vaillants* in Context.” Women and the Silent Screen II Conference. UC Santa Cruz.
- May 7, 1997 “Camera *m/f*: Gendered Space and Narrative Subversion in Taiwanese Cinema: Edward Yang’s *The Terrorizer*.” Society for Cinema Studies Conference. Carleton University, Ottawa. *Thinking Gender*. UCLA Center for Study of Women (Feb. 1996).
- Oct. 13, 1996 “Lessons in Space and Interface: Edifying a Cohesive Learning Environment.” *Society of Literature and Science*. Conference. Emory University, Atlanta. *Chips and Bits*. Conference. UCLA Department of Film and Television (May 1997).
- Aug. 25, 1996 “Jean Renoir’s *Grand Illusion* and the Construction of Trans-nationalism.” *Film/Culture/History*. Conference. (50th anniversary of Edinburgh Film Festival) Edinburgh International Film Festival. University of Aberdeen, Scotland.

Mar. 4, 1995 “‘The War and After’: The *Grand Illusion* Notebooks.” Inside the Renoir archives. Society for Cinema Studies Conference. New York University. 100th Anniversary Renoir Symposium. UCLA Film and TV (Sept. 1994).

Invited Course Lectures

March 2021 “French Impressionist Cinema.” (Virtual) Undergraduate Course in Film Studies. Department of Film, Television and Media. University of Michigan. Invited by Matthew Solomon.

Sept. 28, 2018 “Germaine Dulac and Classical Film Theory.” Graduate Theory Seminar in Film Studies. Department of Film, Television and Media. University of Michigan. Invited by Matthew Solomon.

Nov. 2-6, 2015 “Conversations on women and film history.” Film Criticism seminar. MA in Film Production. Film Factory. Sarajevo, Bosnia-Herzegovina. (International Film School established by Béla Tarr.) Invited by international film critic Jonathan Rosenbaum.

Oct. 14, 2015 “*Germaine Dulac: A Cinema of Sensations*, A Presentation by Tami Williams.” Graduate and Faculty Research Colloquium (20). Department of Film Studies. Universität Zürich. Switzerland. Invited by Jörg Schweinitz.

Mar. 5, 2015 “Navigating the French Film Archives.” Cinema History I, with Jane Gaines. BA in Film Studies, School of the Arts, Columbia University. New York, N.Y.

Mar. 3, 2015 “International Festival Curating as Historiographic Practice.” Moving Image Curating seminar with Dan Streible. MA-Moving Image Archive & Preservation. New York University. New York, N.Y.

Dec. 2007-09 “National Identity and Aesthetics of Resistance in Scottish & Welsh Cinema.” Celtic Crossings Seminar with Nancy Walczyk. UWM Celtic Studies Program.

May 2005 “Feminism and Surrealism.” Film course with Laurence Schifano. Université de Paris X-Nanterre. Paris, France.

March 2004 “Figures of Dance in Avant-Garde Cinema.” Film and Dance Seminar with Cecelia Condit, Ed Burgess. UWM Dance Department. Peck School of the Arts.

Feb. 16, 2003 “La censure catholique d’*Antoinette Sabrier*.” Ciné-club universitaire. Université de Paris I – La Sorbonne. Paris, France.

Chaired and Moderated Sessions

June 4, 2021 Chair and Coordinator. “Panel 1: Alice’s French-American Connection: From Paris, France to Fort Lee, New Jersey.” *Women and the Silent Screen – Entr’acte* Columbia University, New York, June 4.

- June 4, 2021 Chair and Coordinator. "Lights! Camera! Alice! A Conversation with Manohla Dargis (*New York Times*) and Ariel Schweitzer (*Cahiers du cinéma*).” *Women and the Silent Screen – Entr’acte*. Columbia University, New York, June 4.
- Nov. 17/20, 2020 Welcome and Closing Remarks. 16th International Domitor Conference. 1st Virtual Conference. In partnership with Cinémathèque française, Fondation Jérôme Seydoux-Pathé, Paris; Université de Montréal, Nov. 17-20.
- Nov. 20, 2020 Panel Moderator. “Performers and Performance.” 16th International Domitor Conference. 1st Virtual Conference. In partnership with Cinémathèque française, Fondation Jérôme Seydoux-Pathé, Paris; Université de Montréal, Nov. 17-20.
- May 27, 2019 Panel Moderator. “Radical Feelings: Feminism, Affect, Early Cinema.” Women and the Silent Screen X Conference. EYE Filmmuseum. Amsterdam, May 25-29.
- Mar. 15, 2019 Chair and Respondent. “Affect, Feminism, History.” Society for Cinema and Media Studies Conference. Seattle, WA. March 13-17.
- Oct. 25, 2018 Organizer and Chair. Archiving the Moving Image: from 16mm to Vimeo. With Patricia Mellencamp (Emerita, UWM) and Dae Mellencamp (former President and CEO of Vimeo). UWM Center for 21st Studies. Milwaukee, WI.
- Jun. 13, 2018 Panel Moderator. “Provenance: from Analogue to Digital.” Fifteenth International Domitor Conference. Provenance and Early Cinema. George Eastman Museum. Rochester, N.Y. June 13-16.
- Apr. 14, 2018 Panel Chair. “Seeing the World.” 11th Orphan Film Symposium: Love. NYU Cinema Studies. Museum of the Moving Image. April 11-14.
- Feb. 17, 2016 Chair and Respondent. Panel: Documents and Documentary. Midwest Interdisciplinary Graduate Student Conference. Milwaukee, WI.
- June 16, 2016 Panel Moderator. “Bodies, Senses and Space.” Fourteenth International Domitor Conference. Viscera, Skin, and Physical Form: Corporeality and Early Cinema. Stockholm University. Stockholm, Sweden.
- March 30, 2016 Panel Chair. “Liberating Rhythms: Choreographies of Gender in Early European Cinema.” Society for Cinema and Media Studies. Atlanta, GA.
- Apr. 24, 2015 Panel Chair. “Circulation and Exchange.” *Translation* conference. UWM Center for International Education. Milwaukee, WI.
- June 24, 2014 Panel Chair. “The Illustrated Press, Actualités, and Early Cinema.” Thirteenth International Domitor Conference: “The Image in Early Cinema: Form and

- Material.” University of Chicago and Northwestern University. Chicago and Evanston, IL.
- March 6, 2013 Panel Co-Chair. “Beyond Cinemascope: Alternative Histories of Immersion and Materiality.” Society for Cinema and Media Studies, Chicago, IL.
- June 21, 2012 Panel Chair. “Performance Beyond the Silent Screen: Comedy, Criminality and the Fashioning of a Multimodal Cinema.” Domitor, International Association for the Study of Early Cinema Conference. Brighton, England.
- April 27-28, 2012 Closing Remarks. *World Cinemas, Global Networks* conference. UWM Center for International Education. Milwaukee, WI.
- March 13, 2011 Panel Chair. “New Contexts in Early Cinema.” Society for Cinema and Media Studies Conference. New Orleans, LA
- March 21, 2010 Panel Chair. “Imagined Spaces and Virtual Mobility: from Silent Cinema to Second Life.” Society for Cinema and Media Studies. Los Angeles, CA
- April 9, 2010 Introduction. Tara McPherson on Vectors. UWM Center for 21st Century Studies.
- Feb. 13, 2010 Introduction and “Talk-back”: *The Seashell and the Clergyman* restoration. U.S. premiere. 13th annual UWM Festival of Films in French.
- May-Oct. 2009 Panelist. Milwaukee Artist’s Resource Network Filmmaker Review Panel. Walker’s Point Center for the Arts (May 13). Eisner: American Museum of Advertising & Design (Oct. 28).
- May 23, 2009 Panel Chair. “Remapping Cinematic Spaces.” Media Workshop. Media Studies Department. Josai International University. Tokyo, Japan.
- April 26, 2008 Closing Respondent. “Jean Epstein’s Interdisciplinary Cinema.” Epstein Symposium. Cinema and Media Studies Program. University of Chicago.
- Dec. 6, 2007 Respondent. “Music, Poetry and Cross-Medial Spatial Metaphors in 1920s French Cinema.” To Sarah Keller - Poetry and the Cinema of Jean Epstein. Chicago Film Seminar. School of the Art Institute of Chicago.
- March 10, 2007 Panel Chair. “Silent to Sound in French Cinema.” Society for Cinema and Media Studies, Annual Conference. Chicago, IL
- June 3-15, 2005 Organizer -Round Tables (3): “La femme nouvelle” (Chair); “La Coquille et le Clergyman: Film féministe, surréaliste ou abstrait?” “La place de Germaine Dulac dans l’Histoire du Cinéma.” (Women and Film; Seashell and the Clergyman: Feminist, Surrealist or Abstract film?; Dulac’s Place in Film History) Musée d’Orsay. Paris, France.

- January 15, 2005 Respondent. "Visions de rêve dans *La Coquille et le Clergyman*." *Cinéma et identités nationales*. (Cinema and National Identities) Doctoral seminar. University of Paris X – Nanterre. Paris, France.
- September 2003 Respondent. "The Home Movies of Anne-Marie Miéville." *The Films of Anne-Marie Miéville: Space, Gender, Identity Conference*. University of Wisconsin, Milwaukee. Center for 21st Century studies.

PRODUCTION

Film and Multi-Media

- Co-Director *The Cinema of Germaine Dulac: Life, Movement, Rhythm*. Documentary with Karen Pearlman. In preparation.
- Assoc. Producer *Modus Operandi*. 35mm. Milwaukee Film and AFI Film Festivals, Sept. 2009.
- Asst. Director *The Life and Times of Frederick Caesar*. Uncle Larry. Music video. Aug. 2009.
- Director *The Woman on the Other Side of the Camera*. Documentary. Beta video. Musée d'Orsay, Paris 2005; Greek Film Archive, Athens, 2008.
- Asst. Director Intro to Film Studies. Visual Literacy. Collaborative CD-ROM. UCLA, 1996
Wendall's Sweet Christmas. 16mm. Festival of Shorts. Heu, Belgium, 1998
- Sound *The Adventures of Bonnie & Clyde*. 16mm. New Orleans Film Festival, 1991
- Production Asst. Educational TV Intern. BBC (British Broadcasting Corporation.) Edinburgh, Scotland, 1991-92.
- Student Films *Sex: F[emale]* (16mm) UCSB, 1991.
The 30-Year Silence (video), UCSB, 1989.

TEACHING

COURSES TAUGHT

2003-present **University of Wisconsin – Milwaukee**

- Graduate** English 990: Research in English (Fall 2013-present)
- English 999: Independent Reading (Fall 2013-Spring 2018)
- Film Studies 877: Seminar in Film Theory: Women Filmmakers (Spring 2020)
- Film Studies 743: Intro to Film Studies: Seminar in Theory & Criticism (Fall 2010, Fall 2011, Spring 2014, Fall 2016, Spring 2019, Spring 2021)

Undergraduate Film Studies 590: Contemporary Film and Media Theory: Feminist Film Historiography: Women Directors (*Capstone*: Spring 2013, Spring 2018)

English/FS 390: Classical Film Theory and Criticism (Fall 2006-2009, 2012-2020)

English/FS 329: Film and the Novel: Adaptation (Spring 2004, Fall 2005)

English/FS 320: Film Authorship: Contemporary Women Directors (Spring 2015)

English/FS 316: Global Cinema: French New Wave Cinema (Fall only 2006-2007, 2009, 2012, 2019-2020; Spring only 2014-2015, 2017)

English/FS 316: Global Cinema: Hong Kong Cinema (Spring only 2006-2007, 2010, Fall only 2017)

English/FS 316: Global Cinema: Women Directors (Spring 2008)

English/FS 312: Cinema and Digital Culture - online (Spring only 2010-2013, 2017-2020, 2021; Fall only 2013-2015, Summer only 2010-2021)

English 295: Women and Film (Fall 2003)

English 293: Literature and Media: Film Noir and the Crime Novel (Fall 2003)

English 291: Intro to Television Studies (Fall 2005, Spring 2006)

Film 251: Theory/Practice Workshop: U.S. Independent Cinema (Spring 2005)

Film 251: Film and Experience (Fall 2004, Spring 2005): Approaches to Film Form

Art History 206: Film History II: Neo-Realism to Present (Spring 2004, 2006-2009)

Art History 205: Film History I: Silent to World War II (Fall 2003, 2005-2008, 2018)

English/Art History 111: Film, Television and the Internet (Spring only 2004, 2006. Online: Summer 2007, Winterim 2009, Spring 2009)

GRADUATE THESIS AND EXAM COMMITTEES

Ph.D. COMMITTEE CHAIR

2012-present **English Plan H – Media, Cinema & Digital Studies**
 Jessica Johnston, **Chair** (DDF, Ph.D. Awarded, 2018-2020)
 Allain Daigle, **Chair** (DDF, Ph.D. Awarded, 2014-2019)
 Zachary Finch, **Chair** (Ph.D. Awarded, 2011-17)
 Christopher J. Olson, **Chair** (Ph.D. Candidate, 2019)

Kyle Miner, **Chair** (Ph.D. Candidate, 2018)
Blue Profitt, **Chair** (Ph.D. Prelims, 2021)

Graduate School – Interdisciplinary
Ilysa Spencer, **Chair** (Ph.D. Awarded, 2019)

Ph.D. COMMITTEES

English Plan H – Media, Cinema & Digital Studies

Jessica Sellin-Blanc (Ph.D. Awarded, 2019)
Bridget Kies (Ph.D. Awarded, 2018)
Ron Felton (Ph.D. Awarded, 2017)
Zach Anderson (Ph.D. Candidate, 2020)
Eddie Danecki (Ph.D. Candidate, 2020)
Joni Hayward (Ph.D. Candidate, 2019)
Luisa Koo (Ph.D. Candidate, 2019)
Ryan House (Academic Review, 2019)
Erik Kertsing (Academic Review, 2019)
Hee-Seong Lim (Academic Review, 2019)
Paul Doros (Academic Review, 2017)
Shelly Dyrda (Academic Review, 2014)
Jeremy Magnan (Academic Review, 2012)
Molly McCourt (Academic Review, 2012)

English Plan C - Creative Writing

Elisa Karbin (Ph.D. Awarded, 2019)
Ghassan Abou-Zeineddine (Ph.D. Academic Review, 2012/Awarded, 2015)

English - Modern Studies

Ruth Wollersheim (Ph.D. Awarded, 2015)
Susan Kerns (Ph.D. Awarded, 2013)

International - Cinema Studies Ph.D.

Barbara Janicas, U. Paris VIII, France (Ph.D. Candidate, 2021)
Sophie Sonigo, U. Lyon III, France (Ph.D. Candidate), 2019

MA COMMITTEES

2011-present

English Plan H – Media, Cinema & Digital Studies

Kelsey Decker (MA Awarded, 2021)
Johnny Zagrodnik (MA Awarded, 2021)
Zach Anderson (MA Awarded, 2019)
Sean Nolan (MA Awarded, 2018)
Christine Lee (MA Awarded, 2017)
Lauren Haufler (MA Awarded, 2015)
Jessica Johnston (MA Awarded, 2015)
Eddie Danecki (MA Awarded, 2015)
Carter Moulton (MA Awarded, 2013)

Jessica Burch (MA Awarded, Fall 2013)

English Plan C/E

Richard George Sweitzer III (Plan C, MA Awarded, Spring 2013)

Angela Catalano (Plan E, MA Awarded, Spring 2011)

Independent Studies

2008-present Zach Anderson, Ph.D. English-H (Film/Image Theory, Theories of Realism)
Frankie Mastrangelo, Ph.D. English-H (Contemporary Media & Social Justice)
Elisa Karbin, Ph.D. English, Plan C (Cine-poetics)
Allain Daigle, Ph.D. English, Plan H (Media Ecology)
Shelly Dyrda. Ph.D. English, Plan H (Women, Latin American Cinema)
Zachary Finch, Ph.D. English, Plan H (Scottish Cinema)
Lauren Haufler, MA English, Plan H (British Cinema)
Michelle Ortwein. MA Liberal Studies. Filmmaker. (Women, Film)
Grant Wiedenfeld. MFA Film. PhD Film Studies, Yale (French, Film)
Ilysa Spencer. Ph.D. Graduate School (Interdisciplinary: Music History)

BA HONORS THESIS ADVISOR

UWM Honors College

Hugo Ljungbäck (BA Honors Thesis, 2019-2020)

Faculty Advising and Program Coordination

2016-present **Faculty Mentor – UWM Student Undergraduate Research Fellows (SURF)**
Selective funding for 6 fellows (Balisteri, Brandt, Gunderson, Ljungbäck, Plant, Richards). **Symposia:** Post-Colonial Archive; Orphan Films; First Women Filmmakers; Film Archives: from Analogue to Digital. **Festivals:** Save the Archives. **Activities:** UWM Mellencamp 16mm film collection; Media Ecology Project-LOC Paper Print Pilot. Archival preservation, metadata, analysis.

2017-present **Founding Faculty Advisor – UWM Moving Image Society and UWM Film Studies Archive.** Multiple 16mm, slide and paper collections.

2014-2017 **Program Coordinator** - Media, Cinema and Digital Studies Program, 2014-2015, 2016-2017; 25 MA/PhD students

2014-2017 **Chair, Graduate Admissions** - Media, Cinema and Digital Studies Program, 2014-2015, 2016-2017. 10-20 MA/PhD applicants per year

2008-present **Graduate French Language Exam Coordinator** - Evaluator of proficiency in a second language. Provide content and assess exams.

2005-2008 **Undergraduate Advisor** – UWM Film Studies Program (100 students)
Academic resource, intern, and major advising for up to 100 students.

2008-2012 **Faculty Supervisor** – UWM Film Studies Club – Student Union

Research and Professional Development Seminars

- 1997-present Critical Theory Reading Group, U. Groningen, Netherlands (virtual), 2020-2021
- UWM Feminist Theory Research Workshop, 2013-2014
- UWM CIPD Professional Development Program. Various - digital technology, online teaching, grant writing, Milwaukee, WI, 2003-present.
- “Les rapports sociaux de sexe dans le champ culturel.” (Gender studies) University Center of New York University. Paris, France, 2002-2005
- “Histoire culturelle du cinéma.” Institut d’Histoire du Temps Présent (EHESS/CNRS). Paris, France, 2000-2003

LEADERSHIP SERVICE

INTERNATIONAL SCHOLARLY SOCIETIES AND BOARDS

- 2019-present **Board Member** –Women and Film History International, Columbia University.
- 2019-present **Advisory Board Member** – Moving Image Journal, U. Minnesota Press.
- 2016-present **President and Board Member** – DOMITOR, the International Society for the Study of Early Cinema, est. 1985.
- 2017-present **Founding Chairperson** – DOMITOR Board of Directors, 501c3 non-profit.
- 2017-2018 **Advisory Board Member** – GRAFICS (Groupe de Recherche sur l’Avènement et la Formation des Institutions Cinématographique et Scénique.) Canadian section of TECHNÈS, Montreal, Quebec. Collaborative research group: “The Persistence of Cinema.” Research axes: practices and institutions, aesthetics and representation; imaginary and spectatorship.
- 2013-2017 **Coordinator of Pilot Study** – Media Ecology Project-DOMITOR-Library of Congress (MEPD-LOC) Paper Print Project. Phase 1: built DOMITOR team for LOC paper prints metadata enrichment and new digital scholarship. Phase 2: ongoing development of new partnerships with international archives. Phase 3: developing new scholarly projects with partner universities and associations (Dartmouth, Columbia, USC).
- 2013-2017 **Co-Founder, Co-Chair** – Silent Cinema Cultures Scholarly Interest Group, Society for Cinema and Media Studies.

2012-2017 **Coordinator** (for France) - Women Film Pioneers Project. Columbia University, New York.

2012-2015 **Secretary** – DOMITOR, the International Society for the Study of Early Cinema
Chair - 2012 DOMITOR Graduate Essay Award Committee.

Member/Affiliate

2006-present Women & Film History International (formerly: Women & Silent Screen)
2002-present Kinothek Asta Nielsen. Frankfurt, Germany.
2000-present Association française de recherche sur l'histoire du cinéma (French Film History Research Association, AFRHC). Paris, France.
1994-present Society for Cinema and Media Studies (SCMS)
2004-present Wisconsin Women Higher Education Leadership (WWHEL) Milwaukee, WI.

ADVISORY BOARDS AND REVIEWS

Awards/Fellowship/Tenure Case – Reviewer.

2020-2021 English Department. University of Wisconsin at Milwaukee
2019 Film and Media Studies. University of California at Santa Cruz
2018 Film Department. University of Wisconsin at Milwaukee
2017-2018 Post-Doctorate Fellow. Center for 21st Century Studies
2017 UW Systems Fellow. Center for 21st Century Studies
2016-2017 UWM Center for 21st Century Studies Fellowships
2015-2017 UWM Research and Creative Activities Support Award
2016 Marie Skłodowska-Curie Fellowship. European Commission

Journals/Editorial Board – Reviewer.

2019-present *The Moving Image*. Journal of the Association of Moving Image Archivists (AMIA).
2019-present *Journal of Cinema and Media Studies*. Journal of the Society of Cinema and Media Studies (SCMS).
2019-present University of California Press.
2017-present *Nineteenth Century Theatre and Film*. Journal.

UWM COMMITTEES

University Committees

2012-2019 Faculty Senate, 2012-2013, 2016-2017, 2017-2019
2016-present International Committee
2016-2018 Sub-Committee -Faculty Governance Structures for Study Abroad Program Operation
2009-2015 Nominations Committee
2011-2014 Libraries Committee
2012-2014 Chancellor's Golda Meir Library Scholar Award Sub-Committee

Departmental Committees

2019-2021 Committee on Committees
2016-2019 Chair, Awards Committee, 2016-2018
2012-2015 Chair, Travel Committee, 2008; Guideline Revisions, 2012-2015

2009-2017	Graduate Policy Committee, 2009-2010, 2014-2017
2014-2015	Merit Committee
2012-2015	Plan A – Literature and Cultural Theory
2013-2014	Plan B – Composition Advisory Committee
2012-2015	Plan C – Creative Writing
2014-present	Plan H – Media, Cinema, Digital Studies
2008-2012	Grievance Committee, 2008-2009, 2012

Interdepartmental Advisory Committees

2017-2018	Film Dept. - Augmented Faculty - Advisor for tenure review.
2009-present	Center for Celtic Studies Certificate Program
2007-present	French and Francophone Certificate Program
2009-2010	Center for 21st Century Studies Faculty Advisory Committee

UWM FILM AND MEDIA STUDIES PROGRAMMING

2018-2021	UWM Media Scholars Collaboratory - P.I. - Center for 21 st Century Studies.
2016-2018	UWM Media Scholars Colloquium - Co-founder with Michael Newman; co-organizer with Elana Levine. Center for 21 st Century Studies.
2007-present	UWM 10th - 22nd annual Festival of Films in French. Curator: Silent film concerts, early sound and classic films for Gabrielle Verdier and Sarah Davies Cordova: René Clair, Dimitri Kirsanoff, Jean Epstein, Germaine Dulac, Marcel L'Herbier, Louis Delluc, Abel Gance. Introductions and 'talk-backs' for silent and classic films. UWM Union Theater.
2010-2011	UWM 1st - 2nd Nordic Film Festival - Co-programmer with Veronica Lundbäck. Program of films from 6 Nordic countries and silent film concerts (Nov. 2010, 2011). UWM Union Theater.

COMMUNITY PROGRAMMING – Milwaukee

April 19-20, 2019	Curator - “Pioneers: First Women Filmmakers.” 10 film series (1912-1928) 3 Sessions: Popular, Social Commentary, Avant-Garde. Oriental Theater. Milwaukee, WI
2016-2018	Higher Education Committee - Milwaukee Filmmakers Alliance. Milwaukee, WI.
April 25, 2012	Curator – G.W Pabst’s <i>Pandora’s Box</i> . Silent Film Concert with visiting international composer Matti Bye. 500 attendees. UWM Center for International Education and Milwaukee Film collaboration. Grant: MFU-WM Foundation for grand piano.

- April 20, 2012 **Curator** – Silent Film, Spoken Word, and Movement Art performance. Art Milwaukee - Gallery Night.
- 2008-2010 **Member and Facilitator** - MARN-Milwaukee Artists Resource Network, Member and Filmmaker's Workshop Respondent.
- June 12, 2010 **Lecture** - Catherine Breillat's *Bluebeard*. Screening/Lithography event: *Le Roman du Lievre: Marginalia*. The Green Gallery, West (Riverwest) Milwaukee, WI.
Notes published in *Marginalia. LRdl: Appendix G*. Ed. Jimmy Riordan. Anchorage, Alaska: Rabbit Rabbit Press, 2011. p. 200-207.
- 2009-2010 **Intern Coordinator** - UWM Film Studies and Milwaukee Film.
- 2005-2007 **Program Book Writer** - Milwaukee International Film Festival.

SPECIAL HONORS, AWARDS & RESEARCH GRANTS

- 2020 4th Annual Film Book Award for *Germaine Dulac: Qu'est-ce que le Cinéma? / What is Cinema?* Centre National du Cinéma et de l'Image Animée. Paris, France.
- 2015-2020 UWM Support for Undergraduate Research Fellows (SURF) - Office for Undergraduate Research (6 fellows)
- 2017-2020 UWM Center for 21st Century Studies - Media Studies Collaboratory Grant
- 2018-2019 UCLA Film and Media Studies Alumni of the Year
- 2017-2019 UWM Humanities Scholarly Activity Fund
- 2010-2019 UWM Arts & Humanities Faculty Research Travel Award (2010, 2011, 2013, 2015, 2016, 2017, 2018)
- 2015-2016 UWM RACAS - Research and Creative Activities Scholarship
- 2014-2015 UWM Research in the Humanities (Biennial) Book Award, Arts & Humanities
- 2012-2015 UWM S&E support from L&S College and English Dept. for executive duties as Secretary of Domitor, International Association for Study of Early Cinema
- 2006-12 UWM Faculty Travel, Center for International Education (2006, 2008, 2010, 2012)
- 2011-12 UWM Fellow, Global Studies. Center for International Education
- 2010-11 UWM Fellow, Center for 21st Century Studies

Graduate and Undergraduate Awards

- 2001 UCLA Center for the Study of Women Travel Award
- 2000 UCLA Graduate Division Dissertation Fellowship
- 1999 UCLA Charles Boyer French Research Award
- 1998 UCLA Center for Modern & Contemporary Studies-Paris Program-Critical Theory
- 1997 UCLA Charles F. Scott Fellowship (Visual Literacy)
- 1996 UCLA Hugh Downs Graduate Research Fellowship (Broadcasting)
- 1995 British Academy of Film & TV Arts-Los Angeles Fellowship (BAFTA UK-LA)
- 1995 UCLA Plitt Southern Theater Employees Trust Fellowship (Reception Studies)
- 1994 UCLA Mabel Wilson Richards Fellowship
- 1989 UCSB Jean Stone Undergraduate Fellow, Education Abroad

REFERENCES

Available upon request