

COLIN WILLIAMSON

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EDUCATION

- 2007-2013 **University of Chicago**, Chicago, IL
PhD, Cinema and Media Studies
Dissertation Committee: Tom Gunning (chair), James Lastra
- 2002-2006 **University of California, Santa Barbara (UCSB)**, Santa Barbara, CA
B.A., Film Studies

ACADEMIC POSITIONS

- 2016-present **Pace University**, New York, NY
Assistant Professor, Film and Screen Studies
- 2017-present **University of Pennsylvania**, Wolf Humanities Center, Philadelphia, PA
Faculty Fellow, “Afterlives” directed by Emily Wilson and Jim English
- 2016-2017 **Rutgers University**, Center for Cultural Analysis, New Brunswick, NJ
Affiliate Fellow, “Arts and Aesthetics” directed by William Galperin and Henry Turner
- 2014-2016 **Franklin and Marshall College (F&M)**, Lancaster, PA
Visiting Assistant Professor, Film and Media Studies
- 2013-2014 **American Academy of Arts and Sciences**, Cambridge, MA
Visiting Scholar
- 2013-2014 **Harvard University**, Mahindra Humanities Center, Cambridge, MA
Associate

PROFESSIONAL SERVICE

- 2016-present **Domitor, International Society for the Study of Early Cinema**
Executive Committee Member
- 2016-present *animation: an interdisciplinary journal*
Reviews Editor

PUBLICATIONS

Books

- 2015 *Hidden in Plain Sight: An Archaeology of Magic and the Cinema* (Rutgers UP).
[Explores the aesthetics and reception of “old” and “new” special effects illusions within a history of science, wonder, and visual education dating to the 1800s.]

Refereed Journal Articles

- 2017 “‘An escape into reality’: Computers, Special Effects, and the Haunting Optics of *Westworld*,” *Imaginations: Journal of Cross-Cultural Image Studies* (under review)
[Article on how Crichton’s computerized special effects emblemized changes in
visuality in the 1970s.]
- 2016 “Reclaiming Lost Films: The American Film Company and the Paper Print Fragment
Collection at the Library of Congress,” co-authored with Dana Driskel, in *The Moving
Image Special Issue: Early Cinema and the Archive* 16, no. 1: 125-134.
[Explores the pedagogical values of digitizing a silent-era studio’s paper print
fragments deposited as copyright records in the early 20th century.]
- 2016 “Quicker Than the Eye? Sleight of Hand and Cinemas of Scientific Discovery from
Chronophotography to Cognitive Film Theory,” *Leonardo, Journal of Arts, Sciences, and
Technology* 49, no. 5 (October): 421-427.
[An analysis of scientific studies of perception from chronophotography in the
1890s to contemporary uses of optical devices in cognitive (neuro)science.]
- 2011 “The Blow Book, Performance Magic, and Early Animation: Mediating the Living
Dead,” *animation: an interdisciplinary journal* 6, no. 2 (July): 111-126.
[Relates early trick films to enduring fascinations with the cinema’s “illusion of
life” and the uncanny space between animate and inanimate, life and death.]

Refereed Book Chapters

- 2018 “The Politics of Vanishing Celluloid: Rediscovering *Fort Rupert* and the
Kwakwaka’wakw in American Ethnographic Film,” in *Screening Race in American
Nontheatrical Film*, eds. Marsha Gordon and Allyson Field (Duke UP). (forthcoming)
[A critical analysis of issues of race and power in the rediscovery of a once lost
ethnographic film from 1950 about First Nations peoples of British Columbia.]
- 2018 “Uncanny Effigies: Sound Cinema and *Mystery of the Wax Museum*,” in *The Many
Cinemas of Michael Curtiz*, eds. Murray Pomerance and R. Barton Palmer (under
contract, University of Texas Press). (forthcoming)
[Explores how Curtiz’s 1933 horror film draws on the history of the waxwork as a
technique for reanimating the dead to reflect on the uncanny transition to sound.]
- 2017 “The Curious Case of *Sherlock Holmes*,” in *Hamlet Lives in Hollywood: John Barrymore
and the Acting Tradition Onscreen*, eds. Murray Pomerance and Steve Rybin (Edinburgh
UP)
[A case study of reflexivity, the detective genre, and Barrymore’s role as Sherlock
Holmes in a film that was lost for more than 50 years.]
- 2015 “Walter Benjamin: Afterimages of the Aura,” in *Thinking in the Dark: Cinema, Theory,
Practice*, eds. Murray Pomerance and R. Barton Palmer (Rutgers UP).
[A reexamination of Benjamin’s core theoretical ideas as they relate to the cult of
the Hollywood star and the digital simulacrum.]

Book Reviews

- 2015 *Spectacular Digital Effects*, by Kristen Whissel. *Historical Journal of Film, Radio, and Television (HJFRT)* 35, no. 2 (May 2015): 397-399.
- 2014 *Between Still and Moving Images: Photography and Cinema in the 20th Century*, eds. Laurent Guido and Olivier Lugon. *HJFRT* 34, no. 2 (May 2014): 325-327.
- 2013 *Beyond the Screen: Institutions, Networks, and Publics of Early Cinema*, eds. Marta Braun, et al. *HJFRT* 33, no. 3 (September 2013): 528-530.
- 2012 *Disappearing Tricks: Silent Film, Houdini, and the New Magic of the Twentieth Century*, by Matthew Solomon. *HJFRT* 32, no. 3 (August 2012): 494-496.

Other Scholarly Work

- 2018 “Rediscovering *Fort Rupert* and the J. Fred MacDonald Collection,” *Now See Hear! The National Audio-Visual Conservation Center Blog*, Library of Congress (forthcoming)
[Invited scholarly blog entry on the politics of film preservation and promoting access to obscured archival materials in the J. Fred MacDonald Collection.]
- 2017 “From Werner Nekes: Object Lessons in Wonder,” Domitor, The International Society for the Study of Early Cinema, <http://domitor.org/werner-nekes-object-lessons-wonder/>
[Scholarly blog entry on experimental filmmaker and collector Werner Nekes and the roles of wonder and play in teaching pre-cinema and early film history.]
- 2016 “Early Cinema Overview,” Domitor, The International Society for the Study of Early Cinema, <http://domitor.org/early-cinema-overview/>
[Official web content outlining the field of early cinema studies.]
- 2014 Translations of Giorgio Agamben, “For an Ethics of the Cinema” and “Cinema and History: On Jean-Luc Godard,” in *Cinema and Agamben: Ethics, Biopolitics, and the Moving Image* (Bloomsbury Press), co-trans. John Garner.

Manuscripts in Preparation

- “The Slow Dance of Time: The Artful Science of American Natural History Filmmaking”
[Book on the aesthetics of obscured popular science filmmakers Arthur C. Pillsbury and John Ott and efforts to conceptualize the relationship between nature and technology through moving images that theorize both.]
- “The Afterlives of Early Cinema: Curating Muybridge and the Art of Visual Education”
[Article on media art, media archaeology, and pedagogical innovation in early cinema studies.]
- “*Proteus*: Haeckel’s Artful Science and the Origins of the Moving Image”
[Article on using David Lebrun’s 2004 experimental animation documentary to rethink aesthetics and visual education in the early history of science and the cinema.]

SELECT COMPETITIVE GRANTS, FELLOWSHIPS, AND HONORS

- 2017-2018 University of Pennsylvania, Wolf Humanities Center, *Regional Faculty Fellowship*
- 2017 Pace University, *Scholarly Research Award*
- 2017 Pace University, *Innovation Grant*
- 2016-2017 Rutgers University, Center for Cultural Analysis, *Affiliate Fellowship*
- 2015 F&M, *Interdisciplinary Curriculum Innovation Grant* (co-authored) | \$12,000
- 2015 F&M, *Faculty Research Grant* | \$746
- 2015 F&M, *New Course Grants* | \$1000
- 2015 F&M, *Convergent Ideas Grant* (co-authored) | \$800
- 2013-2014 American Academy of Arts and Sciences: *Visiting Scholars Fellowship*
- 2012-2013 Mellon Foundation: *University of Chicago Dissertation-Year Fellowship*
- 2013 University of Chicago: *Humanities Division Conference Grant* | \$261
- 2013 University of Chicago: *Graduate Student Affairs Travel Award* | \$371
- 2007-2012 University of Chicago: *Doctoral Fellowship* | awarded annually
- 2012 University of Chicago: *Departmental Conference Travel Grant* | \$425
- 2011 University of Chicago: *Conference Development Grant*, Franke Institute for the Humanities | \$2750
- 2010 University of Chicago: *Research Travel Grant* | \$250
- 2006 UCSB: *magna cum laude*, Distinctions in the Major and in Critical Studies
- 2005 UCSB: *Graduate Student Grant*, Interdisciplinary Humanities Center | \$1500

INVITED AND SPECIAL TALKS

- 2018 **Plenary Speaker**, Winnetka Historical Society / Chicago Film Archives | (forthcoming – date TBD)
 “John Ott and Postwar Popular Science Filmmaking”
 [Invited to speak at a special public event showcasing the preservation of a collection of popular science films made by John Ott.]
- 2017 **Speaker**, Mellon Research Seminar: “Afterlives” Roundtable | Wolf Humanities Center, University of Pennsylvania, Philadelphia, PA | October 31
 [Presented in a roundtable discussion on the “afterlives” of Mary Shelley’s *Frankenstein* in interdisciplinary work on science, technology, and the uncanny.]
- 2015 **Guest Lecture**, Great Works Symposium, Drexel University, Philadelphia, PA | July 29
 “Science, Technology, and Wonder in the Cinema”
 [Invited lecture for Lloyd Ackert’s undergraduate course “Magic, Science, and Performance” in which I discussed the aesthetics of digital effects illusions in relation to P.T. Barnum’s 19th-century American Museum and hoaxes.]
- 2015 **Plenary Speaker** | Franklin and Marshall College, Lancaster, PA | November 14
 “The Eye of the Century: Cinema and the Liberal Arts”
 [Invited to speak to students and alumni at the Harbaugh Club Formal on the relevance of cinema and media studies to the liberal arts and to the need to reinvest in the humanities in higher education.]

- 2015 **Guest Speaker** | Franklin and Marshall College, Lancaster, PA | October 21
 “The Word. Is Reading Dead or More Alive Than Ever?”
 [Invited to speak to the Brooks House Marshall Fellows and students on the impact of electronic media on literacy, education, and visual culture.]
- 2012 **Guest Lecture**, Screen Arts and Cultures, University of Michigan, Ann Arbor, MI | June 18
 “Digital Prestidigitation and ‘Faking’ Magic in *The Illusionist* and *The Prestige*”
 [Invited lecture for Matthew Solomon’s undergraduate course “Magic and the Moving Image” how special effects demand active and critical spectatorship.]
- 2011 **Invited Talk**, Film and Media Studies Colloquium, UCSB, Santa Barbara, CA | November 9
 “Are You Watching Closely? Time-Lapse Photography and the Magical Life of Plants”
 [Invited talk on virtuosity and the archaeology of special effects.]
- 2011 **Guest Lecture**, Film and Media Studies Department, UCSB, Santa Barbara, CA | November 9
 “Media Archaeology”
 [Invited to speak on early animation, performance magic, and pre-cinematic optical devices for Peter Bloom’s seminar “Early Visual Media Culture.”]

PAPERS GIVEN

- 2018 **Society for Cinema and Media Studies Conference**, Toronto, ON | March 14-18 (forthcoming)
 “An escape into reality”: Computers, Special Effects, and the Haunting Optics of *Westworld* (1973)”
 [Presenting on early computerized special effects and discourses on modernity, politics, and the post-human in Crichton’s science fiction film *Westworld*.]
- 2017 **Mellon Research Seminar: “Afterlives”** | Wolf Humanities Center, University of Pennsylvania, Philadelphia, PA | September 26
 “(Re)Animating Early Film History: Dead Media and the Art of Visual Education”
 [Presented on pedagogical innovation in early cinema studies drawing on the digital humanities, theories of education, and archival practice.]
- 2017 **“Arts and Aesthetics” Seminar** | Center for Cultural Analysis, Rutgers University, New Brunswick, NJ | May 3
 “The Slow Dance of Time: Visual Education and John Ott’s Postwar Popular Science Filmmaking”
 [Presented on aesthetics and education in a collection of popular science films made in the 1950s by an American biologist named John Ott.]
- 2017 **Society for Cinema and Media Studies Conference**, Chicago, IL | March 22-26
 “The Politics of Vanishing Celluloid: Rediscovering *Fort Rupert* and the Kwakwaka’wakw in American Ethnographic Film”

[Presented research on issues of race, colonialism, and archival practice in relation to a once-lost ethnographic film associated with Robert Gardner.]

- 2016 **Society for Cinema and Media Studies Conference**, Atlanta, GA | March 30-April 3
“Dramatized Natural History: Virtuosity, Special Effects, and Machine Interest in Contemporary Popular Science Films”
[Analyzed the popular science film as a “ciné-genre” that promotes a double fascination with scientific knowledge and the moving image.]
- 2014 **International Domitor Conference on Early Cinema**, Chicago, IL | June 21-25
“Cinematic Archaeology: Wonder and the Digital Image as an Archive of Early Cinema”
[Explored how digital technologies have renewed popular and academic interests in pre-cinematic devices of wonder and the early-cinema archive.]
- 2014 **Society for Cinema and Media Studies Conference**, Seattle, WA | March 19-23
“Animating the Animate: The Artful Science of John Ott and Nature Films in the 1950s”
[Analyzed representations of gender and technology in science films made by a biologist named John Ott, who worked with Disney during the Cold War.]
- 2013 **The Magic of Special Effects Conference**, Université de Montréal, Montréal, QC | November 5-10
“The Troubled Heart of Magic: Detection and Automation from Trick Films to CGI”
[Mapped debates about perceived differences between the mechanical and the digital in special effects sequences.]
- 2013 **Illustration, Comics, and Animation Conference**, Dartmouth College, Hanover, NH | April 19-21
“Breathing Life into Early Animated Films”
[Historicized early trick films and the “breath of life” as extensions of 19th century metamorphic illusions in children’s books and magicians’ conjuring books.]
- 2013 **Society for Cinema and Media Studies Conference**, Chicago, IL | March 6-10
“An Archaeology of ‘Seeing Vision’: Optical Devices and the Investigation of Wonder from Chronophotography to Cognitive (Neuro)Science”
[Examined perceptions of science and technology in the histories of psychology and film theory. Sponsored by the Nontheatrical Film and Media SIG.]
- 2012 **Mass Culture Workshop**, University of Chicago, Chicago, IL | May 18
“From the Science of Magic to the Magic of Science: Ecstatic Observation, Time-Lapse Photography, and the Magical Life of Plants”
[Presented on how time-lapse films embody audiences’ fascinations with the cinema’s ability to reveal imperceptible aspects of nature and links the history of time-lapse photography to pre-cinematic time-lapse illusions.]
- 2012 **International Association for Media and History (IAMHIST) Master Class**, University of Southern California, Los Angeles, CA | January 13

“Media Archaeology and the Reanimation of Modern Magic in *The Illusionist*”
 [Analyzed how media archaeology gets “performed” in the cinema during periods of technological innovation.]

PROFESSIONAL ACTIVITIES

- 2016- **Reviews Editor and Peer Reviewer**, *animation: an interdisciplinary journal*
 present [Managing evaluations and conducting comprehensive editorial work on all reviews manuscripts; involved in every stage of the publication process; serving as a peer reviewer on article manuscripts.]
- 2016- **Executive Committee**, Domitor, International Society for the Study of Early Cinema
 present [Serving on the society’s governing board; involved in all matters of governance; responsible for coordinating and populating the society’s new website in conversation with web designers; serving on the society’s annual Student Essay Award committee; collaborating with affiliate institutions on a global level to establish Domitor as a network for promoting access to archival materials.]
- 2018 **Respondent**, Mellon Research Seminar: “Afterlives” | Wolf Humanities Center, University of Pennsylvania, Philadelphia, PA | February 27 (forthcoming)
 [Serving as respondent for Professor Christopher Lee’s paper “Apartheid Afterlives: Ethics, Affect, and the Editorial Work of Mourning”]
- 2016 **Peer Reviewer**, Udine Conference Proceedings: “A History of Cinema Without Names”
 [Invited to conduct manuscript review for the publication of research presented at the prestigious international FilmForum conference.]
- 2016 **Panel Chair and Organizer** Society for Cinema and Media Studies Conference, Atlanta, GA | March 30-April 3
 “Renewing the Cine-Genre: Pasts and Futures” - Respondent: Tom Gunning
 [Organized and chaired a special panel on “ciné-genres”—genres that explore the properties of the cinema.]
- 2012 **Committee Member**, Department of Cinema and Media Studies, University of Chicago, Chicago, IL | April 13-14
 Graduate Student Conference, “Cinematic Diasporas: New Media Cultures and Experiences”
 [Served on the paper selection and panel organization committee for a conference on the “diasporic” nature of new media, media convergence, and hybridity.]
- 2011 **Co-Organizer**, Department of Cinema and Media Studies, University of Chicago, Chicago, IL | April 1-2
 Graduate Student Conference, “The Powers of Display: Cinemas of Investigation, Demonstration, and Illusion”
 [Organized an interdisciplinary conference on the cinema’s relationship with demonstration and visibility. Wrote and received grants and coordinated all budget, keynote, and programming activities.]

- 2009 **Graduate Student Representative**, University of Chicago, Chicago, IL
 [Worked with Miriam Hansen to design a series of pedagogy and professional development workshops for the Cinema and Media Studies graduate curriculum.]

DEPARTMENT AND UNIVERSITY SERVICE

- 2017-present Chair, Curriculum Development Committee, Film and Screen Studies Department
 2017-present Member, Academic Resources Committee
 2017-present Chair, Writing on Film Committee, English Department Student Writing Awards
 2017-present Editor, Department website, curriculum, and publicity materials
 2017-present Member, Makerspace Working Group
 2016-present Member, Babble Lab Working Group

PEDAGOGY, WORKSHOP, AND TRAINING ACTIVITIES

- 2017 **Faculty Training** | Pace University, New York, NY | May 11
 “Web Editor Training for Dyson Website – Beta Group” (led by Chris Snow)
 [Trained in creating and editing content on the FSS Department website.]
- 2017 **Faculty Workshop** | Pace University, New York, NY | May 1
 “Babble Lab: Cultural Mapping Workshop with Tom Augst”
 [Participated in a workshop on conceptualizing digital humanities projects.]
- 2016 **Faculty Working Group** | Pace University, New York, NY | December 13
 “Babble Lab: A Center for Digital Humanities Pedagogy and Research”
 [Participated in a working group on the digital humanities at Pace University.]
- 2016 **Faculty Workshop** | Pace University, New York, NY | November 8
 “Grants 101”
 [Participated in a workshop on external grant development led by the Offices of Sponsored Research and Development and Alumni Relations.]
- 2016 **Faculty Workshop** | Franklin and Marshall College, Lancaster, PA | January 8
 “Inclusive Pedagogy”
 [Participated in a workshop on approaches to teaching and advising that are attentive to the diverse backgrounds of students.]
- 2015 **Faculty Working Group** | Franklin and Marshall College, Lancaster, PA | October 21
 “Discussion on Creativity”
 [Was a faculty representative in a group convened by the Provost to strategize for a large-scale initiative to define the direction of the arts at the college.]
- 2015 **Faculty Workshop** | Franklin and Marshall College, Lancaster, PA | May-August
 “Moving Image Studies Across the Curriculum”
 [Organized a grant-funded faculty workshop to promote the rigorous study of moving images across disciplines and helped faculty members in Biology, Law, and Anthropology design new courses with strong moving image components.]

- 2015 **Convergent Ideas Project** | Franklin and Marshall College, Lancaster, PA | March-May
 “Moving Image Studies Across the Curriculum”
 [Awarded a grant to conduct preliminary research with faculty across the college on the state of moving image studies on campus.]

TEACHING EXPERIENCE

Pace University

Assistant Professor

Theories of Film (Fall 2017)

[Foundational film theory course from classical film theory to feminist film theory, postcolonial theory, and theories of new media]

Major Film Movements: Cinéma Vérité (Spring 2017)

[Special topics course on documentary movements in the 60s and 70s and the broader politics of race, gender, activism, and knowledge in film and related media.]

The Art of Film (Spring 2017)

[Traditional film analysis with an emphasis on films in context—culture, race, gender, power, and new media—and a strong textual analysis and cultural studies framework.]

History of Film I (Fall 2016, Fall 2017)

[International film history from the 19th century to WWII.]

Special Effects and the Cinema (Fall 2016, Fall 2017)

[Special topics course on how special effects teach audiences about what the cinema is and how technological innovation bears on concerns about what it means to be human.]

Franklin and Marshall College

Visiting Assistant Professor

The Rhetoric of the Moving Image (Summer 2016)

[Independent study on ideology and persuasion in documentary modes]

Cinema and the Middle East: Power and Politics (Spring 2016)

[Independent study on race, power, and politics in cinemas of the Middle East]

Film Theory Seminar (Fall 2014, Spring 2016)

[Upper-level seminar on classical and contemporary film theory with strong cultural studies, critical theory, and art historical perspectives.]

Virtually Real: Perception, Illusion, Technology (Spring 2015, Spring 2016)

[First-year writing seminar organized around questions of reality from the *camera obscura* and 19th-century World's Fairs to virtual reality and computer-gaming systems.]

Introduction to Film and Media Studies (Fall 2014, Spring, 2015, Fall 2015, Spring 2016)

[Traditional film analysis with an emphasis on films in context—culture, race, gender, power, and new media—and a strong textual analysis and cultural studies framework.]

Motion Picture History (Fall 2015)

[Film history from the 19th century to the present from a global perspective with an emphasis on archival research, intermediality, and digital humanities.]

Walt Disney and the Cold War (Fall 2015)

[Independent study on the politics of Disney's films from the 1930s-1960s.]

Revolutionary Cinemas: Power, Colonialism, and Third Cinema (Spring 2015)

[Upper-level course on the politics of Third Cinema in Latin America, Africa, and Asia.]

Women and Gender in American Cinema (Spring 2015)

[Independent study on the representation of women in American cinema from the 1940s to the contemporary moment with an emphasis on melodrama and romantic comedies.]

Animation and Artistic Convergence (Summer 2015)

[Independent study on technique, performance, and storytelling in animated modes of production that resulted in a creative stop-motion animation project.]

University of Chicago

Instructor

Cinema, Immersion, and Virtual Travel (Spring 2012)

[History course on "immersive media" that engaged ideas about travel and embodied spectatorship with a focus on historicizing contemporary virtual reality technologies.]

Teaching Assistant

Documentary Video Production - Professor: Judy Hoffman (Winter 2010)

[Introductory production course in which students worked in crews to develop short documentaries on local issues in the Chicago area.]

Chicago Film History - Professor: Judy Hoffman (Spring 2010)

[Advanced special topics course on the politics and cultures that shaped Chicago's relationship with the cinema throughout the 20th century.]

International Film History 1 - Professor: James Lastra (Fall 2009)

[Survey covering film history from a global perspective through the transition to sound.]

UNDERGRADUATE ADVISING

Pace University

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| 2017-2018 | Alexis Collins, Honors Thesis in Film and Screen Studies (adviser)
"Untitled" (a silent film critique of Knapp's Relationship Model) |
| | Alex Brand, Honors Thesis in Film and Screen Studies (adviser)
"Untitled" (a critical analysis of visual rhetoric in the history of fake news) |
| 2016-2017 | Sarah Hartzell, Honors Thesis in Film and Screen Studies (adviser)
"Left on the Cutting Room Floor: Women Film Editors in the Hollywood Studio System" |

Franklin and Marshall College

- 2015-2016 Emily Hawk, Honors Thesis in Theatre, Dance, and Film (committee member)
 “Kinesthetic Connection and Audience Reflection: Historical Themes in *Columbia, Manifest*”
- Daniel Rarigh, Honors Thesis in French (committee member)
 “Divergences: La genese de la scission cinematographique entre la France et les Etats-Unis”
- Anna Berrettini, 1st Place Whitesell Prize Research Writing Competition (faculty mentor – paper written for my first-year seminar “Virtually Real,” Spring 2016)
 “The Happiest Place on Earth: Disney and the Problem of Perfection”
- 2014-2015 Rebecca Gant, Honors Thesis in Film and Media Studies (committee member)
 “Pay No Mind” (original feature screenplay)
- David Kime, Honors Thesis in Film and Media Studies (committee member)
 “Disconnected – A Narrative Film Triptych” (original experimental film)
- Jeffrey Martin, Senior Thesis in Film and Media Studies (adviser)
 “Untitled” (original narrative film)
- Tyler Cohen, Senior Thesis in Film and Media Studies (committee member)
 “Animation and Artistic Convergence” (original animated film)

RESEARCH EXPERIENCE

- 2009-2012 Research Assistant to Judy Hoffman, University of Chicago
 Coordinated project funding and conducted archival migration of video materials.
- 2008-2011 Research Assistant to Dana Driskel, UCSB
 Researched the American Film Company using special collections at the Chicago History Museum, the Newberry Library, and the Chicago Public Library.

RELEVANT FILM AND VIDEO EXPERIENCE

- 2010 Documentary Video Production Tutor, The University of Chicago, IL
- 2009 Pre-production Researcher, Macedonian Arts Council, New York
My American Pilgrimage (dir. Pavlina Proevska)
- 2006-2007 New Line Cinema, Los Angeles, CA
 Post-Production Inventory and Archiving Services Assistant
- 2006 Pre-production Intern, Warner Sisters, Los Angeles, CA | June-August
The Brothers Warner (dir. Cass Warner)

PROFESSIONAL AFFILIATIONS

- Society for Cinema and Media Studies (Member)
 Domitor, The International Society for the Study of Early Cinema (Member)
 College Arts Association (Member)

LANGUAGES

French and German: reading proficiency

REFERENCES

Tom Gunning, University of Chicago, tgunning@uchicago.edu

Karen Redrobe, University of Pennsylvania, redkaren@sas.upenn.edu

Suzanne Buchan, Middlesex University London, s.buchan@mdx.ac.uk

Tami Williams, University of Wisconsin – Milwaukee, tamiw@uwm.edu

Peter Bloom, University of California, Santa Barbara, pbloom@filmandmedia.ucsb.edu