

KAREN BECKMAN

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EMPLOYMENT

Elliot and Roslyn Jaffe Professor of Film Studies, History of Art department,
 University of Pennsylvania (July 1, 2010-)

Elliot and Roslyn Jaffe Associate Professor of Film Studies, History of Art department,
 University of Pennsylvania (2006-present)

Director, Cinema Studies Program, University of Pennsylvania (July 2007 –July 2010)

Elliot and Roslyn Jaffe Assistant Professor of Film Studies, History of Art department,
 University of Pennsylvania (2004-2006)

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

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

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

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

EDUCATION

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

M.A. Princeton University (1997)

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

B.A. Cambridge University, English (1992)

PUBLICATIONS

BOOKS:

Vanishing Women: Magic, Film, and Feminism (Duke UP, 2003). 239 pages.

My book uncovers a pattern of female vanishings in nineteenth and twentieth century visual culture, and argues, through a series of close readings, that vanishing women repeatedly emerge at different historical moments in response to anxieties about female excess. The book asks: Is vanishing a particularly female affair, and why? What makes a human body socially visible or invisible, and how does vanishing differ from invisibility? What is the relationship between real and metaphorical disappearance? And finally, what are the ethics of witnessing the spectacle of vanishing, and how can we, as observers, become more vigilant? By tracing the vanishing woman's elusive emergence in stage magic, spiritualist photography, psychoanalysis, and film, I argue that we can begin to think differently about both female subjectivity and what it reveals about the media in which the female subject appears.

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

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

Crash: Cinema and the Politics of Speed and Stasis (forthcoming, Duke UP, August 2010).

A book-length project that takes cinematic, photographic, and literary depictions of car crashes and traffic jams as the starting point for an inquiry into contemporary discussions of medium specificity, aesthetic and social hybridity, interdisciplinarity, speed, stasis, and mobility. Texts include: industrial safety films, *How It Feels to Be Run Over*, *Two Tars*, *Hot Water*, *Weekend*, J.G. Ballard's *Crash*, Andy Warhol's film *Since*, Bruce Conner's *Report* and Alejandro González Iñárritu's *Amores Perros*.

DVD:

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

IN PROGRESS:

Documation: Images of the World as It Was, Is, and Might Be. This new book project explores the rise of films at the turn of the 21st century that fall under the seemingly paradoxical category of “documation,” works that occur at the intersection of documentary and animation. The book aims to historicize the neglected practice of documation, exploring what these two seemingly-opposed film practices have in common, and asks how their intersection challenges our assumptions about animation and documentary as distinct forms.

Picture This!, ed. Liliane Weissberg and Karen Beckman. This volume brings together essays from a variety of fields that explore the changing relationship between photography and the literary text. It intervenes in the existing scholarship on this topic not only by addressing a wider geographic region than is usually considered, but also by redefining what constitutes the literary text, considering the difference the digital turn makes to this debate, and asking what new methodologies might be needed to engage this era of transition.

ARTICLES IN PEER-REVIEWED JOURNALS:

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

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

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

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

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

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

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

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

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

OTHER ARTICLES, INTERVIEWS, REVIEWS, AND TEXTBOOK ENTRIES:

“2005: Movies, Terror and the American Family” in *American Cinema 2000-2009: Themes and Variations*, ed. Timothy Corrigan (New Brunswick: Rutgers University Press, 2011) in the series *The Screen Decades Series*, ed. Lester D. Friedman and Murray Pomerance

“Animating Documentary’s Desire,” forthcoming in Wallflower Press collection on Animation and Sexuality, edited by Jayne Pilling

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

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

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

“Nothing to Say: The War on Terror and the Mad Photography of Roland Barthes,” in *Picture This! Photography and Narrative*, ed. Liliane Weissberg and Karen Beckman (volume with press)

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

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

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

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

“Review of Philip Simpson’s *PsychoPaths: Tracking the Serial Killer Through Contemporary American Fiction and Film*,” *Journal of Criminal Justice and Popular*

Culture 8:1 (2001): 61-65

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

CURATORIAL WORK:

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

GALLERY BROCHURE ESSAYS:

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

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

EDITORIAL WORK:

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

Advisory Board, *Grey Room* (2003-Summer 2005)

ACADEMIC HONORS, FELLOWSHIPS AND AWARDS

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

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

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

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

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

Penn Humanities Forum Mellon Fellowship (2005-6)

Runner-up, Society of Cinema and Media Studies Katherine S. Kovács Book Award
(Society of Cinema and Media Studies, March 2004)

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

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

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

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

CONFERENCES, PRESENTATIONS, WORKSHOPS and ROUNDTABLES

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

“‘Jerky Nearness’: Film Theory, Immersive Media and the (Dis)Embodied Spectator,” College Art Association, Dallas (February 2008)

- “Doing Death Over: Accidental Motion Studies,” Visible Evidence conference, Bochum, Germany (December 2007)
- “Nothing to Say: Mortal Words and Images,” Syracuse English Colloquium & Andrew M. Mellon Foundation Central New York Humanities Corridor (November 2007)
- Respondent to Matthew Solomon, Philadelphia Film Seminar (November 2007)
- “Ecstatic Truth,” A Conversation with Werner Herzog, Slought Gallery, Philadelphia (October 2007)
- “Writing a graduate student research paper,” History of Art Graduate Student workshop (October 2007)
- “Photographic Messages from Iraq: M. Ho and Roland Barthes,” History of Art colloquium (October 2007)
- “Education without Borders: Cinema Studies and the Globalized University,” Salzburg Seminar (June 2007)
- “Magic and Early Cinema” panel, Pordenone Silent Film Festival Collegium (October 2006)
- “Nothing to Say.” “Picture This! Photography and Narrative in Contemporary Literature” Symposium, Penn Humanities Forum (March 2006)
- “Something into Nothing: the Magic of Film,” Transforming Illusions Conference, Princeton University (March 2006)
- “Since *Weekend*: The Disastrous Sixties,” Society of Cinema and Media Studies Conference, Vancouver (March 2006)
- “The Afterlife of *Weekend*,” Baltimore Contemporary Museum Lecture series (February 2006)
- “Disaster Time! Andy Warhol’s *Since* (1966/2002),” Women’s Studies faculty works-in-progress colloquium (November 2005)
- “Disciplining Film” Panel organizer, and presenter of “The Rejection of Projection: Art History and Cinematic Exhibitionism,” Society of Cinema and Media Studies, London (April 2005)
- “Crash Aesthetics: *Amores Perros* and the Dream of Cinematic Mobility,” Visual Studies Colloquium, Bryn Mawr College (April 2005)
- “Music in Movies,” Annenberg Center, Philadelphia (March 2005)

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

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

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

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

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

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

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

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

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

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

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

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

“Feminism, Terrorism, Ambivalence.” Participant in “Responding to Violence” colloquium, Barnard College (October 2002)

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

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

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

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

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

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

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

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

TEACHING AT THE UNIVERSITY OF PENNSYLVANIA

ARTH 101-403 (Spiegel Freshman Seminar): Native American Film and Photography: A Bridge to Indian Country (Spring 2010): 10 students.

The course will allow students access to rare films and photographs made by Navajo Indians in the Penn Museum’s archives and to Ojibwe Indian Sacred Pipe Carriers and students who are exploring the innovative use of film and digital technologies to preserve their language and culture. In addition to working with the Penn Museum archives, our research will include trips to the National Museum of the American Indian in Washington D.C. to look at how Native American culture is archived and displayed within the museum space, focusing in particular on the use of film and photography. The Ojibwe section of the course offers Penn students the unique opportunity to travel to the Ojibwe Indian reservations of northern Minnesota, where they will be hosted by a Sacred Pipe Carrier who teaches at Itasca Community College (ICC) in the heart of Ojibwe country.

ARTH 593.401: Reading Gilles Deleuze (Spring 2009): 14 students.

At a moment when the influence of Gilles Deleuze is broad, this course offers students the opportunity to read closely some of Deleuze’s writing, including but not limited to his work on cinema, as well as some of the texts he co-authored with Félix Guattari. Course readings will focus on primary texts, including: *Cinema 1: the movement-image*; *Cinema 2: the time image*; *Coldness and Cruelty*; *Anti-Oedipus: capitalism and schizophrenia*;

and *A thousand plateaus: capitalism and schizophrenia*. Requirements: Close reading of texts; participation in class discussion; class presentations; 20-25 page research paper.

ARTH 107.401 / CINE 103: Introduction to Film Theory (Spring 2009, Spring 2010): 43 students; 49 students

This course offers students an introduction to the major texts in film theory across the 20th and 21st centuries. It gives students an opportunity to read these central texts closely, to understand the range of historical contexts in which film theories are developed, to explore the relationship between film theory and the major film movements, to grapple with the points of contention that have emerged among theorists, and finally, to consider: what is the status of film theory today? This course is required for all Cinema Studies majors, but is open to all students, and no prior knowledge of film theory is assumed. Requirements: Close reading of all assigned texts; attendance and participation in section discussions; 1 midterm exam; 1 take-home final exam.

ARTH 291.401: The Road Movie (Fall 2008) 12 students

This course will allow us to study the changing shape of the road movie genre from *Bonnie and Clyde* (1967) to the French feminist revenge narrative, *Baise-moi* (2000). In addition to considering the possibilities and limits of genre as a category of analysis, we will grapple with a number of questions that will persist throughout the course: What is the relationship between cinema and the automobile? Is the road trip a particularly American fantasy, and if so, what does it mean when non-U.S. filmmakers adopt the road movie genre? Is the road movie a “masculine” genre? What role do urban and rural spaces play in the development of this genre? What happens to race/gender/sexuality/national identity in the road movie? What kinds of borders does this genre dream of crossing? Do the radical fantasies of characters within the road movie genre necessarily translate into films with radical politics?

ARTH 489 / CINE 392.401: Cinema and Photography (Benjamin Franklin Seminar) (Spring 2008) 14 students

This course will focus on the complex relationship between film and photography. As we consider these two hybrid media in relation to each other, we will focus on questions of temporality, indexicality, truth, narrative, memory, movement and history. As we read histories and theories of the two media from the 19th century through to the present day, and examine specific still images and films, we will pay particular attention to the question of why and when filmmakers choose to allow the stasis of the photograph to disrupt cinema's illusion of movement. Weekly film screenings will include works by Chris Marker, Michelangelo Antonioni, Michael Snow, Hou Hsiao-hsien, Dariusz Jablonski and Rebecca Baron. Requirements: attendance at screenings and field trips, student presentations, class participation, and periodic short writing assignments in preparation for a final research paper.

CINE 498: Senior capstone seminar (Spring 2008) 23 students

As a capstone course for the major, this seminar will allow students to develop a research project in cinema studies. A single faculty member will oversee the seminar, but each

student will additionally work in consultation with a faculty advisor from the Cinema Studies Faculty.

ARTH 793.401 Race, Sex and Gender in Early Cinema (with Professor Gwendolyn DuBois Shaw) (Fall 2007) 11 students

This course will examine the ideologies of race, sex and gender in early cinema, and will consider films from 1895 through the beginning of the sound period. Though the focus will largely be on films within an American context, we will also consider these issues comparatively. The course will include the work of Edison, Griffith, DeMille, Miceaux, among others; will consider stars like Rudolph Valentino and Anna May Wong; and will examine the cinematic representation of fears regarding such things as white slavery, miscegenation, the new woman, and contagious homosexuality; and will explore the way that interlocking ideologies shape and are in turn shaped by the developing medium of film. Course requirements: short response papers; class participation; attendance at screenings; research paper.

CINE 061: British Cinema, Penn-in-London program (Summer 2007) 8 students

François Truffaut once famously suggested that there was a certain incompatibility between the terms cinema and Britain; Satyajit Ray declared, "I do not think the British are temperamentally equipped to make the best use of the movie camera"; and throughout the history of film criticism, British cinema has been condemned for its theatrical style, lack of emotion, imitation of Hollywood and/or European cinema, and failure to achieve a national character. Yet in spite of this history of dismissal, British cinema has a long and complex history that we will begin to explore through film screenings, critical reading, and visits to archives and museums. Topics covered will include: Early Cinema of Attractions; British cinema's relation to other countries; war propaganda and the British documentary film; cinematic adaptations of British literature; British film theory; British experimental film/moving images in the art gallery; British cinema and identity. Requirements: attendance at screenings/discussions/trips; final paper; film journal.

2006-07: On leave (Berlin)

ARTH 292: Women and Film (Spring 2006) 16 students

This course offers an introduction to the important and often under-examined role women have played in shaping the development of global cinema. We will survey the span of more than a century in order to emphasize the presence of women in filmmaking practices through the history of cinema. Directors under consideration will include: Alice Guy-Blaché, Lois Weber, Dorothy Arzner, Maya Deren, Leni Riefenstahl, Leontin Sagan, Shirley Clarke, Faith Hubley, Trinh T. Minh-ha, Ulrike Ottinger, Julie Dash, Yvonne Welton. Structured chronologically, the course will investigate how films made by female directors have shaped, or been omitted from, mainstream narratives of film history. We will consider how effective "gender" and "authorship" are as categories of analysis; discuss whether certain aesthetic practices reflect, repress, or fail to register traces of gender; ask how the representation of gender on screen is complicated by other aspects of a character's identity, such as race, ethnicity, sexuality, class, personal / collective history, and nationality; and grapple with the question of how the work of these

women complicates our understanding of the medium of film. We will also explore some of the feminist film scholarship that has so successfully highlighted the need to recover, preserve, support, and analyze the work of these pioneering filmmakers from around the globe.

ARTH 593. Contemporary Film Theory (Spring 2006, Fall 2004) 20 students

What are we to do with film theory when some scholars consider us to be in a “post-theory” moment? What kind of theory do we need for reflecting upon this medium that stands on the verge of its own obsolescence? What does the emergence of so-called “new media” reveal about “old media”? How have the foundational texts and concepts of film theory been challenged, rejected, embraced or retooled in recent years, and what is the role of the film theorist in the early twenty-first century? First, we will look at some of the key texts that have shaped film theory since 1968. Then, we will examine some of the current issues preoccupying film theorists today, including corporeality, post-coloniality, and the nature of the medium. And finally, we will consider the future of film theory as well as theory’s relationship to time.

ARTH793: Cinema and Photography (Fall 2005) 13 students

This course will focus on the complex relationship between film and photography. As we consider these two hybrid mediums of modernity in relation to each other, we will focus on questions of temporality, indexicality, truth, narrative and movement. We will read histories and theories of the two mediums from the 19th century through to the present day in the context of specific photographic images, artists' film and video work, and weekly film screenings, including Chris Marker's *La Jetée*, Michelangelo Antonioni's *Blow Up*, Michael Snow's *Wavelength*, Hou Hsiao-hsien's *City of Sadness*. Requirements: attendance at screenings, student presentations, class participation, and 20-25 page research paper.

ARTH 108.401: Film History (Fall 2005) 59 students

This course is an introduction to the history of cinema from 1895 to the present. In demonstrating how history energizes and complicates the movies, we will examine numerous film cultures and historical periods, including early short films from Europe and the US, Hollywood silent cinema, Italian neo-realism, the French New Wave, New German Cinema, recent Iranian and Taiwanese cinema, and a variety of other film movements from different historical epochs and cultures. Our aim is to establish a broad historical and global foundation for the understanding of film as a complex exchange between art, technology, politics, and economics. Screenings are mandatory.

ARTH301 Issues in Contemporary Art and the Art of Curating (Fall & Spring 2004-5) 10 students

A two-semester course, taught in conjunction with the Institute of Contemporary Art. The fall semester provides an intensive introduction to the major issues and movements in contemporary art, focusing this year on film and electronic media, and an overview of contemporary museum and exhibition practices. Frequent field trips to galleries, museums, and private collections. By midyear, participants will have designed an exhibition for installation at the ICA, and they will work in collaboration with the ICA's

curatorial staff throughout the spring on every aspect of the show. Registration requires the approval of the instructor, who will interview interested students on Monday, May 3. Preference given to History of Art, Visual Studies, and Cinema Studies majors and minors.

ARTH291.401 The Road Movie (Spring 2005) 30 students

This course will allow us to study the changing shape of the road movie genre from *Bonnie and Clyde* (1967) to the French feminist revenge narrative, *Baise-moi* (2000). In addition to considering the possibilities and limits of genre as a category of analysis, we will grapple with a number of questions that will persist throughout the course: What is the relationship between cinema and the automobile? Is the road trip a particularly American fantasy, and if so, what does it mean when non-U.S. filmmakers adopt the road-movie genre? Is the road movie a “masculine” genre? What role do urban and rural spaces play in the development of this genre? What happens to race/gender/sexuality/national identity in the road movie? What kinds of borders does this genre dream of crossing? Do the radical fantasies of characters within the road movie genre necessarily translate into films with radical politics?

GRADUATE ADVISING

Masters Paper Advisor:

Ruth Erickson (cameras attached to animals)

Lacey Baradel (the cabin in the early Western & Wild West shows)

Nathaniel Prottas (taxidermy and Chris Marker)

Dissertation co-director (with Christine Poggi):

Masha Kowell (History of Art)

Ekin Pinar (History of Art)

Gregory Tentler (History of Art, defended June 2010)

PhD committee member:

Alison Chang (History of Art, defended June 2010)

James Fiumara (English)

Ellery Foutch (History of Art)

Adrian Khactu (English)

Jody Kolodzy (Folklore, defended April 09)

Elena Lahr-Vivaz (Romance Languages, defended 2007)

Mark Levitch (History of art, defended 2008)

Phillip Maciak (English)

François Massonat (Romance Languages)

Rebecca Sheehan (Comparative Literature, defended July 08.)

Jason Zuzga (English)

SENIOR THESIS ADVISING

Roland Betancourt (History of Art thesis co-advisor, 2008-9)

Carolyn Gross (Cinema Studies, 2008-9)
 Louise Sheldon (History of Art, 2007-8)
 Co-adviser to 23 Cinema Studies theses (2007-8)
 Chava Cogan (Visual Studies thesis co-advisor, 2007-8)
 Cristina Alberto (Visual Studies thesis co-advisor, 2005-6)
 Jonathan Coplon (Visual Studies thesis co-advisor, 2005-6)
 Robin Hall (Visual Studies thesis co-advisor, 2005-6)
 John Byck, (History of Art thesis co-advisor, 2005-6)
 Margaret Hennefeld (Cinema Studies, 2005-6)
 Isabel Cowles (Cinema Studies, 2005-6)
 Jessica Fain (History of Art, 2004-5) Co-winner of History of Art department's Robb
 Thesis prize; Winner, President's Award for Best Senior Thesis)
 Maryse Brand (History of Art, 2004-5) Co-winner of History of Art department's Robb
 Thesis Prize
 Greta Perezcasas (Architecture thesis reader, 2004-5)
 Matthew Leiker (Second Reader, Visual Studies thesis, 2004-5)

PROFESSIONAL SERVICE

Andy Warhol Foundation Grant reviewer, 2010

Sachs Search Committee member, 2009-2010

Chair, Professional Development Committee, Society of Cinema and Media Studies
 (2008-2010); committee member since 2007

Penn Humanities Forum Selection Committee, 2008-2009; 2009-2010.

Manuscript reviews for Routledge and MIT Press

Mentor, Ellen Scott, Mellon Post-doctoral Teaching Fellow (2007-2009)

Participant, Sachs / Real Arts discussion forum

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

LGBT Faculty Affiliate (2007-present)

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

Executive Committee Member, Annenberg School of Communication, University of
 Pennsylvania (2008-present)

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

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

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

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

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

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

One of 12 participants in Mellon Foundation research project to examine the state of scholarly publication in art and architectural history as well as adjacent fields such as Archaeology. Project directors: Mariet Westermann (Director of the Institute of Fine Arts), Hilary Ballon (Professor of Art History, Columbia University) (Fall 2005)