

CURRICULUM VITAE

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Education

Ph.D. Communication Arts, 1984, University of Wisconsin, Madison

M.A. Communication Arts, 1979, University of Wisconsin, Madison

B.A. With High Distinction, 1976, University of Iowa, Iowa City.

Research Areas: Film, video and new media history; critical historiography; social and political theory of media; documentary and experimental film/video/digital media; amateur film history and theory; feminist film theory; media/entertainment industries political economy and public policy; and digital cultures theory

Academic Honors: Phi Beta Kappa, Phi Kappa Phi, Phi Beta Delta

Teaching Experience

Professor, Screen Studies, Department of Media Arts, Sciences, and Studies, Roy H. Park School of Communications, Ithaca College, Ithaca, New York, 1995 to the present.

Shaw Foundation Professor Endowed Chair of New Technologies, Wee Kim Wee School of Communication and Information, Nanyang Technological University, Singapore, January 2010-July 2010

Visiting Professor, School of Communication and Information, Nanyang Technological University, Singapore, December 2002-July 2003

Associate Professor, Department of Cinema and Photography, Roy H. Park School of Communications, Ithaca College, Ithaca, New York, 1987-1995.

Assistant Professor, Department of Cinema and Photography, Roy H. Park School of Communications, Ithaca College, Ithaca, New York, 1981-1987

Special Professional Appointments

Fulbright Specialist, appointed February 2016 for five-year term on roster

Fulbright Specialist, Volda University College, Norway, April 2017

Film and New Media Envoy, American Film Showcase, U.S. State Department, 2011-2017

Trainer and Facilitator for SHOOT!2007, Nigerian Film Institute, Jos, Nigeria, July 2007

Ida Beam Distinguished Visiting Professorship, University of Iowa, March 21-27, 2005

Books

Open Space Collaborative New Media: A Toolkit for Theory and Practice, with Helen De Michiel (London and New York: Routledge Press, 2018)

The Flaherty: Fifty Years in the Cause of Independent Cinema, with Scott MacDonald (Bloomington, Indiana: Indiana University Press, 2017)

Open Spaces: Openings, Closings, and Thresholds in International Public Media (St. Andrews, Scotland: University of St. Andrews Press, 2016)

Thinking through Digital Media: Transnational Environments and Local Places
With Dale Hudson (New York and London: Palgrave MacMillan, 2015)

Mining the Home Movie: Excavations into Historical and Cultural Memories, co-edited with Karen Ishizuka (Berkeley: University of California Press, 2007)

States of Emergency: Documentaries, Wars, Democracies (Minneapolis: University of Minnesota Press, 2000)

Reel Families: A Social History of Amateur Film (Bloomington: Indiana University Press, 1995)

Documentary Across Platforms: Reverse Engineering Media, Politics, and Place (Bloomington, Indiana: Indiana University Press, advance contract and completed)

Documentary Habitats: New Media and the Environment, with Dale Hudson (Bloomington, Indiana: Indiana University Press, advance contract)

Flaherty Stories: Voices from the Robert Flaherty Film Seminar, with Scott MacDonald (in progress)

Scholarly Monographs

Sixty Years of the Robert Flaherty Film Seminars, editor, for essays and articles analyzing the history of the seminar for online access, www.flahertyseminar.org, 2014

A Festschrift in Honor of Erik Barnouw, co-edited with Ruth Bradley, *Wide Angle*, 1998, Vol. 20, No. 2.

The Flaherty Film Seminars: Four Decades in the Cause of Independent Cinema, special quadruple issue of *Wide Angle*, co-edited with Erik Barnouw, 1996, Vol. 17, Nos. 1-4.

Soviet and American Documentary Theories, special international issues monograph of *The Journal of Film and Video*, co-edited with Michael Selig, Vol. 44, No. 1 & 2, Spring/Summer 1992.

Book Series Editor

Wide Angle Books, Temple University Press, series editor with Ruth Bradley, Erik Barnouw, and Scott MacDonald, 2000- present, institutional histories of media book series, featuring works of the new film history

Books published in *Wide Angle Books* to date:

Art in Cinema: Documents Towards a History of the Film Society, Scott MacDonald (2005)

Cinema 16: Documents Towards a History of the Film Society, Scott MacDonald (2001)

Feedback: The Video Data Bank Catalog of Video Art and Artists Interviews, edited by Kate Horsfeld and Lucas Hilderbrand (2005)

Stan Brakhage, Filmmaker, edited by David E. James (2005)

The Sons and Daughters of Los: Culture and Community in LA, edited by David E. James (2003)

Editorial Boards

Film Quarterly

Journal of Film and Video

The Moving Image: The Journal of the Association of Moving Image Archive

The Sixties: A Journal of History and Theory

Administrative Leadership Positions

Codirector (with Tom Shevory, Politics), Finger Lakes Environmental Film Festival, Division of Interdisciplinary and International Studies, 2005 to the present, moved to Office of the Provost in 2011. Website/archive: www.ithaca.edu/fleff, international multimedia and interarts festival featuring over 50 guests and 150 events and screenings

Coordinator, B.A. in Culture and Communication Program, Division of Interdisciplinary and International Studies, Ithaca College, 2003-2006

Peer Reviewed Scholarly Publications

- “63rd Annual Robert Flaherty Film Seminar,” *Aniki: Revista Portuguesa de Imagem em Movimento/Portuguese Journal of the Moving Image*, January 2018, <http://aim.org.pt/ojs/index.php/revista/article/view/371/pdf>
- “Black Soil: Chernozem and Tusit in Ukraine,” *Afterimage: The Journal of Media Arts and Cultural Criticism*, January 2017, <http://vsw.org/afterimage/tag/patricia-zimmermann/>
- “Dossier on Collaborative Documentary Practices,” with Helen De Michiel and Reece Auguiste, *Afterimage: The Journal of Media Arts and Cultural Criticism*, Feb/March/April 2017, <http://vsw.org/afterimage/2017/05/15/dossier-on-collaborative-documentary-practice-histories-theories-practices/>
- “Towards a Theory of Collaborative Media Practices” May 2017, *Afterimage: The Journal of Media Arts and Cultural Criticism*, <http://vsw.org/afterimage/2017/06/19/dossier-toward-a-theory-of-participatory-new-media-documentary/>
- “An Amateurized Media Universe,” *Jump Cut* no. 55, 2013, <http://www.ejumpcut.org/currentissue/zimmermanAmateur/index.html>
- “Speculations on the Virtual and Viral Witness,” coauthored with Sam Gregory, for *Mediascape*, the online journal for film and media criticism, February 2011.
- “Taking Thing Apart,” coauthored with Dale Hudson, *Afterimage*, 36:4, 15-20.
- “Collaborate Remix Zones: Deterritorializing and Decorporatizing Cinephilia,” coauthored with Dale Hudson, *Screen*, 50:1 Spring 2009, 135-146.
- “Beyond Desktops: Small Tech,” Review, *Afterimage*, 36:2, 18.
- “Direct Cinema: Observational Documentary and the Politics of the Sixties,” review, *The Sixties*, 1:2 December 2008. 265-268.
- “Public Domains: Engaging Iraq through Experimental Digitalities,” *Framework: The Journal of Film and Video*, Fall 2007, 66-83.
- “Silent Film Exhibition and Performative Historiography,” co-authored with Anna Siomopoulos, *The Moving Image: The Journal of the Association of Moving Image Archivists*, Fall 2006, 109-111
- “Remixing and Revising *Within Our Gates*,” *The Moving Image: the Journal of the Association of Moving Image Archivists*, Fall 2006, 119-124.
- “Imaginative Speculation,” *Vectors*, www.vectorsjournal.org, December/Jan 2007
- “Throbs and Pulsations: Les LeVeque and the Digitalization of Desire,” with Sharon Lin Tay,

- Afterimage*, 34: 3, 2006, 31-45.
- “Reverse Engineering: Dismantling and Customizing for the New Global Media Ecology,” *Afterimage*, vol. 34, nos. 1 and 2, 2006, 66-72.
- “Just Say No: Negativland’s No Business,” *Afterimage*, vol 34, nos. 1 and 2, 2006, 66-72.
- “No Business in Negativland,” *Cultural Studies*, 20, 2/3 March/May, 2006, 321-340.
- “The Cambodian Digital Imaginary Archive: Moving between East and West,” *Media Asia: An Asian Communications Quarterly*, Vol. 32, no. 2, 2005, 95-105.
- “Beyond CNN: China and NGO Media Practices,” *Afterimage* vol33, no. 2, 15-16.
- “Imbedded Public Histories,” *Afterimage*, vol.33, no.5, 51-52.
- “Computers, Visualization and History,” *The Moving Image: Journal of the Association of Moving Image Archivists*, (Fall 2004), 141-14
- “Blasting War,” *Afterimage*, Winter 2003, 4-5
- “The Movie Bus: Florida Moving Image Archive,” *The Moving Image: Journal of the Association of Moving Image Archivists*, Spring 2003, 161-163
- “Moviegoing in America: A Review,” *The Moving Image: Journal of the Association of Moving Image Archivists*, Fall 2003, 181-185
- “Looking for Buddha,” *Prince Claus Fund Journal* (Amsterdam) #10A 2004,154-166.
- “Morphing History into Histories: From Amateur Film to the Archive of the Future,” *The Moving Image: The Journal of the Association of Moving Image Archives*, Spring 2001, 109-130
- “Matrixes of War”, *Afterimage*, January/February 2001, 18-23
- “Transnational Digital Imaginaries,” *Wide Angle*, Vol. 21, No. 1, 149-167
- “Holding on to the Real,” *Afterimage*, September 2000, 11
- “Transnational/National Digital Imaginaries: CD-ROMs, Web Sites and Digital Video,” co-authored with John Hess, *Mesh: A Journal of Electronic Culture*, “Cyberbully”, <http://www.experimenta.org>. October 1999.
- “Spheres of Action: *Chick Flicks*,” *Afterimage*, Vol. 26, No. 6, pp. 14, May 1999
- “Generations: A Late Twentieth Century Festschrift,” co-authored with Ruth Bradley, *Wide Angle*, Vol. 20, No. 2, 1-9.

- "Processing Trauma: The Media Art of Daniel Reeves," *Afterimage*, Vol. 26, No. 22, Sept./Oct. 1998, 11-13.
- "Transnational Documentaries: A Manifesto," co-authored with John Hess, *Afterimage*, Jan./Feb. 1997, 10-14.
- "Geographies of Desire: Cartographies of Gender, Race, Nation and Empire in Amateur Film," *Film History*, Vol. 8, No. 1, Spring 1996, 85-98.
- "Fight Back the Attack," *Socialist Review*, Vol. 25, No. 2, 1995, 5-7.
- "Midwives, Hostesses, and Feminist Film," *Wide Angle*, 1995, Vol. 17, Nos. 1-4, 197-215.
- "Towards a Definition of Transnational Documentaries," co-authored with John Hess, *DOX*, Spring 1995, 17-24.
- "Fetal Tissue: Reproductive Rights and Amateur Activist Video," *Afterimage*, Summer 1993, 10-13.
- "The Female Body Wars: Reproductive Politics and Activist Video," *Socialist Review*, Vol. 22, No. 2, 1993, 5-56.
- "Dr. Ruth Westheimer: Talking Sex as a Technology of Power," co-authored with Jane Banks, *Journal of Film and Video*, Vol. 25, Nos. 2-3, Summer-Fall 1993, 60-71.
- "Benevolent Assassinations: An Interview with Kidlat Tahimik," *Afterimage*, Summer 1992, Vol. 20, No. 1, 6-10.
- "Strange Bedfellows: The Legacy of Vertov and Flaherty," *Journal of Film and Video*, Vol. 44, Nos. 1 and 2, Spring and Summer 1992, 4-8.
- "Reconstructing Vertov: Soviet Film Theory and American Oppositional Cinema," *Journal of Film and Video*, Vol. 44, Nos. 1 and 2, Spring and Summer 1992, 80-90.
- "Our Trip to Africa: Home Movies as the Eyes of the Empire," *Afterimage*, Vol. 17, No. 8, March 1990, 4-7.
- "Fighting With Film: 16mm Amateur Film, World War II, and Participatory Realism," *Current Research in Film*, Vol. 5, edited by Bruce Austin (Norwood, New Jersey: Ablex Publishing Corporation, 1990), 142-173.
- "Demon Lover Diary: Deconstructing Sex and Class in Documentary," *Genders*, No. 8, Summer 1990, 91-109.
- "How Movies Work: The Politics of Introductory Film Production Education," *Journal of Film and Video*, Vol. 42, No. 1, Spring 1990, 66-73.

- "Revolutionary Pleasures: Wrecking the Text in Compilation Documentary," *Afterimage*, Vol. 16, No. 8, March 1989, 6-9.
- "Trading Up: Amateur Film Technology in the 1950's," *Screen*, Summer 1988, 17-29.
- "Professional Results with Amateur Ease: The Formation of Amateur Filmmaking Aesthetics 1923-1940," *Film History*, Vol. 2, No. 3, 22-36.
- "Hollywood, Home Movies and Common Sense: Amateur Film as Aesthetic Dissemination and Social Control, 1950-1962," *Cinema Journal*, 27, No. 4, Summer, 1988, 23-44.
- "Contested Terrain: The Family Album," *Afterimage*, Summer 1988, 9-11.
- "Entrepreneurs, Engineers, and Hobbyists: The Formation of a Definition of Amateur Film 1897-1923," *Current Research in Film*, Vol. 3, edited by Bruce Austin (Norwood, New Jersey: Ablex Publishing Corporation, 1987), 163-188.
- "The Mary Kay Way: The Feminization of a Corporate Discourse," *Journal of Communications Inquiry*, Vol. II, No. 1, Winter 1987, 85-99.
- "Filming Adventures in Beauty: Pictorialism, Amateur Cinematography, and the Filmic Pleasures of the Nuclear Family from 1897 to 1924," *Afterimage*, December 1986, 8-11.
- "Amateurs, the Avant-Garde, and Ideologies of Art," *Journal of Film and Video*, Summer/Fall 1986, 63-85.
- "Seventeen: Race, Class, Sex, and Spectatorship," *Afterimage*, May 1986, 13-15.
- Review, Regarding Television, *Journal of Film and Video*, Vol. 37, No. 4, Fall 1985, 89-92.
- "Good Girls, Bad Women: The Older Woman as Plot Point in Dynasty," *Journal of Film and Video*, Vol. 37, No. 2, Spring 1985, 66-74.
- "Soldiers of Fortune: Lucas, Spielberg, Indiana Jones, and Raiders of the Lost Ark," *Wide Angle*, Vol. 6, No. 2, 1984, 34-39.
- "Public Television, Independent Documentary Producers, and Public Policy," *Journal of the University Film and Video Association*, Vol. 34, No. 3, Summer 1982, 9-25.
- "Independent Documentary Producers and the American Television Networks," *Screen*, Vol. 22, No. 1, 1981, 43-53.

Articles in Translation

- “Iteracoes Ambientais: Habitats Digitais E A Construcao De Mundons De Telas Multiplas,” (Environmental Iterations: Digital Habitats and the Making of Multiple Screen Worlds) with Dale Hudson and Claudia Pederson, in *Cinemas Em Redes; Tecnologias, Estetica E Politicia Na Era Digital*, ed. Gilberto Alexandre Sobrinho (Campinas, Brazil: Papyrus Editora, 2016), 31-50.
- “Les LeVeque et la numerisation du desir,” avec Sharon Lin Tay, dans *Des Mouvants Indices du Monde*, texts reunis par Jean Luc Lioult (Aix en Provence, France: Universite de Provence, 2008) 153-166.
- “Die Matrizen des Krieges,” *Internationale Kurzfilmtage Oberhausen Festivalkatalog*, Mai 2001, 05 (Germany)
- “Cinema amateur et democratie,” *Communications* 68, 1999 Seuil, 281-292 (Paris, France, Sorbonne)
- "La Batalla por el cuerpo femenino," *Debate Feminista* Vol. 10, No. 5, Septiembre 1994, 95-115 (Mexico)

Book Chapters

- “Framed/Reframed/Framing: *Time Like Zero*,” in Carol Jacobsen, *For Dear Life: Focusing on Women’s Decriminalization and Human Rights* (Ann Arbor: University of Michigan Press, forthcoming).
- “EngageMedia: The *Gado Gado* Tactics of New Social Media in Indonesia,” in *Asian Video Cultures*, edited by Bhaskar Sardar and Joshua Neves (Durham, North Carolina: Duke University Press, 2017), 54-71
- "Iteracoes Ambientais: Habitats Digitais E A Construcao De Mundos de Telas Multiplas" (Environmental Iterations: Digital Habitats and the Making of Multiple Screen Worlds), with Dale Hudson and Claudia Pederson in *Cinemas Em Redes: Tecnologia, Estetica e Politicia Na Era Digital*, ed. Gilberto Alexandre Sobrinho (Papyrus Editora, Brazil, 2016). 31-50.
- “Beyond the Screen: On Contemporary Feminist Media Re-Articulations,” with Claudia Pederson, for *Indie Reframed: On Contemporary Feminist Media Re-Articulations*, edited by Linda Badley, Claire Perkins, and Michele Scriber (Edinburgh, Scotland: University of Edinburgh Press, 2016), 304-318.
- “Habitats of Documentary: Landscapes, Color Fields, and Ecologies in the Avant-Docs of Vincent Grenier,” with Claudia Pederson, in *The Philosophy of Documentary*, ed. David LaRocca (New York: Rowan and Littlefield, 2016), 213-239.

- “Transnational Digital Imaginaries,” with John Hess, in *Transmedia Frictions: The Digital, The Arts, The Humanities*, ed. Marsha Kinder and Tara MacPherson (Berkeley: University of California Press, 2014), 180-197.
- “The Home Movie Archive Live,” in *Amateur Filmmaking: The Home Movie, The Archive, The Web*, edited by Laura Rascaroli and Gwen Young with Barry Monahan (London and New Delhi: Bloomsbury Publishing, 2014), 282-301.
- “Documentary as Open Space,” with Helen De Michiel, *The Documentary Film Book*, edited by Brian Winston (London: British Film Institute, 2013), 366-375.
- “The Robert Flaherty Film Seminar in the 1950s: Humanist and Poetic Activism,” in *Film Festivals and Activism*, edited by Leshu Torchin and Dina Iordanova (St. Andrews, Scotland: University of St. Andrews Press, 2012), 31-46.
- “Ardent Spaces, Formidable Environments,” catalog essay for *Fierce: Women’s Hot-Blooded Film/Video*, McMaster University Museum of Art, Hamilton, Ontario, Canada, January 2010, 20-31.
- “Speculations on Home Movies: Thirty Axioms for Navigating Historiography and Psychic Vectors,” in *Private Eyes and the Public Gaze: The Manipulation and Valorisation of Amateur Images*, edited by Sonja Kmec and Viviane Thill, (Luxembourg: Kliomedia BmbH, Trier, 2009), 25-32.
- “Public Domains: Engaging Iraq through Experimental Digitalities and Documentaries,” in *Rethinking Documentary: New Perspectives and Practices*, edited by Thomas Austin (London, England: Open University Press, 2008), 341-363.
- “Introduction: The Home Movie Movement: Excavations, Artifacts, Minings,” in *Mining the Home Movie: Excavations in Histories and Memories*, edited by Karen I. Ishizuka and Patricia R. Zimmermann (Berkeley: University of California Press, 2007), 1-28
- “The Home Movie and the National Film Registry: The Story of *Topaz*,” with Karen I. Ishizuka, in *Mining the Home Movie: Excavations in Histories and Memories*, edited by Karen I. Ishizuka and Patricia R. Zimmermann (Berkeley: University of California Press, 2007), 126-141
- “Morphing History into Histories: From Amateur Film to the Archive of the Future,” in *Mining the Home Movie: Excavations in Histories and Memories*, edited by Karen I. Ishizuka and Patricia R. Zimmermann (Berkeley: University of California Press, 2007), 126-141
- “Cartographies of the Impossible and the Possible,” essay for *Small Arms: Children at War, the Photographic Work of Michael Kienitz*, (Madison, Wisconsin: Chazen Art Museum, University of Wisconsin, 2007), 7-15
- “Documentary in the 1990s,” in *Contemporary American Cinema*, edited by Linda Ruth Williams and Mark Hammond, (New York: McGraw Hill, 2006), 355-385.

- “Pirates of the New World Order, in *Technology and Culture* edited by Andrew Utterson (London: Routledge, 2006), 186-199.
- “Digital Deployments,” in *Contemporary American Independent Film*, edited by Christine Holmlund and Justin Wyatt, (New York: Routledge Press, 2006), 245-264
- “Peter Forgacs” in *Understanding Film Genres*, edited by Tom Pendergast, Sara Pendergast, Steven Jay Schneider (New York: McGraw Hill, 2006), 230-236
- “States of Emergency,” in *Keyframes: Film and Popular Culture*, edited by Amy Villarejo and Matthew Tinkbom, (New York: Routledge Press, 2001), 377-394.
- "Flaherty's Midwives," in *Feminism and Documentary*, edited by Diane Waldman and Janet Walker (Minnesota: University of Minnesota Press, 1999), 64-83.
- "Fetal Tissue: Reproductive Rights and Amateur Activist Video," in *Art, Activism and Oppositionality*, edited by Grant Kester (Durham, NC: Duke University Press, 1998), 248-267.
- “Democracy and Cinema: A History of Amateur Film,” in *Recontres Autour Des Inedits: Jubilee Book* (Charleroi, Belgium: Association Europeenne Inedits, 1997), 73-80.
- "Fetal Tissue: Reproductive Rights and Amateur Activist Video," in *Resolutions*, edited by Michael Renov and Erika Suderberg (Minneapolis, MN: University of Minnesota Press, 1996), 304-332.
- "Good-bye Hollywood: Introductory Filmmaking and Difference," *Shared Differences: Multiculturalism and Media Education*, edited by Lester Friedman and Diane Carson (Champaign-Urbana, IL: University of Illinois Press, 1995), 259-279.
- "The Olympics and Post-Cold War Femininities: Tonya and Nancy," co-authored with Zillah Eisenstein, in *Ice Queens: Feminism, Spectacle, Sport*, edited by Cynthia Baughman (New York, NY: Routledge, 1995), 250-263.
- "Startling Angles: The Amateur Avant-Garde of the 1920's," *Lovers of Cinema*, edited by Jan-Christopher Horak (Madison, WI: University of Wisconsin Press, 1995), 137-155.

General Interest, Journalism, Columns, and Art Catalog Essays

- “Oppositional Media Practices: A Review of *Breaking the Spell: a history of anarchist filmmakers, videotape guerrillas, and digital ninjas* by Chris Robé (Oakland, California: PM Press, 2017) Jump Cut 58 (Spring 2018), <http://www.ejumpcut.org/trialsite/ZimmermanRobeReview/index.ht>

“iDocs: The Evolving Practices of Interactive Documentary,” *Afterimage* 45 (1),18.

“Viva John Hess,” *Jump Cut: A Review of Contemporary Cinema*, Fall 2016
<https://www.ejumpcut.org/currentissue/-JohnHessTributes/zimmerman.html>

“*A Study in Reds*,” essay for the National Film Registry, Library of Congress, 2015,
http://www.loc.gov/programs/static/national-film-preservation-board/documents/study_reds.pdf

“*Precious Images*,” co-written with Dale Hudson, essay for the National Film Registry, Library of Congress, 2015, http://www.loc.gov/programs/static/national-film-preservation-board/documents/precious_images.pdf

“*Nanook of the North: Collaboration or Taxidermy?*” co-written with Sean Zimmermann Auyash, essay for the National Film Registry, Library of Congress, 2015,
<http://www.loc.gov/programs/static/national-film-preservation-board/documents/nanook2.pdf>

“Onward: A Very Short History of the Robert Flaherty Film Seminar,” 60th Anniversary of the Robert Flaherty Film Seminar, <http://flahertyseminar.org/archives/onward/>

“*Moana: Robert Flaherty, Frances Flaherty, and Documentary Fantasies*” 60th Anniversary of the Robert Flaherty Film Seminar, <http://flahertyseminar.org/archives/flaherty-documentary-fantasies/>

“Midwives, Hostesses, and Feminist Film,” 60th Anniversary of the Robert Flaherty Film Seminar, http://flahertyseminar.org/wp-content/uploads/2014/06/PatriciaZimmerman_MidwivesHostessesAndFeministFilm_email.pdf

“Frances Flaherty and Non-Preconception,” *History is What’s Happening 2013* catalog, Robert Flaherty Film Seminars, 22-30

“*Moana: Robert Flaherty, Frances Flaherty, and Documentary Fantasies*,” Catalog essay, Black Maria Film and Video Festival 2013, 38-44.

Monthly Columnist and blogger for National Alliance of Media Arts and Culture website,
<http://www.namac.org>, starting Jan 2011-2013

Featured writer and participant, Open Dialogue on Innovations in Media Exhibition (live chat webinar) National Alliance of Media Arts and Culture, November 17, 2010

“Ardent Spaces, Formidable Environments,” catalog essay for *Fierce: Women’s Hot-Blooded Film/Video*, McMaster Museum of Art, Hamilton, Ontario (Hamilton: McMaster Museum of Art, 2010), 41-47.

“Asian Film Archive at 5,” *Afterimage*, Vol 37, no. 6., 3

- “Leveraging a Little for Maximum Impact: The Digital Arts Service Corps and the Transmission Project,” for Grantmakers in Film and Electronic Media, www.gfem.org December 2009
- “The Social Media of Post-Industrial Collapse,” for Grantmakers in Film and Electronic Media, www.gfem.org, October 2009
- “Open Zones of Commonwealth,” for the National Alliance of Media Arts and Culture, www.namac.org, September 2010
- “Beyond the Comfort Zone: The Commonwealth Conference” for the National Alliance of Media Arts and Culture, September 2010
- “Cinema Below the Border,” *Afterimage*, 37:3, 6
- “Open Zones of Commonwealth,” *Afterimage*, 37: 3, 2
- “Islamophobia, Panic and Public Media,” Mediachannel.org, October 2006
- “Precious Places,” Mediachannel.org, February 2006
- “Public Domains for Public Media,” Mediachannel.org, June 2005
- “Just Say No,” Mediachannel.org July 2005
- “The Three C’s of China,” Mediachannel.org, August 2005
- “From Image to Interface: Preemptive Media,” Mediachannel.org, January 2005
- “Precious Places: New Ecologies for Documentary,” Mediachannel.org, February 2006
- “Islamaphobia, Panic and Independent Media,” Mediachannel.org, October 2006
- “Onward: The Flaherty, Fifty Years in the Cause of Independent Cinema,” *24th Anniversary Black Maria Film Festival*, Catalog essay, (Black Maria Film Festival, 2005), 18-28
- “Live: Reconnecting the Histories of Live Multimedia Performance,” *Hidden Histories*, edited by Helen DeMichiel and Kathy High, (San Francisco: National Association of Media Arts and Culture, 2005), 19-32.
- "Arctic Requiem," catalog essay for *50 Years of Flaherty: Inspired Filmmaking* (New York: IFS, 2004)
- “Invisible Wars: The Befores and Afters of Public Media and 9/11,” 2002
www.declarrations.ca/knowledge.htm (Concordia University, Montreal, Canada)

- “*Passin’ It On* and the In/Visible Histories Project at Ithaca College,” Council of Independent Colleges, Effective Practices Exchange, 2003, www.cic.org/projects
- “Contingencies: An Introduction to the Exhibition,” co-written with Sharon Lin Tay, catalog essay, for *Emergency Filmmaking Project*, The Substation, Singapore, 2003, p. 8
- “Blasting War: A Speech Delivered at the Race in Digital Space Symposium, Los Angeles Museum of Contemporary Art,” 2001, www.commondreams.org
- “Low Walls: Rensselaer Polytechnic Institute Arts Department,” *A Closer Look: Media Arts 2001* (A case study anthology from The Peer Leadership Initiative of the National Alliance for Media Arts and Culture, San Francisco, 2001) 17-27
- “A Tribute to Erik Barnouw,” www.filmaker.com, August 2001
- “Erik Barnouw, 1908-2001,” *Afterimage*, September/October 2001, .2
- “Carry On: Erik Barnouw’s Documentary Legacy,” www.screeningthepast.org, September 2001
- “Why Amateur Films in Florida Need Room in the Archives,” *Historical Museum of Southern Florida Quarterly*, April, 2001, 8
- “Fugues,” *Main*, Winter/2001, 6 & 7.
- “Inside The Memory Machine,” exhibition essay for *V.1: Artists Working in Electronic Media*, Hobart and William Smith Colleges, Geneva, New York, Sept. 21-Nov. 1, 1999.
- “States of Emergency,” *Main*, Winter/1999, 4-9.
- “Digital Homes,” *Lingua Franca*, November, 1998, 17.
- “A Letter Without Words,” *Boston Jewish Film Festival Program Book*, November, 1998, 27.
- “The Year of Living Courageously,” *Women Make Movies 1998 Distribution Catalogue*, 1.
- “The New World Image Orders,” *17th Annual Black Maria Film and Video Festival Catalogue*, 1998, 2-11.
- “The State of Media Arts,” *Main* (Media Arts Information Network), Fall, 1997, 1 & 3.
- “The X-Files: An Experimental Script Sampler,” *The Independent*, August/September, 1995, 39.
- “Cars and Patriarchy, or Boys and Their Indestructible Toys,” in *Beyond the Car*, editor Sue Zelinsky (Toronto: Steel Raid Press, 1995), 50-58.
- “Home Movies, Home Truths,” *SCRIPT*, a publication of the Wales Film Commission, Issue 0,

Winter 1994-1995, 23-27.

"Threading Cameras Isn't Enough: Hollywood Narrative, Difference, and Introductory Filmmaking," *The Independent*, August/September 1994, 26-28.

"Beyond the Big 3: Film Schools Not to be Overlooked," *The Independent*, August/September, 1994, 29-35.

Guest Columnist, Op-Ed page, *Ithaca Journal*.

"Tribute to Barbara Kopple," American Film Institute 1994 Maya Deren Awards Program, 9.

"My Phallus-Free Fantasy," *Trans-Mission*, Spring 1993, 12.

"To Arrive is to Desire," program notes on amateur travel film curatorial project, Pacific Film Archive, Berkeley, California, April 7, 1992.

Program Notes on *The Family Album* by Alan Berliner, Museum of Modern Art, New York, New York, November 1987.

"The Smell of Cable in Upstate New York," *The Independent*, August/Sept. 1986, 10-12.

"The Spectator as Participant: Gender Representation as Dialogue," Gender Construction Exhibition Catalogue, Spring 1984.

International Invited Public Lectures and Addresses

"Towards a Theory of Open Space New Media," Stockholm University, Stockholm, Sweden, February 15, 2018

"Thinking Through Digital Media," Volda University College, Volda, Norway, April 6, 2017

"Transnational New Media: Participation and Location," Mohyla University, Kiev, Ukraine, May 19, 2016

"Open Space: New Media and Collaboration," American Independence Film Festival, Kiev, Ukraine, May 20, 2016

"Open Space New Media: Collaborative Histories and New Publics," MediaTeka, Lviv, Ukraine, May 25, 2016

"Thinking through Digital Media: Transnational Environments and Locative Places," Keynote Address, iDocs Symposium on New Media, University of Bristol, United Kingdom, March 3, 2016

- “Open Space Transmedia: Towards a Theory and Politics of Participatory Collaboration,” New York University Abu Dhabi, United Arab Emirates, November 2, 2014
- “Conflict Zones: Health, Human Rights, New Media, Ethics, Empathy,” with Stewart Auyash, New York University Abu Dhabi, United Arab Emirates, November 4, 2014
- “The Open Spaces of New Media,” Dubreka Arts Institute, Dubreka, Guinea, February 13, 2014
- “Documentary across Platforms: Theories, Practices, Designs,” United States Embassy, Conakry, Guinea, February 13, 2014
- “New Emerging Forms of Documentary: Participatory Media in Action,” Institute Supérieur de Information et Communication, Conakry, Guinea, February 17, 2014
- “Open Space Documentary: Participatory Media in Action,” Sun Yat-sen University, Guangzhou, China, December 3, 2012
- “Open Space Documentary: The Microterritories of New Media,” Guangdong University of Foreign Studies, Guangzhou, China. December 5, 2012
- Keynote address “Open Space Documentary: Participatory Media and Collaboration in Action” at the Community Organizations Development Forum, a gathering of environmental, women’s, LGBT, health, and human rights nongovernmental organizations in South China sponsored by the US Consulate in Guangzhou, China, December 6, 2012.
- “The Open Space Project: Towards a Collaborative and Relational Theory and Practice of Transmedia Documentary” Department of Communications, Hong Kong Baptist University, Hong Kong, China, November 29, 2012
- “The Finger Lakes Environmental Film Festival: New Ecologies of New Media” at the Department of Comparative Literature at the University of Hong Kong, Hong Kong, November 30, 2012
- “The Open Space Documentary Project: New Politics and New Media,” York University, Toronto, Canada, May 16, 2011
- “Question of the Archive and Indonesia,” Royal Netherlands Institute of Southeast Asia and Caribbean Studies, Leiden, The Netherlands, October 5, 2011
- “Engage Media: Indonesia, Social Media and Human Rights,” University of Leiden, Leiden, The Netherlands, October 7, 2011
- “New Media, Transmedia, Live Performance and New Environments at the Finger Lakes Environmental Film Festival,” invited address and workshop, Middlesex University, London, January 29, 2011

- “Open Space/Singapore/Southeast Asia and New Media,” Documentary Now Conference, London, January 30, 2011
- “The Home Movie Archive Live,” Keynote Address, Saving Private Reels Symposium, University of Cork, Cork, Ireland, September 17, 2010
- “Open Space Documentary, New Media and Digital China,” Cosmo-Politics Symposium, University of Hong Kong, June 12, 2010
- “Towards a Theory of Open Space Social Media,” World Association of Newspaper Publishers for Asia Pacific Region, Singapore, February 25, 2010
- “Experimental Film: New Strategies for Open Space,” 1st Experimental Film Forum, the Substation, Singapore, May 22, 2010
- “Indigenous Media and Environmental Politics,” Bangalore Film Society, March 23, Bangalore, India, 2010
- “Towards a Theory of Open Space Documentary in New Media,” JAAGA Space for New Media, March 24, Bangalore, India, 2010
- “The Open Space Documentary Project: Towards a Collaborative and Relational Theory and Practice of Documentary,” coauthored Helen De Michiel, National Alliance of Media Arts and Culture, Invited Keynote Panel, Sepancine Fifth International Conference on Film Theory and Analysis, October 1-3, 2009, Morelia, Mexico
- “The Home Movie Movement,” Images amateurs, valorisation et manipulation colloquium internationale, organized by Grand-Duché de Luxembourg et le Centre national de l'audiovisuel en collaboration avec l'Université du Luxembourg et l'Unité de recherche IPSE, January 21, 2008
- ”Locative Media and Preemptive Media,” Visible Evidence Conference on Documentary Studies, University of Bochum, Bochum, Germany, December 20, 2007
- “Migratory Archives,” Keynote speaker, Future Histories of the Moving Image Symposium, University of Sunderland and *Convergences* scholarly journal, Sunderland, England, November 21, 2007
- “World Class Documentaries,” Nigerian Film Institute, July 23, 2007, Jos, Nigeria
- “Transnational Remix: Silent Film, Archives, Live Music, Digitality,” Association for Comparative Literature, April 20, 2007, Puebla, Mexico
- “Globalization and Digital Arts Practices,” International Cultural Studies Association, Istanbul, Turkey, July 23, 2006
- “Mexican Indigenous Documentary: New Horizons for New Visions,” Morelia International

- Film Festival, Morelia, Mexico, October 19, 2005
- “The Cambodian Digital Imaginary,” Asian Media and Communication International Symposium, Beijing, China, July 18, 2005
- “Mining the Home Movie: Excavations in Histories and Memories,” National University of Singapore, Singapore, March 19, 2003
- “Mining the Home Movie: Excavations in Histories and Memories,” Research Seminar for Faculty, Nanyang Technological University, Singapore, January 15, 2003
- “States of Emergency: Documentaries, Wars, Democracies and the Current Crisis,” University of Toronto, November 8, 2001
- “War and Transnational Digital Imaginaries,” Declarations Symposium on Design and the Public Sphere, Concordia University, Montreal, Canada, October 27, 2001
- “Matrices of War,” Keynote address and curated analog and digital show, Oberhausen Film Festival, Oberhausen, Germany, May 7, 2001
- “Transnational Digital Imaginaries,” Art Ex Machina Conference, Carleton Art Gallery, Carleton University, Ottawa, Canada, March 27, 1999
- “Morphing History to Histories: From Amateur Film to Digital Imaginaries,” Getty International Symposium on Amateur Film, Getty Research Institute, Los Angeles, California, December 3-5, 1998
- “Amateur Film and Democracies,” Plenary Address, Federation Internationale des Archives du Film, Cartagena, Columbia, April 3, 1997
- "Democracy and Cinema: A History of Amateur Film," Plenary Address for Centennial of Cinema, American Moving Image Archivist Association, Toronto, Canada, October 13, 1995
- "Research Issues for Amateur Film Excavations," Public Lecture, University of Groningen, Groningen, Holland, October 18, 1994
- "Historiographic Challenges of Amateur Film: Scraping the Margins," Keynote Address, Film Archive of Holland, Amsterdam, October 16, 1994
- "Localized Knowledges: Amateur Film and International Archives," Keynote Address, Wales Film Archive, Cardiff, Wales, October 15, 1994
- "The Eyes of the Empire: Home Movies and Colonialism," British Film Institute, London, England, July 20, 1992

"Cars and Patriarchy, or Boys and their Indestructible Toys, or When the Phallus Doesn't Work, Drive Harder," Plenary Address, 2nd International Conference on Auto-Free Cities, Toronto, Canada, May 23, 1992

"Reconstructing Vertov: Soviet Film Theory and American Oppositional Cinema," Robert Flaherty U.S./Soviet Documentary Seminar, Riga, Latvia, USSR, September 13-21, 1990

U.S. Invited Public Lectures, Presentations, and Addresses

"Open Space New Media Documentary: A Toolkit for Theory and Practice," Colgate University in Philadelphia, Scribe Video Center, Philadelphia, Pennsylvania, October 19, 2017

"Eleven Theses on Communications and the Revolution in Academic Affairs," Keynote Address, Media, Communications, Film, and Liberal Arts Consortium (MCFLAC) Annual Symposium, Colby College, Maine, May 23, 2017.

"Thinking Through Digital Media: Transnational Environments and Locative Places: A Workshop on New Media," with Dale Hudson, Graduate Seminar in Screen Studies, New York University, New York, New York, November 29, 2016

"New Media and Participatory Aesthetics," Capture Film Festival, Association of Visual Arts, Chattanooga, Tennessee, September 16, 2016

"Thinking through Feminist Digital Open Spaces," Invited talk for Contemporary Feminist Video Documentary Strategies in Social Dissent Workshop, Institute for Research on Women and Gender, University of Michigan, May 14-17, 2015.

"Adrian Cowell and Opium in Burma: Visualities of Ethnography, Journalism, Direct Cinema Documentary, and Participant Observation." Keynote Lecture, Opium: Fifty Years of Opium and Conflict in the Shan State of Burma, a Visual Retrospective Symposium, University of Washington, Seattle, Washington, April 13-14, 2015

"Towards a Theory and Practice of Open Space Participatory New Media," with Helen de Michiel, Closing Plenary speech, What is Documentary Symposium, University of Oregon, Portland, Oregon, April 26, 2014

"The Histories of the Robert Flaherty Film Seminar," Robert Flaherty Film Seminar, Colgate University, Hamilton New York, June 23, 2014

"Open Space: New Media, Participation, Collaboration," Digital Witness Symposium, Hamilton College, Clinton, New York, October 1, 2014

"Open Space: Theories and Practices of International New Media Collaborations," Digital Witness Symposium, Syracuse University, Syracuse, New York October 2, 2014

- “Food Security, Media, Africa,” University of Illinois at Urbana Champaign, November 11, 2013
- “EngageMedia: The Gado Gado Tactics of New Social Media in Indonesia,” Asian Video Cultures Symposium, Brown University, October 25-26, 2013
- “Open Space Transmedia: Documentary Across Platforms, Encounters, and Communities,” White River Indie Film Festival, Vermont, April 27, 2013
- “Open Space Documentary: A Theory of Transmedia and Collaboration,” Dartmouth College, New Hampshire, April 26, 2013
- “The Home Movie Archive Live,” University of Oregon, Eugene, Oregon, April 18, 2013
- “Open Space Documentary: Transmedia, Encounters, Community,” Cinema Pacific Film Festival, University of Oregon, Eugene, Oregon, April 19, 2013
- “Open Space Documentary: Mosaic, Participatory Forms of New Media,” Journalism Department, Dartmouth College, November 8, 2012 (via Skype)
- “Open Space Documentary in New Media: How and Why,” at Leading Creatively, national conference of the National Alliance for Media Arts and Culture in Minneapolis, September 6-8, 2012.
- “History and Significance of the Robert Flaherty Film Seminar,” 58th Annual Robert Flaherty Film Seminar, Colgate University June 16-22, 2012
- “*Moana*” (facilitated moderation and discussion), 58th Annual Robert Flaherty Film Seminar, Colgate University June 16-22, 2012
- “Documentary Film and New Technologies,” , Massachusetts Institute of Technology Communications Forum, Cambridge, Massachusetts, March 20, 2012
- “The New Arts of Documentary”, featured presenters at one-day summit for mediamakers, technologists, scholars, curators, and funders to probe documentary's landscape of innovation and ideation, sponsored by MIT's Open Documentary Lab, Cambridge, Massachusetts, March 20, 2012
- “The Future of Documentary,” Future of Entertainment Symposium, Massachusetts Institute of Technology, Cambridge, Mass, November 10, 2011
- “Mapping the Vectors of Global Aesthetics,” Global Aesthetics Symposium, Cornell Society for the Humanities, October 14, 2010
- “Migratory Archives: Documentary Across Platforms,” Invited speaker, University of Iowa, Iowa City, Iowa, April 11, 2009

- “Mining the Home Movie,” with Pamela Wintle, Senior Archivist, Smithsonian Institution, St. Mary’s College of Maryland, St. Mary’s Maryland, February 16, 2009
- “Engaging Iraq through Experimental Digitalities and Environmental Sensualities,” Invited speaker, Visual Studies Colloquium, Cornell University, February 2, 2009
- “Speculations on Mining the Home Movie,” Invited speaker, Information Science Colloquium, Cornell University, October 28, 2008
- “EcoPublics,” invited closing address, Earth Art to EcoArt, Cornell Society for the Humanities, Cornell University, Ithaca New York , October 18, 2008
- “Environmental Sensualities,” Invited address, with Tom Shevory, Amherst College, Amherst, Massachusetts, October 16, 2008
- “Migratory Archives,” Keynote Address, Visible Memory Conference, Syracuse University, Syracuse, New York October 4, 2008
- “Mining the Home Movie,” lecture and screening with Pamela Wintle, Human Studies Film Archives, Smithsonian Institution, at Virginia Film Festival, November 1, 2007, Charlottesville, Virginia
- “Memories/Histories/Forgacs,” public discussion and talk, Virginia Film Festival, November 2, 2007, Charlottesville, Virginia
- “Collaborative Remix Zones: Commissioning Multimedia Performances with Archival Partners and Live Music,” with Thomas Shevory, The Frontier is Here Conference for the National Alliance of Media Arts and Culture, October 18, 2007, Austin, Texas
- “Robert Flaherty’s Elephant Boy,” with Anna Siomopoulos, Robert Flaherty Film Seminar, Vassar College, June 22, 2007
- “Educating, Encouraging and Nurturing an Audience of Future Programmers,” Keynote presentation with Thomas Shevory, New York State Exhibition Symposium, Colgate University, April 14, 2007
- “Futures: How will new media, Internet, podcasting, and other new technologies influence media and film exhibition?” Closing presentation with Thomas Shevory, New York State Exhibition Symposium, Colgate University, April 14, 2007
- “Public Domains: Engaging Iraq through Experimental Digitalities,” Iraq and Media Symposium, Yale University, February 1, 2007
- “Documentary, Digitality and the New Transnational Counterculture,” Sundance Film Festival, Park City, Utah, January 18, 2007
- “Digitality, Documentary, and New Directions,” Center for Social Media and Ford Foundation,

- American University, September 20, 2006
- “Tactics of Documentary,” Hobart and William Smith Colleges, May 4, 2006
- “Feminist Digital Media and Desire,” Elmira College, February 14, 2006
- “Old Media, New Media: Amateur Film and Digitality,” SUNY Purchase, November 3, 2005
- “Media Histories and Media Archives,” National Association of Media Arts and Culture, Philadelphia, Pennsylvania, October 23, 2005
- “Love and Diane and Documentary Modes” Love and Diane Symposium, Cornell University, September 9, 2005
- “Public Domains for Public Media,” National Association of Media Arts and Culture and Rockefeller Foundation, National Museum of the American Indian, New York, New York, Jun 3, 2005
- “Reverse Engineering and New Global Imaginaries,” University of Iowa, Iowa City, Iowa, March 25, 2005
- “The Home Movie Movement and Critical Historiography,” University of Iowa, Iowa City, Iowa, March 23, 2005
- "Reverse Engineering and Digital Imaginaries of War," Keynote address, Global Media Research Center Inaugural Symposium, Southern Illinois University, Carbondale, Illinois, September 8, 2004
- "Documentaries and Digitalities," Institute for the Humanities, University of New Hampshire, May 7, 2004
- "Cinematic Ruins: The Archive and the Amateur," Institute for Global Studies, University of Minnesota, April 6, 2004
- "A Conversation with Bill Morrison," Special event at the Minneapolis International Film Festival, April 5, 2004
- Workshop Roundtable Speaker, “Cinematic Readings: French Films/French Texts/Global Contexts,” French Studies and Romance Studies, Cornell University, Ithaca New York, September 20, 2003
- Workshop Roundtable speaker, “Sound Cultures: An International Workshop for Artists and Scholars,” Rose Goldsen Archive, Cornell University, Ithaca New York, September 13, 2003
- “Blasting, Streaming, and Flashing War,” Plenary Speaker, Race in Digital Space Symposium, Museum of Contemporary Art, Los Angeles, organized by University of Southern

- California and MIT, Los Angeles, California, October 10, 2002
- “Blasting War,” Digital Terror Workshop and Conference, CTheory Multimedia and Rose Goldsen Lecture Series, Cornell University, September 21, 2002
- “A Pen with Wings: Erik Barnouw, In Memoriam 1908-2001,” 48th Annual Robert Flaherty Seminar, Vassar College, Poughkeepsie, New York, June 15, 2002
- “Invisible War and the Necessity of Public Media,” Keynote Address, Kappa Kappa Gamma honorary society for teachers of art in New York State, Ithaca College, May 11, 2002
- “Public Media Interventions, Public Imaginaries, and the War on Terrorism,” Hobart and William Smith College, Geneva, New York, April 23, 2002
- “Invisible War: The Befores and Afters of Public Media in the War on Terrorism,” University of Rochester, Rochester, New York, March 27, 2002
- “Public Policy and Media: Questions after 911,” Cornell Institute for Public Affairs, Cornell University, Ithaca, New York, February 28, 2002
- “Amateur Film, Film Archives, and Imaging Florida History,” Wolfson Media Center and Miami International Film Festival, Miami, Florida, January 31, 2002
- “Amateur Film, Historiography and Messiness,” Keynote Address, Amateur Film and Privacy, Northeast Historic Film, Blue Hill, Maine, July 25, 2001
- “Matrices of War,” Keynote address, War and Technology Symposium, Oregon State University, Center for the Humanities, April 19, 2001
- “Amateur Film and the Problems of Historiography,” Orphans of the Storm Symposium, University of South Carolina, March 31, 2001
- “Amateur Film and Historical Memory”, Wolfson Media Center, Miami, Florida, December 14, 2000
- “Digital Antecedents,” Massachusetts Institute of Technology, Cambridge, Massachusetts, November 3, 2000
- “States of Emergency: Documentary and Democracy,” Colgate University, Hamilton, NY, September 19, 2000
- “Digital Activism,” Robert Flaherty Seminar, Vassar College, June 19, 2000
- “States of Emergency,” Cornell Cinema, Cornell University, April 9, 2000
- “De-fantasizing the Profession and Re-public-izing Cinemas,” Plenary Address, Society for Cinema Studies, Chicago, Illinois, March 9, 2000

- “Morphing History: Retrieving Regional Amateur Film from Oblivion,” The Main Street Museum of Art and Dartmouth College, Hanover, New Hampshire, December 13, 1999
- “Transnational Digital Imaginaries and Imaginations,” Hampshire College, Amherst, MA, November 18, 1999
- “The Surreal War: Kosovo and Cyberfantasies,” Globalization: What’s Next Symposium, Hobart College, Geneva, New York, May 8, 1999
- “Transnational Digital Imaginaries,” Artistic Discourses on Digitality Symposium, Cornell University, Ithaca, New York, March 13, 1999
- “States of Emergency,” Keynote Address, National Association of Media Arts Centers Conference, October 22, 1998
- “Digital Multiculturalism,” 25th Annual Athens International Film Festival, Athens, Ohio, May 6, 1998
- "Louisiana Story: Historical and Aesthetic Issues," lecture with Erik Barnouw, 43rd Annual Robert Flaherty Film Seminar, Aurora, New York, August 4, 1996
- "Professionals, Amateurs, and Pirates: 100 Years of Amateur Film," University of California-San Diego, March 8, 1996
- "The Other Centennial: 100 Years of Amateur Film," Pacific Film Archive, University of California-Berkeley, March 7, 1996
- "Cameragrlls: Amateur Film and the Centennial of Cinema," Keynote Speech, Elmira College, Elmira, New York, February 10, 1996
- "Transnational Video," Virginia Festival of American Film, Charlottesville, Virginia, October 29, 1995
- "Images of America in the Gulf War," Department of Communication, Clemson University, March 9, 1992
- "The Gulf War's Collateral Damage: Gender, Race, and Postmodernism," Cornell University, Ithaca, New York, as part of Rose Goldsen Memorial Conference on "Democracy and Communication," September 22, 1991
- "Reel Families: Amateur Film and Feminism," Women's Studies Fall Lecture, SUNY- Cortland, Cortland, New York, October 30, 1991
- "Travel Home Movies of the Third World: Gender and Race on the Road," Utica College, Utica, New York, April 22, 1990

- "Colonies of Skill and Freedom: Home Movies and Women," Visual Studies Workshop, Rochester, New York, November 17, 1988
- "Colonies of Skill and Freedom: Home Movies and Women," Hamilton College, April 6, 1988
- "Alternative Film Exhibition," New York Media Network Consortium, Johnson Art Museum, Cornell University, Ithaca, New York, May 17, 1987
- "Hitchcock's Women," Kirkland Art Center, Clinton, New York, March 21, 1986
- "Family Relations and Colonialism in Third World Film," Villanova University, Philadelphia, Pennsylvania, February 3, 1986
- "The Power/Gender Relations of Amateur Film," Women Write History Conference sponsored by New York State Department of Education, Albany, New York, January, 1985
- "Fashion as Mass Media," Women's Studies Program, Cornell University, 1984.
- "A Typology of Amateurism and Professionalism," Colloquium on History of Technology, Department of History, Cornell University, October 1983
- "Political Cinema," Conference on Post-Revolutionary Culture, Cornell Cinema, April 1983
- "Peeping Tom: Voyeurism and Feminism," Cornell Cinema, October 1982

Conference Presentations

- "Crooked Stories and Polyphonies: Open Space Documentary Theory in New Media Cartographies," Visible Evidence Conference, Buenos Aires, Argentina, August 4, 2017
- "Cartographies of New Media: Theory, Practice, Debates," Collaborative Workshop, Visible Evidence Conference, Buenos Aires, Argentina, August 4, 2017
- "*The Quipu Project: Feminist Collaborative New Media*," Visible Evidence Conference, Buenos Aires, Argentina, August 5, 2017
- "Unsettling and Reimagining Politics: Beyond Interventionist Activism," Society for Cinema and Media Studies Conference, Chicago, Illinois March 23, 2017.
- "Towards a Theory of Participatory New Media," Visible Evidence XXIII, Bozeman, Montana, August 12, 2016
- "Polyphonic Historiography as a Conceptual Strategy for Documentary History Syllabi and Pedagogy," Workshop on Documentary Pedagogy, Visible Evidence XXIII, Bozeman, Montana, August 12, 2016

- “Towards a Theory and Practice of Documentary in New Media,” with Helen De Michiel, Visible Evidence XXII, Toronto, Canada, August 19-22, 2015
- “Taking Things Apart: Convening Micropublics in New Media Arts,” with Dale Hudson, International Symposium on Electronic Arts, Zayed University, Dubai, United Arab Emirates, November 6, 2014
- “The Archive Live: New Media, Iterations, Performance” co-written and then presented by Dale Hudson, Visible Evidence Conference, Delhi, India, December 18, 2014
- “EngageMedia, Indonesia, and New Social Media Politics,” 20th Visible Evidence Conference on Documentary, Stockholm, Sweden, August 16, 2013
- Workshop convener and moderator, “Conflict Zones: Human Rights, New Media, Social Media, Ethics and Empathy,” 20th Visible Evidence Conference on Documentary, Stockholm, Sweden, August 16, 2013
- “A Different Environment: The Finger Lakes Environmental Film Festival (FLEFF),” co-authored with Warren Schlesinger, Accounting, Eighth International Conference on Environmental, Cultural, Economic and Social Sustainability, University of British Columbia, Vancouver, Canada January 10-12, 2012
- “The Ethics of Social Media and Human Rights,” Visible Evidence Conference, New York University, August 11, 2011
- “Towards a Theory of Open Space Documentary: New Media and Southeast Asia,” Documentary Now Conference, Westminster University, January 30, 2011
- “The Ethics of Viral Witnessing” Competitive panel with Sam Gregory, Visible Evidence XVII, Istanbul, Turkey, August 8, 2010
- “Speculations on the Virtual and Viral Witness,” coauthored with Sam Gregory from Witness, Visible Evidence XVI, University of Southern California, Los Angeles, California, August 15-19, 2009
- “Taking Things Apart: Migratory Archives, Locative Media, and Transnational Digital Imaginaries,” co-authored with Dale Hudson, plenary panel on new media and performance, Visible Evidence XV, University of Lincoln, Lincoln, England, August 5, 2008
- Chair, “Migratory Archives and Locative Media”, Plenary Panel on new media and performance, Visible Evidence XV, Lincoln University, Lincoln, England, August 5, 2008
- “Activating Public Spheres,” with Helen DeMichiel, Flow Conference on Television Studies, University of Texas, Austin Texas, October 24, 2006

- “Live: The Hidden Histories of Multimedia Performance,” Society for Cinema Studies Conference, Vancouver, Canada, March 2, 2006
- “Digitizing Desire,” with Sharon Lin Tay, Visible Evidence Conference on Documentary, Concordia University, Montreal, Canada, August 18, 2005
- "InVisible Histories: Theory, Project, Performance," Orphans Film Symposium, Columbia, South Carolina, March 27, 2004
- “Towards a Theory of the Archive: The Nanook Score,” Visible Evidence XI, Bristol, England, December 16-19, 2003
- Panel co-chair with Catherine Portuges, “Archives of the Future: Artifacts, Historiography, Witnessing and Documentary,” Visible Evidence XI, Bristol, England, December 16-19, 2003
- Panel Chair, “Digital/Memory/History,” Visible Evidence X, University of Marseilles, Marseilles, France, December 2002
- “Tales from Southside: Documentary, Community and Multiculturalism,” University Film and Video Conference, Ithaca, New York, August 9, 2002
- “Curating, Scholarship and the Reclamation of Public Space,” Society for Cinema Studies, Denver, Colorado, May 25, 2002
- Panel Chair, “Mining the Home Movie: Amateur Film and Trauma,” Visible Evidence VIII, Utrecht University, Utrecht, The Netherlands, August 20, 2000, at Nederlands Filmmuseum, Amsterdam
- “Working Session on the Digital Documentary Project,” Visible Evidence VII Conference, UCLA Film and Television Archive, Los Angeles, CA, August 19, 1999
- “Transnational/National Digital Imaginaries: CD Roms, Web Pages and Digital Media as Theory into Practice” (with John Hess) Visible Evidence VI, San Francisco State University, August 1-5, 1998
- “Pirates of the New World Order(s),” Visible Evidence V, Northwestern University, Chicago, Illinois, September 6, 1997
- "The War on Documentary: Arts Defunding and Difference," Visible Evidence III, Harvard University, Cambridge, MA, August 20, 1995
- "Feminism and Film Historiography," Society for Cinema Studies, New York, New York, March 3-5, 1995
- Panel Co-Chair with John Hess, "Transnational Documentary II," Visible Evidence

- Documentary Conference, University of Southern California, Los Angeles, California, August 9-13, 1994
- "Further Notes on Transnational Documentaries," (with John Hess), Society for Cinema Studies, Syracuse, New York, March 3-6, 1994
- "Towards a Definition of Transnational Documentaries," (with John Hess), Visible Evidence Documentary Conference, Duke University, Durham, North Carolina, September 10-14, 1993
- "Fetal Tissue: Reproductive Rights and Amateur Activist Video," Society for Cinema Studies, New Orleans, Louisiana, February 11-14, 1993
- "Home Movies and Family Films: Archival Responsibilities," Association of Moving Image Archivists, New York, New York, November 8, 1991
- "Geographic Desire in Cinema: Mapping Gender, Race, and Imperialism in Women's Amateur Film," Society for Cinema Studies, Los Angeles, California, May 22-27, 1991
- The Gulf War and Media Politics," Society for Cinema Studies, Los Angeles, California, May 22-27, 1991
- "Geography as a Passport to Fantasy," Ohio University Conference on Documentary, Athens, Ohio, November 5-8, 1990
- "Our Trip to Africa: Home Movies as the Eyes of the Empire," Critical Communications Conference, Philadelphia, Pennsylvania, October 5-7, 1989
- "Ethnographic Issues in Home Movies of the Third World," American Anthropology Association Washington, D.C., November 15-17, 1989
- "The Family Album: Documentary Film and Compilation," Society for Cinema Studies, Montana State University, Bozeman, Montana, June 28-July 3, 1988
- "Talking Sex as a Technology of Power: Dr. Ruth and the Discursive Construction of Sexuality," with Dr. Jane Banks, International Communications Association, New Orleans, Louisiana, June 25-28, 1988
- "Fighting with Film," Conference on the War Film, University of Massachusetts, Boston, Massachusetts, March 25-27, 1988
- "Revolutionary Pleasures: Wrecking the Text," Society for Cinema Studies, Montreal, Canada, May 21-24, 1987
- Panel Chair, "Gender Construction and Third World Film," Society for Cinema Studies, Montreal, Canada, May 21-24, 1987

- "Indecent Pleasures: Programming Feminist Films," New York State Women's Studies Conference, Cortland, New York, March, 1987
- "Demon Lover Diary: A Documentary Deconstruction of Sex, Class, and Cultural Power," 12th Annual Florida State University Film and Literature Conference, Tallahassee, Florida, January 29-31, 1987
- "There's No Business Like Show Business: Entertainment Tonight and the Reproduction of Ideal Consumers," 6th International Conference on Culture and Communication, Philadelphia, Pennsylvania, October, 1986
- "Eisenstein: The Greatest Amateur of All Time," Society for Cinema Studies, New Orleans, Louisiana, April 1986
- Chair, "Sexuality and Race in International Film and Television," Society for Cinema Studies, New Orleans, Louisiana, April 1986
- "Seventeen: The Intersection of Race, Class and Sex," Ohio University Film Conference, Athens, Ohio, November 1985
- "Entrepreneurs, Engineers, and Hobbyists: The Formation of a Definition of Amateur Film," Society for Cinema Studies, New York, New York, June 1984
- "Hollywood, Home Movies, and Common Sense: Aesthetic Dissemination and Social Control," Ohio University Film Conference, Athens, Ohio, October 1984
- "The Amateur Film Manufacturing Industry: Corporate Consolidation and Technological Control 1923-1945," Society for Cinema Studies, Madison, Wisconsin, March 1984
- "Professional Pink: Mary Kay Resolves the Working Housewife's Paradox," co-authored with B. Jane Banks, Eastern Communication Association, Philadelphia, Pennsylvania, March 1984
- "Good Girls, Bad Women: The Older Woman as Plot Point in Prime Time Soap Operas," Third International Conference on Television Drama, Michigan State University, East Lansing, Michigan, May 1983
- "Soldiers of Fortune: Lucas, Spielberg, Indiana Jones and Raiders of the Lost Ark," Ohio University Film Conference, April 1982
- "New Technologies, New Documentaries," Labor Education and the Arts Conference, Madison, Wisconsin, May 1981
- "With Cameras and Guns: 16mm, Amateurs, World War II and Hollywood," Ohio University Film Conference, Athens, Ohio, April 1981
- "Women, Documentary and Technology," Midwest Critical Communications Conference,

Madison, Wisconsin, April 1980

"Women and the Media," Midwest Critical Communications Conference, Madison, Wisconsin, April 1979

"16mm Film Distribution for Documentary," Midwest Critical Communications Conference, Madison, Wisconsin, April 1979

Artistic Direction on Original Silent Film Score Commissions

Artistic direction, producer, writer for live music/projection/silent film projects for Finger Lakes Environmental Film Festival 2014, 2015, 2016 including *October*, *Dissonance Concert*, *The Red Kimono*, *Torrent*, *The Crowd*, *Carmen's Habitats Concert*, *Epic of Everest*, *Sadie Thompson*, *Landscapes: Celestial and Terrestrial*

Artistic direction, producer, writer for four live music/projection/silent film projects for Finger Lakes Environmental Film Festival 2011, 2012, 2013, including *Rite of Spring*/Mahler leader concert, *The Last Laugh*, *Siren of the Tropics*, *Storm Over Asia*.

Artistic direction, producer, writer for five live music/projection/silent film projects for Finger Lakes Environmental Film Festival 2009, including *Wood that Sings*, *Sheherazade Trio*, *Nosferatu*, *the Black Pirate*, and *The Wildcat*.

Artistic Director, Producer, Writer, "West Side Story Counterpoint," with pianists Jairo Geronymo and Deborah Martin, soprano Deborah Lifton and bass baritone Brad Hougham, multimedia design by Phil Wilde and Anne Michel, in collaboration with the Human Studies Film Archives of the Smithsonian Institution, World Premiere, Finger Lakes Environmental Film Festival, March 31, 2008

Artistic Director, Producer, Writer, "The Four Seasons of Astor Piazzolla," with pianists Jairo Geronymo and Diane Birr, and tango dancers, multimedia remix by Tom Nicholson, in collaboration with the Human Studies Film Archives of the Smithsonian Institution, World Premiere, Ithaca College, November 17, 2006

Public Exhibitions:

Featured Performance, National Alliance for Media Arts and Culture Conference, Austin City Limits, Austin, Texas October 19, 2007

First Year Seminars Program Performance, Ithaca College (three performances), September 25, and 27, 2007

Producer, writer, artistic director, "Memescapes," special commission of archival film with producers Ann Michel and Phil Wilde and live music with Judy Hyman, Jeff Claus, Robbie Aceto, in collaboration with the Human Studies Film Archives of the Smithsonian Institution, World Premiere, March 30, 2007, opening night, Finger Lakes

Environmental Film Festival, with support from the Park Foundation and the New York State Council on the Arts

Artistic Director, Producer, Writer, "Dismantling War," Live Remix with lap tops, with Simon Tarr, Art Jones, composer Erik Spangler, and spoken work ensemble, in collaboration with the Human Studies Film Archives of the Smithsonian Institution, First Year Reading Initiative Project, Ithaca College, September 12, 2005

Artistic Director, Producer, Writer, "Dismantling Empire," Live Remix with lap tops, with Simon Tarr and Art Jones, in collaboration with the Human Studies Film Archives of the Smithsonian Institution, Occupied Spaces Symposium, Ithaca College, April 6, 2005

Artistic Director, Producer Writer, commissioned live music score, live VJ mix, and spoken word script for Oscar Micheaux's *Within Our Gates* (1920) with Fe Nunn Quartet, Live performance with jazz quintet and spoken word, February 2004
World Premiere, Ithaca College, February 2, 2004

Artistic Director, Performer, Producer, and Writer, collaborative music and performance project with the Human Studies Film Archive, Smithsonian Institution, "A Manifesto for Digital Memories," with Simon Tarr, Jan Christopher Horak, Davin Goode, and Laura Kissel, Orphans of the Storm Symposium, March 27, 2004, Columbia, South Carolina

Artistic Director, Producer and Writer, commissioned live music score, digital imaging prelude and coda, and recitative script for soprano for Robert Flaherty's *Nanook of the North* (1922). Live performance with electric violin and digital looping by Ritsu Katsumata and soprano Louise Mygatt commissioned for the 50th Anniversary Tribute to the Robert Flaherty Film Seminars, June 2004

Public Exhibitions:

World Premiere, Ithaca College, April 26, 2004

National Premiere, 50th Robert Flaherty Film Seminar, Vassar College, June 12, 2004

New York City Premiere, Museum of Modern Art, June 21, 2004

Individual Research Grants

James B. Pendleton Academic Project Grant, 2017

Provost Academic Project Grant, 2017

James B . Pendleton Academic Project Grant, 2016

Provost Academic Project Grant, 2016

James B. Pendleton Small Research Grant, 2016

Provost Academic Project Grant, 2015

James B. Pendleton Academic Project Grant, 2015

James B. Pendleton Academic Project Grant, 2014

James B. Pendleton Academic Project Grant, 2014

James B. Pendleton Academic Project Grant, 2014

James B. Pendleton Academic Project Grant, 2014

James B. Pendleton Academic Project Grant, 2013

James B. Pendleton Academic Project Grant, 2012

James B. Pendleton Academic Project Grant, 2012

James B. Pendleton Academic Project Grant, 2011

Provost's Small Research Grant, 2011

James B. Pendleton Small Research Grant, 2011

Provost's Small Research Grant, 2010

James B. Pendleton Academic Project Grant, 2010

Provost's Small Research Grant, 2009

James B. Pendleton Academic Project Grant, 2009

James B. Pendleton Academic Project Grant, 2008

James B. Pendleton Small Research Grant, 2008

James B. Pendleton Academic Project Grants, 2008

James B. Pendleton Small Research Grant, 2007

James B. Pendleton Academic Project Grant, 2007

James B. Pendleton Academic Project Grant, 2006

Academic Project Grant, 2006

Small Research Grant, 2006

James B. Pendleton Academic Project Grant, 2005

James B. Pendleton Instructional Project Grant, 2005

Academic Project Grant, 2005

Small Research Grant, 2005

Summer Research Grant, 2005

James B. Pendleton Academic Project Grant, 2004

James B. Pendleton Instructional Project Grant, 2004

Small Research Grant for *Arctic Requiem*, Ithaca College, 2004

Academic Project Grant for *Arctic Requiem*, Ithaca College, 2004

Creative Project Grant for *Arctic Requiem*, Ithaca College, 2004

New Initiatives Fund Grant for InVisible Histories Collaborative Research Project,
with Peter Bardaglio and Tanya Saunders, Ithaca College, 2003

Ithaca College Summer Research Grant, Ithaca College, 2003

James B. Pendleton Faculty/Staff Research and Production Grant, Ithaca College, 2003

James B. Pendleton Instructional Development Grant, Ithaca College, 2003

Provost Research Grant, Ithaca College, 2003

Provost Research Grant, Ithaca College, 2002

Provost Research Grant (with Simon Tarr), Ithaca College, 2002

James B. Pendleton Research and Production Grant, Ithaca College, 2002

Center for Faculty Development Reassigned Time Grant, 1999, 2000, 2001, 2002, 2003, 2004,
2005, 2006, 2007, 2010, 2013, 2014

Ithaca College Dana Student Intern Award, Ithaca College, 2001

James B. Pendleton Grant, Ithaca College, 2001

Summer Research Grant, Ithaca College, 2001

Academic Project Grant, Ithaca College, 2000.

Academic Project Grant, Ithaca College, 1999.

Academic Project Grant, 1998/1999.

Small Research Grant, Ithaca College, 1997/1998.

Small Research Grant, Ithaca College, 1996/1997.

Provost's Grant, Ithaca College, 1996.

Small Research Grant, Ithaca College, 1995/1996.

Summer Research Grant, Ithaca College, 1995.

Small Research Grant, Ithaca College, 1995.

Dana Student Intern Grant for research assistant, 1993/1994, 1994/1995, Summer 1995, Summer 2001

Small Research Grant, Ithaca College, 1993

Summer Research Grant, Ithaca College, 1992.

Small Research Grant, Ithaca College, March 1992.

Short-term visitor grant, the Smithsonian Institution,
National Museum of Natural History, June 1988.

Kaltenborn Foundation in 1987 for 1988 sabbatical and book research.

Summer Research Grant, Ithaca College, 1986.

Travel to Collections grant, National Endowment for the Humanities, 1986.

Curatorial and Programming Grants (selected)

Numerous grants from a variety of public and private foundations to support the Finger Lakes Environmental Film Festival, including (highlights only): New York State Council on the Arts, Southern Tier Arts Council, Experimental Television Center, Park Foundation, French Embassy, various private donors as well as entertainment industry, public media and non-profit business partnerships nationally and internationally (see FLEFF accomplishments list available via Office of the Provost for more detail)

French American Cultural Exchange, French Embassy, 2006

Electronic Arts/Experimental Television Center Regrant Program, 2005, 2006, 2007, 2008, 2009, 2010, 2011

Southern Tier Arts Council of New York State, 2012, 2013, 2014, 2015

Park Foundation, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016

French American Cultural Exchange, French Embassy, 2005

Instructional Development Fund, Ithaca College, 2005

Electronic Arts/Experimental Television Center Regrant Program, 2005

Electronic Arts Regrant Program for visit of Vincent Grenier, 2004

Electronic Arts Regrant Program for Arctic Requiem, 2004

Electronic Arts Regrant Program for Cinema on the Edge, 2002

Media Alliance for Women Direct 20th Anniversary Symposium, 2001

Electronic Arts Regrant Program for Women Direct 20th Anniversary Symposium, 2001

Instructional Development Fund, Ithaca College, for speakers series on Economics of Film Festivals, 2001.

Electronic Arts Regrant Program for Women Direct Media Series, 2000.

Electronic Arts Regrant Program for Women Direct Media Series, 1999.

Electronic Arts Regrant Program for Women Direct Media Series, 1998.

Electronic Arts Regrant Program for Women Direct Media Series, 1997.

New York State Council on the Arts for Women Direct Film Series, 1996.

New York State Council on the Arts for Women Direct Film Series, 1995.

Electronic Arts Regrant for Women Direct Film Series, 1994.

Film/Video Arts for Women Direct Film Series, 1994.

Electronic Arts Grants Program for Women Direct Film Series 1993.

Film/Video Arts for Women Direct Film Series 1993.

Multi-year grant from New York State Council on the Arts for 1991 and 1992 Women Direct Film Series.

New York State Council on the Arts for 1990 Women Direct Film Series.

Film/Video Arts for 1990 Women Direct Film Series.

Film/Video Arts for 1989 Cross Currents Series.

Film/Video Arts Division of New York State Council on the Arts for 1988 Women Direct Film Series.

Media Bureau, The Kitchen, New York, New York for 1988 Women Direct Film Series.

New York Council on the Humanities for 1988 Women Direct Film Series.

Film/Video Arts Division of New York State Council on the Arts, for Fall 1987 Cross Currents speaker series.

New York State Council on the Arts, for Upstate New York Film Coordinator for 1987, co-written with Richard Herskowitz, Cornell Cinema.

Film/Video Arts Division of New York State Council on the Arts, for Alan Berliner film screening, 1987.

New York State Council for the Humanities, for 1987 Women Direct Film Series, Ithaca College.

Film/Video Arts Division of New York State Council on the Arts, for 1987 Women Direct Film Series, Ithaca College.

Media Bureau, The Kitchen, New York, New York, for 1987 Women Direct Film Series, Ithaca College.

Film/Video Arts Division of New York State Council on the Arts, for 1986 Feminist Awareness Day, Ithaca College.

Film/Video Arts Division of New York State Council on the Arts, for 1986 Women Direct Film Series, Ithaca College.

Media Bureau, The Kitchen, New York, New York, for 1986 Women Direct Film Series, Ithaca College.

Young Filmmakers/Video Arts, Division of New York State Council on the Arts, for 1985 Women Direct Film Series, Ithaca College.

Media Bureau, The Kitchen, New York, New York, for 1985 Women Direct Film Series, Ithaca College.

Young Filmmakers/Video Arts Division of New York State Council on the Arts, for visiting lecturer on feminist film, 1985, Ithaca College.

Young Filmmakers/Video Arts Division of New York State Council on the Arts, for 1984 Women Direct Film Series, Ithaca College.

Grant in-aid for speakers, honoraria, travel, and film rental for Journey Around Three Continents Festival of Black Films, curated by Third World Newsreel in New York, New York. Ithaca College was one of seven sites selected in New York state for festival funded by National Endowment for the Arts and the New York State Council on the Arts, 1984.

Outside Examiner for Ph.D. candidates

Nanyang Technological University, Singapore

New York University

Norwegian University of Science and Technology

Stockholm University

University of Groningen, The Netherlands

University of Melbourne, Australia

University of Murdoch, Australia

University of New South Wales, Australia

University of Rochester

Manuscript Reviewer

Allyn and Bacon Press

Asian Journal of Communication

Blackwell Publishers

Cambridge University Press (UK)
Camden Press/University of Rochester Press
Cinema Journal
Columbia University Press
Duke University Press
Film History
Film Quarterly
Fordham University Press
Hong Kong University Press (China)
Indiana University Press
Journal of Film and Video
Manchester University Press (England)
Massachusetts Institute of Technology Press
Mc-Graw-Hill
Oxford University Press
Palgrave MacMillan Press (London, England)
Political Communication
Routledge Press (London, England)
Screening the Past
Stanford University Press
Temple University Press
The Moving Image
Times Academic Publishing (Singapore)

TV and New Media Studies

University of California Press

University of Edinburgh Press (Scotland)

University of Minnesota Press

University of North Carolina Press

University of St. Andrews Press (Scotland)

University of Texas Press

University of Toronto Press (Canada)

Wallflower Press

Wide Angle

Media Appearances and Press Interviews (Selected)

Afterimage

Arts and Entertainment Network, “Cartoons Go to War”

Associated Press

BBC

Canadian Broadcasting Company “Invisible War in Afghanistan”

Chronicle of Higher Education

Chronicle of Higher Education

CNNbusiness.COM

CNNmoney.com

Corporation for Public Broadcasting documentary, “The Hammer and the Mirror:

Daily Variety

Doc Box, Yamagata, Japan

ESPN

Film Culture

Film Quarterly

Fuse (international journal of media arts, Canada)

Grist

Ithaca Journal

LA Weekly

Miami Herald

Miami Sun Sentinel

MUCH TV (MTV Canada)

National Film Board of Canada “My Father’s Camera”

National Post-Canada

National Public Radio “Robert Flaherty, filmmaker”

“This American Life,” National Public Radio

WPLG, Public Television, Miami Florida

www.itvmarketer.com

www.salon.com

Boards and Trusteeships

Member, Cinemapolis Board of Directors, Ithaca New York, 2012 to 2017

Member, Cinemapolis (Ithaca, New York) Executive Director national search committee, 2011-2012

Trustee, Board of Trustees, International Film Seminars, home of the Robert Flaherty Film Seminar, 2005- 2010

Advisory Board, Center for African American Archival Preservation, Atlanta, Georgia, 2004 to the present

Advisory Board, Search for a Common Ground Film Festival, Washington D.C. and Brussels, Belgium, 2001-2008

Advisory Board, www.konscious.com, 2000-2003

National Advisory Board, Women Make Movies, 1997-2003

National Advisory Board, Northeast Historic Film, Maine, 1999-to the present

7th Art Cinema Corporation, Ithaca, New York, 2001-2004

Advisory Board, Vermont International Film Festival, 1997-2000

Vice President, Robert Flaherty Documentary Seminars, International Film Seminars, 1990-1993

Trustee, Robert Flaherty Documentary Seminars, International Film Seminars, 1989-1994

Board Member, University Film and Video Association, 1989-1991

Cinema/Media/Digital Arts Curatorial Positions and Projects

Curator, research, and writer, “50 years of American Community Media,” National Endowment for the Arts funded project with Scribe Video in Philadelphia, to mount a national touring exhibitions for selections museums and film festivals on the history of community media for 2018, appointed Fall 2016

Featured presenter for November 2015, with Dale Hudson, on <empyre> , international online forum for digital arts, on “Thinking Through Digital Media: Transnational Environments.”

Head, Curatorial Team, Open Space/Singapore/Southeast Asia, new media exhibition for the International Communication Association Conference in Singapore, featuring technologists, social media groups, archives, and installation artists from Southeast Asia working in new media forms, Singapore, 2010

Codirector with Thomas Shevory, Finger Lakes Environmental Film Festival, 2005-present

Featured presenter for April 2008, with Tom Shevory, on <empire> , international online forum for digital arts, on “Wired Sustainability.”

Co-curator with Thomas Shevory, Finger Lakes Environmental Film Festival Exhibition on Water Films from Canada, USA and Latin America, Voices from the Waters Film Festival, Bangalore, India, 2008

Co-curator with Thomas Shevory, Finger Lakes Environmental Film Festival Exhibition on Water Works, Voices from the Waters Film Festival, Bangalore, India, 2007

Collaborative partner (Finger Lakes Environmental Film Festival, Shevory, Zimmerman) for call for entries for 2008 Voices from the Waters Film Festival, Bangalore, India 2008

Festival Producer at Ithaca College, 7th Annual Finger Lakes Environmental Film Festival, 2004

Curatorial Team, Robert Flaherty Film Seminar 50th Anniversary Exhibition, International Film Seminars, Inc. 2003-2004

Co-Curator, with Sharon Lin Tay, “Contingencies,” as part of the Emergency Filmmaking Project, The Substation, Singapore, June 10-14, 2003, featuring the digital works of nine upstate New York artists

Co-Organizer, War: Search for a Common Ground Film Festival, Ithaca College, April 8-12, 2002

Curator, Inaugural James B. Pendleton Artist-in-Residence, feature filmmaker Deepa Mehta, Ithaca College, April 3-7, 2001.

Co-Curator with Barbara Adams and Christina Lane, 20th Anniversary Women Direct Film, Video, Digital Festival, Spring 2001.

Co-Curator with Gina Marchetti, Office of Multicultural Affairs Artist-in-Residencies: Art Jones, Alex Rivera, Louis Massiah, Ithaca College, 2001-2002

Co-Curator with Gina Marchetti, Film Programming for “Reverberations: Music of the African Diaspora,” Center for Race, Culture and Ethnicity, Ithaca College, Fall 2000 and Spring 2001.

Chair and Curator, Screening Committee, Society for Cinema Studies National Conference, Chicago, Illinois, March 9-12, 2000.

Co-Curator with Gina Marchetti, Film Programming for “Discussion Series on Islam”, Center for Race, Culture and Ethnicity, Ithaca College, Fall 1999.

Co-Curator with Gina Marchetti, Cinema on the Edge Program, Department of Cinema and Photography, 1998-1999, 1999-2000, 2000-2001, 2001-2002, 2003-2004

Juror, Documentary Division, 25th Annual Athens Film and Video Festival, Athens, Ohio, May 5-8, 1998.

Juror, Digital Media 25th Annual Athens Film and Video Festival, Athens, Ohio, May 5-8, 1998.

Co-Programmer with Michelle Materre, “Exploration in Memory and Modernity,” 43rd Annual Robert Flaherty Seminar, Ithaca College, October 1997.

Curator, Inaugural Skip Landen Professional in Residence, Daniel Reeves (installations, retrospective, master classes), Ithaca College, October 1997.

Programmer, "Going Public," Special film program for the American Studies Association, Washington DC, October 1997.

Curator, "The Other Centennial: 100 Years of Amateur Film," Pacific Film Archive, University of California-Berkeley, March 1996.

Co-Curator with Erik Barnouw, "40th Anniversary Retrospective" for Flaherty Film Seminar, August 1994.

Curator, "Home Movies as the Eyes of the Empire," Pacific Film Archives, Spring 1992.

Co-programmer, Women Direct Film Series, a series of new work by women with screenings of films and visiting filmmakers, Spring 1982-to the present.

Programmer, Behind the Silver Screen Series, featuring scholars and industry representatives, discussing the economics and politics of film, 1989-1991.

Co-programmer, Cross Currents Speaker Series to highlight the B.F.A. in Film, Photography, and the Visual Arts, Fall 1987-1991.

Journey Around Three Continents Festival of Black Films, one of seven festival sites funded by the National Endowment for the Arts and the New York State Council on the Arts, at Ithaca College, 1984.

Coordinator, Twilight Zone lecture series, Fall 1982, 1983.

Co-coordinator, Twilight Zone 25th Anniversary celebration screening, Fall 1984.

Co-programmer, Department of Cinema and Photography Visiting Filmmakers 1981-2002

Conference Coordination and Supplementary Curatorial Work

Discussion Coordinator, 54th Robert Flaherty Film Seminar, Colgate University, June 21-27, 2008.

Member, Curatorial Team, 50th Anniversary Exhibition of the Robert Flaherty Film Seminars, sponsored by International Film Seminar, New York New York, to curate retrospective for 50th Anniversary Seminar in 2004 as well as touring exhibition for major film festivals and museums

"Upstate New York Digital Media Artists," The Substation Center for the Arts, Singapore,

Spring 2003

“Women Direct 20th Anniversary Festival and Symposium,” Ithaca College, Ithaca, New York, April 6-7, 2001.

“Exploration in Memory and Modernity,” 43rd Robert Flaherty Seminar, Ithaca College, Ithaca, New York, October 3-4, 1997.

Steering Committee, Visible Evidence Conferences on Documentary, 1995 to the present.

Panel Selection and Planning, Visible Evidence III Conference on Documentary, Harvard University, Cambridge, MA, August 17-19, 1995.

Planning Committee, The Second Century Conference, 44th Annual University Film and Video Association Conference, Ithaca College, Ithaca, NY, June 13-17, 1990.

Planning Committee, Robert Flaherty Film Seminar U.S./Soviet Documentary Film Summit, "The Children of Vertov and Flaherty," Riga, Latvia, USSR, September 1990.

Consulting and Professional Activities

External Reviewer, Media Culture and Society Program, Hobart and William Smith Colleges, October 2016

Head of Jury, Capture Film Festival for New Media, Association for Visual Arts, Chattanooga, Tennessee, September 17, 2016

Fulbright Specialist, appointed for a five-year term on roster, 2016, for documentary, new media, and environmental film festivals

Envoy, American Film Showcase, United States Department of State, appointed Fall 2011, renewed for second term December 2012, renewed for third term 2014, renewed for fourth term 2015, renewed for fifth term 2016

Jury, Short form online documentary, International Documentary Association Awards, 2014 and 2015

Program Reviewer, Department of English and Cinema Studies, State University of New York-Oswego, Fall 2014

Panelist, Media Arts, National Endowment for the Arts, Washington, D.C. Fall 2013

Juror, 7th Annual Iowa City International Documentary Film Festival, April 2009

Juror, 28th Annual Black Maria International Film Festival, December 2008

Consultant, British Broadcasting Company, series on amateur film and colonialism, 2007-2008

Consultant, Nigerian Film Institute, Joos, Nigeria, 2007

Consultant, Nanyang Technological University, Singapore, 2007

Documentary Consultant, Morelia International Film Festival, Morelia, Mexico 2005

Consultant, Hanson Film Institute, University of Arizona, 2006

Reviewer, Guggenheim Foundation, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2009, 2010, 2012, 2014

Head, Outside Review Team, Department of Film and Media Arts, Temple University, May 2005

Panelist, Media Arts Division, National Endowment for the Arts, November 2004

Consultant, John D. and Catherine T. MacArthur Foundation, 2004

Member, Society for Cinema and Media Studies Dissertation Awards Committee, 2003-2004

Reviewer, Center for Social Media “In the Battle for Reality,” Report on the State of Independent Documentary in the U.S., American University, funded by the Ford Foundation, 2003

Consultant, Documentary and Social Activism Research Project, funded by the MacArthur Foundation, University of South Carolina, 2003

Nominator, Rockefeller Foundation Film and Video Fellowships, 2003

Reviewer, Public Television in the 21st Century: New Models for Delivery, Education Foundation of America, Washington, D.C., 2003

Member, Committee for the Erik Barnouw Fund for Humanist Scholars, Robert Flaherty Seminars, 2002

Consultant, “This American Life: Home Movies,” National Public Radio, November 2002

Reviewer, Independent Television Service Production Grants, 2001

Writer/analyst, National Association of Media Arts and Culture, case study of Rensselaer Polytechnic Institute Iear program, August 2001

Consultant, Lovers of Cinema Touring Project, Anthology Film Archives/Deutsche Filmmuseum (NYC/Berlin), 1999-present

Reviewer, Inedits Interest Group Preservation Grants for Amateur Film, Summer, 1999

Consultant, John D. and Catherine T. MacArthur Foundation, 1995-1996, 1998

Project Consultant, "The Global Wasteland Television Series," Paper Tiger Television/Deep Dish Satellite, 1994-1996

Panelist Pool, Independent Television Service (established by Congressional mandate in 1990), 1992-1993

Organizing Committee, Central New York Programmers Group, 1987-1992

Panelist, New York State Council on the Arts, 1990-1992

Consultant, Northeast Historic Film, Blue Hill, Maine, 1989-1992

Consultant, Library of Congress Film Preservation Act Selection Committee, 1990-1991, 1991-1992

Consultant, British Columbia Film Archive and Record Service, Canada, 1989

Consultant, Strong Museum of American Folklife and George Eastman House, exhibition on Home Entertainment and Industrialization, 1988

Consultant, Film Programming, Film Division, New York State Council on the Arts, 1985-1986

Expert Witness, "Distinctions between Organizational Producers and Independent Producers," written testimony delivered at Public Hearing on Federal Public Telecommunications Act of 1978, Rewrite, October 18, 1983, School of Visual Arts, New York, New York

Consultant, Bell and Howell Corporation, 75th Anniversary Exhibit of Amateur and Professional Motion Pictures Cameras and New Technologies, 1980-1982

Consultant, Bell and Howell Corporation, 75th Anniversary Multi-Media Slide Show. Researched archival graphic materials, films, and photos for inclusion in Bell and Howell historical multi-media show. Wrote narration for technological history of Bell and Howell patents, designs and equipment, 1980-1982

Planning Committee, Labor Education and the Arts Conference, University of Wisconsin, Spring 1981.

Planning Committee, Midwest Critical Communications Conference, University of Wisconsin, Madison, 1979 and 1980.

Awards and Distinctions

Ithaca College Faculty Excellence Award, 2016

Roy H. Park School of Communications Writing Award, 2013

Fulbright Scholar for Research and Teaching, Hong Kong, 2009 (declined)

Excellence in Scholarship Award, Ithaca College, 2008

Office of Multicultural Affairs Faculty Award for Supporting Diversity at Ithaca College, 2002

2nd Place, Society for Cinema Studies Dissertation Awards, 1985-1986

Dana Research Fellow, Ithaca College, 1985

Selected Participant, Pennsylvania State Conference on Gender and Communication, State College, Pennsylvania, 1985

Selected Participant, Robert Flaherty Documentary Seminar, 1980, 1983, 1986, 1987, 1989, 1990, 1991, 1994, 1996, 1998, 2001, 2002, 2004, 2005, 2006, 2006, 2007, 2008, 2009

Gold Medal in Graphic Design (with Nancy Zucker) for *The War at Home* logo, National Association of Educational Broadcasters, 1980

Robert Flaherty Documentary Film Seminar Scholarship, 1980

Academy Award Nomination, *The War at Home*, feature length documentary category (writer, associate producer, consultant), 1980

Citation for Excellence in Creative Writing, University of Iowa Writers' Workshop, 1976

Undergraduate Honors Program, University of Iowa, B.A. program

Films

Travels with Michael - 6 minutes, color, documentary, 1980.

Snapshots - 3 minutes, color, documentary, 1980.

The War at Home - (writer, consultant) 100 minutes, color, documentary, 1979.

Our Lady - 12 minutes, color, documentary, 1976.

The Total Look - 10 minutes, black and white, documentary, 1976.

The Affirmative - 6 minutes, black and white, documentary, 1975.

Video

Passin It On: The Southside Story, producer and consultant, 2003

Patty Zimmermann Reads Variety, for Paper Tiger Television Series, New York, New York,
1984.

Professional Media Experience

Producer

Professional Film Unit, Ithaca College, Ithaca, New York, August 1981-January 1983.

Coordinated and produced educational and documentary film projects for film unit. Supervised student crews.

Writer

Catalyst Films/Catalyst Media, 1301 E. Washington, Madison, Wisconsin, August 1978-January 1981.

Wrote and researched narration and moving images for feature length documentary on Vietnam era, *The War at Home*, nominated for an Academy Award in 1980. Created marketing, distribution and advertising strategy and campaign for theatrical exhibition for *The War at Home*. Historical and editing consultant on archival materials.

Research and writer for documentary, *A Piece of the Press*, an analysis of technological changes in the newspaper business. Research, wrote and directed television commercials and slide shows for political campaigns, urban redevelopment programs and affirmative action training. Conducted research for media consultation with commercial clients.

General Assignment Reporter

Southtown Economist Newspapers, Chicago, Illinois, 1977-1980

Covered community and city news, including feature articles on problems of aging, education and urban renewal

Director/Associate Producer

WCIU-TV, Chicago, Illinois, 1977

Directed and floor managed live ethnic variety and news shows. Lit, struck and designed sets for programs. Coordinated talent for variety shows.

Ithaca College Academic Service

All-College Committees:

Member, Honors Steering Committee, 2015-2020

Member, Search Committee for Assistant Director of Honors Program, 2018

Member, Intellectual Property Committee, 2010-2012

Member, Honorary Degree Committee, 2011, 2012, 2013, 2014, 2015

Reviewer, research abstracts, National Conference on Undergraduate Research, Ithaca College, 2010

Member, First Year Reading Initiative, 2010-2011

Member, Center for Faculty Research and Development Awards Committee, 2009

Member, Center for Faculty Research and Development Reassigned Time Committee, 2003

Publicity Chair, Executive Committee, Phi Kappa Phi, 2000-2004

Member, Summer Research Grants Review Committee, 1987, 1988, 2002

Member, Cornell Society for the Humanities Grants Review Committee, 1987

Member, Middle States Study, Committee on Faculty Role and Responsibilities, 1986

Member, Calendar Committee, 1985-86, 1986-87

Member, Library Committee, Ithaca College, 1981-1984

Division of Interdisciplinary and International Studies Committees:

Member, Faculty Search Committee, African Diaspora Position, Center for the Study of Culture, Race and Ethnicity, 2008-2009

Member, Faculty Search Committee, Latino/Latina Studies, Center for the Study of Culture, Race and Ethnicity, 2008-2009

Member, Faculty Search Committee, ALANA position, Center for the Study of Culture, Race, and Ethnicity, 2007-2008

Curriculum Committee, 2004-2006

Division of Interdisciplinary Studies Symposia Committee, 2003-2004

Steering Committee, Center for the Study of Culture, Race and Ethnicity, 2003-2011

Steering Committee, Culture and Communication Program, 2003-2011

School of Humanities and Sciences

Member, Culture and Communications Steering Committee, 2011-2016

Roy H. Park School of Communications Committees:

Member, Search Committee, Park Center for Independent Media director, 2017-2018

Member, Full Professor Promotion Committee, 2017 (two cases reviewed)

Member, Steering Committee, Documentary Studies and Production, 2010-2018

Member, Tenure Review Committee, Dr. Todd Schack, Journalism, 2013

Member, Review committee for courtesy appointment for Robert Regan, 2013

Member, Review committee for courtesy appointment for Dr. Matt Fee, 2013

Member, Fourth Year Review Team, Dr. Todd Schack, Journalism, 2012

Member, Tenure Review Team, Dr. Kati Lustyik, Television Radio, 2012

Member, Faculty Search Committee, Journalism Department, 2007-2008

Member, Park School Writing Award Committee, 2008

Member, Park Planning Committee, 2003-2004

Chair, Professors Promotion Committee, 2003-2004

Member, Professor Promotion Committee, 1995 to the present

Member, Park and Pendleton Chair Review Committee, 2003-2004

Member, Curriculum Committee, 2003-2004

Member, BA in Culture and Communication degree development group, 2000-2002

Member, Curriculum Committee, School of Communications, 1986-88, 1989-90, 1990-91, 1991-92, 1994-95, 1995.

Member, Distinguished Speakers Committee, School of Communications, 1990-91.

Member, Tenure and Promotion Committee, School of Communications, 1987-90.

Member, Dana Fellowship Selection Committee, School of Communications, 1987.

Chair, Curriculum Committee, School of Communications, 1983-84, 1984-85, 1985-86.

Member, BFA Degree Development, Department of Cinema and Photography, 1983-1986.

Member, Media Studies Committee, School of Communications, 1984-85, 1985-86.

Member, Ad Hoc Committee to revise Mission Statement, School of Communications, 1985.

Faculty Search Committees: Film Production, 1992-93; Screenwriting, 1992; Film Production, 1991-92; Film Production, 1990-91; Photojournalism and Advertising Photography, 1986-87; Photojournalism and Advertising Photography, 1985; Broadcast Journalism, 1984-85; Broadcast Journalism, 1983-84; Cinema Studies, 1982-83, 1991-1992

Co-coordinator, Faculty Colloquia, School of Communications, 1985, 1986, 1989, 1990

Department of Media Arts, Sciences, and Studies

Chair, One-Year Appointment in Screen Studies, 2016

Chair, Postdoctoral Teaching Fellow in Screen Studies Search Committee, 2014

Chair, Mid-Career Review Committee for Dr. Andrew Utterson, 2014

Chair, Screen Studies Search Committee (for CPMA and TVR combined), 2011-2012

Department of Cinema and Photography Committees:

Chair, Narrative Film Studies Search Committee, 2008-2009 (terminated search)

Member, Cinema Studies Search Committee, 2006-2007 (failed search)

Chair, Tenure and Promotion Committee, Department of Cinema and Photography, 2004-2005

Chair, Film Studies One-Year Line Faculty Search Committee, 2004

Chair, Film Studies Sabbatical Replacement Search, 2001-2002

Member, James B. Pendleton Fellow in Cinema Studies Search Committee, 1999

Chair, Film Theory Search Committee, 1997-98

Chair, Tenure and Promotion Committee, Department of Cinema and Photography, 1990-92,
1995-96, 1996-97, 1997-98, 1998-1999, 1999-2000, 2000-2001, 2001-2002.

Member, Tenure and Promotion Committee, Department of Cinema and Photography,
1988-present.

Chair, Ad Hoc B.S. Degree Electives Committee, 1992-93

Chair, Film Theory Search Committee, 1991-92

College/University Teaching

Courses

16mm Film Production

Advanced Film Theory

Cinemas through the Environment

Creative Economies, Public Policy, and the Arts

Digital Cultures: Theories, Practices, Interventions

Digital Hollywood(s)

Documentary, Technology and the Environment

Environmental Documentaries and Social Impact

The Environment and the Media

Feminisms in Action (team taught interdisciplinary women's studies course)

Film Festivals: Arts, Industry, Opportunity

Film Festivals: Histories, Theories, and Blogging

Festivals: History, Theory, Programming

Film Workshop

Finger Lakes Environmental Film Festival Practicum: Blogging and Social Media

From Cinema 16 to Sundance: The History and Practice of Film Festivals

Globalization: Mapping Transnationalism through the Environment and Media Arts

History and Theory of Documentary (analog and digital)

Hollywood and American Cinema

Hollywood Histories

Hollywood: Economics, Industries, Histories

Images of Women and Men in the Mass Media

Intermediate Film Production (16mm)

International and Transnational Documentary: Theories, Practices, Problematics

Introduction to Film Aesthetics and Analysis

Introduction to Film Production (16mm)

Introduction to Mass Media

Motion Picture Studies: Theories and Histories of World Cinemas

Non-Fiction Film Production

Non-Fiction Film Theory

Participatory Cultures (new media and relational aesthetics theory)

Practicum in Film Festivals

Screenwriting

Super 8 Film Production

Survey of Critical Methods in Mass Communication

The Global Entertainment Industry and Digital Arts Practices

Transnational Cinemas

Transnational Cinemas and Digital Cultures

Online Courses:

Digital Hollywood (s)

Film Festivals: Arts, Industry, Opportunities

Film Festivals: Histories, Economies, Programming, Impact

Hollywood and American Film

Introduction to Film Aesthetics and Analysis

Political Economies and Histories of the Entertainment Industries

Practicum in Film Festivals

Memberships

American Comparative Literature Association

International Communication Association

National Association of Media Arts and Culture

Society for Cinema and Media Studies