

Curriculum Vitae

TAMI M. WILLIAMS

Department of English & Film Studies
University of Wisconsin-Milwaukee
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Milwaukee, WI 53201

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EDUCATION

Ph.D. Critical Studies, Dept. of Film, Television and Digital Media – July 2007
University of California, Los Angeles (UCLA)

Dissertation – “Beyond Impressions: The Life and Films of Germaine Dulac, from Aesthetics to Politics.”

University of Paris III. La Sorbonne Nouvelle – 1997-98, Charles F. Scott Fellowship

M.A. Film and Television – June 1995

University of California, Los Angeles (UCLA)

B.A. Film Studies – August 1991

University of California, Santa Barbara (UCSB) – Film Studies

University of Pau. University of Paris III: la Sorbonne Nouvelle.

Education Abroad Program – 1989-90, Jean Stone Fellowship

LANGUAGES

Trilingual English native, French: near-native fluency – lived 7 years in France (1989-90/1997-2003)
Spanish: near-native fluency – lived 7 years in Spain (1974-76/1983-87)

PUBLICATIONS

BOOKS

Author *Germaine Dulac: A Cinema of Sensations*. Women Film Pioneers series. University of Illinois Urbana-Champaign (forthcoming, May 2014).

Editor *Performing New Media, 1890-1915*. (Domitor International Early Cinema Association.) Co-editor with Scott Curtis, Frank Gray, et al. New Barnet, Herts: John Libbey (forthcoming, June 2014).

World Cinemas, Global Networks. Co-editor with Elena Gorfinkel. Rutgers. In progress.

Pure Cinema: Selected Writings of Germaine Dulac. Editor, translator. Series editor Timothy Barnard. Caboose Books. In progress.

Germaine Dulac, au-delà des impressions (anthology). Special issue of *1895*. ed. Tami Williams with collaboration of Laurent Veray. Paris: Association Française de Recherche sur l’Histoire du Cinéma (AFRHC)/Cineteca Bologna, 2006.

ARTICLES

International Journals and Anthologies

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

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

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

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

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

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

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

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

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

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

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

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

Catalogues and Dictionaries

“La Folie des Vaillants.” (Program notes, bilingual.) *Le Giornate del Cinema Muto/Pordenone Silent Film Festival Catalogue*. La Cineteca del Friuli, Gemona, Italy. October 2010. 2 pp.

“Germaine Dulac, Pure Cinema.” (Program notes.) *5th Avant-garde Film Festival* (catalogue). Ed. Greek Film Archive. Athens, Greece. May 2008. p. 24-33.

“Germaine Dulac.” *Mesto ženské/City of Women*. (Program Notes.) October 2-10, 2006. p. 9-13.

“Germaine Dulac, Cinéma pur.” (Program and notes.) *Il Cinema Ritrovato* (catalogue). Ed. Cineteca del Comune di Bologna, Italy, 2006. p. 61-70.

“Henri Chomette” and “Germaine Dulac.” *Dictionnaire du cinéma français des années vingt*. Special issue 1895. ed. François Albera, Jean Gili. Paris: AFRHC, 2001. p. 89-92, 160-162.

Research in Other Media

Filmed Commentary. *Germaine Dulac* DVD box set. “Surimpressions (Superimpositions).” DVD documentary film bonus. Historical analysis of newly restored surrealist film, *The Seashell and the Clergyman* (Germaine Dulac, 1927). Paris: Light Cone Film, 2009. Award: 'Best Use of Criticism'. 2010 Cinema Ritrovato Film Festival, Bologna.

Invited interview. “Germaine Dulac, sauvée des eaux (on Orsay retrospective).” ed. Phillipe Azoury, Elizabeth Lebovici. *Libération* (Paris). June 8, 2005. p. vii-ix.

Translations

Books

Virmaux, Alain. *Artaud/Dulac: La Coquille et le clergyman: Essai d'élucidation sur une querelle mythique./The Seashell and the Clergyman: An Attempt to Shed Light on a Mythic Incident*. (Bilingual ed.) Paris: Paris expérimental, 1999; Rev. ed., 2009. *Germaine Dulac* DVD box set. Light Cone, 2009.

Articles

Cocteau, Jean. “On *Blood of the Beasts* [by Georges Franju].” Anthology on international history of non-fiction film. ed. Jonathan Kahana, Oxford University Press (forthcoming, 2014).

Abstracts

1895 (French Film History journal) abstracts. Paris: Association Française de Recherche sur l'Histoire du Cinéma (AFRHC). n. 41-50, 2003-2007.

Moine, Raphaëlle, ed. *Le Cinéma français face aux genres/French Cinema and Genre*. Abstracts. Special Issue. 1895. AFRHC, 2003.

Meusy, Jean-Jacques, ed. *Le Cinémascope: Entre Art et Industrie. Cinémascope: Between Art and Industry*. Abstracts. AFRHC, 2003.

Other Professional translations: various medical; literacy and digital media texts (1999-2000).

Films/DVDs

Germaine Dulac: La Coquille et le Clergyman/The Seashell and the Clergyman box set. Including subtitles for DVD Bonus: *Surimpressions*. Light Cone, 2009.

Vautier, René. *Afrique 50*. Film script. Bilingual edition. Paris expérimental, 2001.

Presentations

Invited Lectures

- Sept. 27, 2012 “Towards a New ‘Silent’ Cinema: Cinematic Impressionism, its Origins and its Legacy.” Media Arts Colloquium Speaker Series. University of Wisconsin – Madison.
- Dec. 3, 2006 “Germaine Dulac, Pure Cinema.” Invited by National Gallery film curator Margaret Parsons. Lecture and Film Series. National Gallery of Art. Washington D.C.
- Jan. 10, 2006 Keynote. “Féminisme et cinéma.” Lecture Series. Ecole normale de Beaux Arts (ENBA). Paris.
- Sept. 28, 2003 Keynote. “‘If I Weren’t in Cinema, I’d be in Politics’: Germaine Dulac’s Political Activism and the Women’s Progress Movement.” *Duty, Deviance and Desire: Germaine Dulac Symposium*. University of California, Berkeley, in association with Pacific Film Archive.
- Jan. 17, 2003 “Pour une femme moderne et un nouveau cinéma: le sport et la danse dans les films de Germaine Dulac.” *Images de la femme sportive aux 19e et 20e siècles*. Musée Olympique/Olympic Museum. Lausanne, Switzerland.
- Nov. 15, 2002 “Les avant-garde cinématographiques des années 20.” Invited by Sylvie Dallet. Charles Cros Institute. University of Val-de-Marne. Paris, France.
- Nov. 1-3 2002 Film presentations and workshop participant. Invited by Heide Schlupmann and Karola Gramann. *L’Invitation au Voyage*. Germaine Dulac Retrospective & International Workshop. Kinothek Asta Nielsen. Deutschen Filmmuseum. Frankfurt, Germany.

National and International Conferences

- March 7, 2013 “Beyond the Screen: Immersion, Symbolist Theatrical Representation and the Making of a French Art Cinema.” Panel: “Beyond Cinemascope: Alternative Histories of Immersion and Materiality.” Co-Chair. Society for Cinema and Media Studies Conference, Chicago, IL.
- March 10, 2013 “New (Media) Approaches to Early Cinema Pedagogy.” Workshop. Society for Cinema and Media Studies Conference, Chicago, IL.
- Dec. 9, 2011 “French Impressionist Film and the Making of a Global Cinema Network.” Global Studies Fellows Colloquium. UWM Center for International Education.
- Sept. 23, 2011 “The New Silent Cinema: French Impressionist Cinema as Inter-medial Network of Display.” Europe on Display/Exposer L’Europe Conference. McGill University, Montreal. September 22-24.
- Feb. 26, 2011 “The Sound of an Arabesque: Wordlessness and Gesture in the Cinema and Writings of Germaine Dulac.” Cinema Across Media: The 1920s. First International Berkeley Conference on Silent Cinema. UC Berkeley Art Museum and Pacific Film Archive. February 24-26.
- Nov. 12, 2010 “‘Aimez-vous le cinéma?/Do you love the cinema?’: Film Purism, Sentimental Abstraction and Spectatorship in 1920s Cinema.” Panel: Silents and Cinephilia. 2010 Film & History Conference: Representations of Love in Film and Television. November 12-14. Milwaukee, WI.

- June 24, 2010 “‘Making Gestures Speak’: Gesture and the Non-Verbal in Germaine Dulac’s Women’s Journalism.” Women and the Silent Screen VI Biennial Conference, June 24-26, Bologna, Italy.
- June 8, 2010 “Intertextuality in Catherine Breillat’s *Bluebeard* (2010).” *Marginalia: The Exhibition Road Trip* with travelling artist Jimmy Riordan and local artist Leah Schreiber. Green Gallery West, Milwaukee, WI.
- March 21, 2010 “*An Invitation to a Voyage: Cross-medial Spatial Metaphors, Modes of Transport, and Sexual liberation in the Silent Films of Germaine Dulac.*” *Imagined Spaces and Virtual Mobility: from Silent Cinema to Second Life*. Panel Chair. 50th Society for Cinema and Media Studies Conference, Los Angeles, CA.
- June 11, 2008 “Germaine Dulac’s *La Belle dame sans merci* (1920).” Women and the Silent Screen V. Stockholm University, Stockholm, Sweden.
- May 21, 2008 “Pure Cinema – Choreographies of Gender in the Films of Germaine Dulac.” Gender Studies Program, Athens University, Greece.
- March 6, 2008 “Sounding the Cyberspace Alarm: Paul Virilio’s Gaze from Architectural Trans-appearance to the Digital Perceptron.” SCMS - Society for Cinema and Media Studies Annual Conference, Philadelphia, PA.
- January 2008 “Cross-medial Aesthetics in the Work of Germaine Dulac.” Film Studies Programs, Texas A & M University (Jan. 11), and North Carolina State University (Jan. 17).
- June 6, 2005 “Stratégies subversives: la ‘suggestion’ comme modèle de création et de critique sociale dans l’oeuvre de Germaine Dulac.” *Journées d’études Germaine Dulac*. Université de Paris X-Nanterre, France. (On turn-of-the century women’s journalism)
- Sept. 2004 “From Figurative to Abstract: Germaine Dulac’s Fiction Films.” The Avant-Garde Project. University of Edinburgh, Scotland.
- June 2004 “Choreographies of Gender in the Cinema of Germaine Dulac.” Women and the Silent Screen III Conference. Concordia University. Montréal.
- Nov. 2, 2001 “Inside the Dulac Archive: *La Folie des Vaillants* in Context.” Women and the Silent Screen II Conference. University of California, Santa Cruz.
- May 7, 1997 “Camera *m/f*: Gendered Space and Narrative Subversion in Taiwanese Cinema: Edward Yang’s *The Terrorizer*.” Society of Cinema Studies. Conference. Carleton University, Ottawa. *Thinking Gender*. Conference. UCLA Center for Study of Women (Feb. 1996).
- Oct. 13, 1996 “Lessons in Space and Interface: Edifying a Cohesive Learning Environment.” *Society of Literature and Science*. Conference. Emory University, Atlanta. *Chips and Bits*. Conference. UCLA Department of Film and Television (May 1997).
- Aug. 25, 1996 “Jean Renoir’s *Grand Illusion* and the Construction of Trans-nationalism.” *Film/Culture/History*. Conference. (50th anniversary of Edinburgh Film Festival) Edinburgh International Film Festival. University of Aberdeen, Scotland.

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

Invited UWM Course Lectures

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

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

Other (interviewee, moderator, respondent, panel chair)

March 6, 2013. Panel Co-Chair. “Beyond Cinemascope: Alternative Histories of Immersion and Materiality.” Society for Cinema and Media Studies Conference, Chicago, IL.

June 21, 2012 Panel Chair. “Performance Beyond the Silent Screen: Comedy, Criminality and the Fashioning of a Multimodal Cinema.” Domitor, International Association for the Study of Early Cinema Conference. Brighton, England.

April 27-28, 2012 Co-Organizer. Panel Moderator and Closing Remarks. *World Cinemas, Global Networks*. International Conference. 16 International speakers.

March 13, 2011 Panel Chair. “New Contexts in Early Cinema.” Society for Cinema and Media Studies Conference. New Orleans.

March 21, 2010 Panel Chair. “Imagined Spaces and Virtual Mobility: from Silent Cinema to Second Life.” Society for Cinema and Media Studies Conference. Los Angeles.

April 9, 2010 Introduction: Tara McPherson. *Vectors* presentation. UWM Center for 21st Century Studies.

Feb. 13, 2010 Introduction and “talk-back”: *The Seashell and the Clergyman* restoration. U.S. premiere. 13th annual Festival of Films in French. University of Wisconsin, Milwaukee.

May/Oct. 2009 Panelist. Milwaukee Artist’s Resource Network Filmmaker Review Panel. Walker’s Point Center for the Arts (May 13). Eisner: American Museum of Advertising & Design (Oct. 28).

May 23, 2009 Panel Chair. “Remapping Cinematic Spaces.” Josai International University Media Studies Department Media Workshop.

April 26, 2008 Closing Respondent. “Jean Epstein’s Interdisciplinary Cinema.” Epstein Symposium. Cinema and Media Studies. University of Chicago.

Dec. 6, 2007 Respondent. “Music, Poetry and Cross-medial Spatial Metaphors in 1920s French Cinema.” For Sarah Keller on the Cinema of Jean Epstein. Chicago Film Seminar. School of the Art Institute of Chicago.

Mar. 10, 2007 Panel Chair. “Silent to Sound in French Cinema.” Society for Cinema and Media Studies, Annual Conference. Chicago, IL

- June 3-15, 2005 Mediator/organizer of round tables/panels: “La femme nouvelle;” “La Coquille et le Clergyman: Film féministe, surréaliste ou abstrait?” “La place de Germaine Dulac dans l’Histoire du Cinéma.” Musée d’Orsay. Paris, France. On the ‘New Woman;’ Dulac’s place in film history.
- June 5, 2005 Radio interviewee. On Germaine Dulac retrospective. Radio Libértaire. Paris, France.
- Jan. 15, 2005 Respondent. “Visions de rêve dans *La Coquille et le Clergyman*.” *Cinéma et identités nationales*. (Cinema and National Identities) Doctoral seminar. University of Paris X – Nanterre. Paris, France.
- Sept. 2003 Respondent. “The Home Movies of Anne-Marie Miéville.” *The Films of Anne-Marie Miéville: Space, Gender, Identity Conference*. University of Wisconsin, Milwaukee. Center for 21st Century studies.
- Feb. 16, 2003 “La censure catholique d’*Antoinette Sabrier*.” *Ciné-club universitaire*. University of Paris I – La Sorbonne. Paris, France.

PROGRAMMING AND PRODUCTION

National and International Film Programming

- 2007-2013 **UWM 10th - 16th annual Festival of Films in French**. Curator: Silent film concerts, early sound sessions and classic films. Program: “Paris vu par...”: René Clair, Dmitry Kirsanoff; Jean Epstein; Germaine Dulac, Marcel L’Herbier; Louis Delluc. Intros and ‘talk-backs’ on silent, classic and contemporary French films.
- 2010-2011 **UWM Nordic Film Festival** - Silent film curator and programmer with Veronika Lundback of films from 6 Nordic countries. UWM Union Theater (Nov. 12-19)
- 2008 **5th Avant-garde Film Festival**. Athens, Greece. (May 13-22, 2008) Film program and article: “Germaine Dulac, Pure Cinema.” *5th Avant-garde Film Festival* (catalogue), Greek Film Archive and Cultural Organisation City of Athens, p. 24-33.
- 2006-2008 **Milwaukee International Film Festival**. Program book writer and consultant.
- 2006 **National Gallery of Art**. Washington D.C. (December 3).
Film program: “Germaine Dulac, Pure Cinema.” *Smiling Madame Beudet, Invitation au Voyage, Theme et Variations, Arabesques*.
- City of Women Festival**. Ljubljana, Slovenia (October 12)
Film program and article for festival opening: “Germaine Dulac: *The Smiling Madame Beudet* and *Invitation to a Journey*.” *Mesto žensk: City of Women* (catalogue). Ljubljana, October 10, 2006. p. 9-13.
- Il Cinema Ritrovato - 20th International Film Festival**. Bologna, Italy.
18 session program (July 1-8, 2006) and catalogue notes:
“Germaine Dulac, Cinéma Pur.” *Il Cinema Ritrovato* (Catalogue). Cineteca del Comune di Bologna, 2006. p. 61-70.

Film Programming and Conference Organizing

- April 2012 *World Cinemas, Global Networks*. UWM Center for International Education Conference. With Elena Gorfinkel and Patrice Petro. 16 International speakers. April 27-28.
Milwaukee Film Festival. Special Members Screening. Silent Film Concert. Featuring Swedish composer Matti Bye. 500 attendees. April 25, 2012
UWM Union Theater. Film Series. Spring 2012
- June 2005 **Musée d'Orsay. "Germaine Dulac, au delà des impressions:" Film Retrospective and International Conference**. Paris, France.
22 session program (June 3-15, 2005).
Head Curator: Archival research, program design, negotiation of rights and musician's contracts, promotion and press kits, public presentations, public relations.
Curated and coordinated all aspects of program including:
International commercial, experimental, avant-garde & documentary film screenings, including national and international premieres with live accompaniment. (Two in association with ARTE Independent French/German Television Distributors).
Satellite events:
Theater play (with integrated sign-language presentation). Multi-media presentations.
Live gramophone session. Panels with scholars of international women's history, feminism, and avant-garde (e.g. Christine Bard, Sandy Flitterman-Lewis, François Albera).
Two-day International Conference (June 6-7) with University of Paris X - Nanterre. 18 participants from seven countries. Guest: Lettrist film pioneer Maurice Lemaître.
Book: *Germaine Dulac, au delà des impressions*. Special Issue: 1895. Association Française de Recherche sur l'Histoire du Cinéma & Cineteca Bologna, 2006. 264pp.

Media Production

- Presenter/Transl. *Surimpressions*. Artaud/Dulac DVD Bonus. Lightcone Films, Oct. 2009.
Assoc. Producer *Modus Operandi*. 35mm film. Milwaukee Film and AFI Film Festivals, Sept. 2009.
Asst. Director *The Life and Times of Frederick Caesar*. Uncle Larry, music video, Aug. 2009.
Director *The Woman on the Other Side of the Camera*. Documentary, beta video.
Musée d'Orsay, 2005; Il Cinema Ritrovato, Bologna, 2006
Sex: F[emale] (16mm); *The 30-Year Silence* (video), UCSB, 1989-91
Asst. Director *Intro to Film Studies*. Visual Literacy CD-Rom. Small group collaboration, UCLA, 1997
Wendall's Sweet Christmas. 16mm. Festival of Shorts (Heu, Belgium, 1998) Sound
The Adventures of Bonnie & Clyde. 16mm (New Orleans Film Festival, 1991) Prod. Asst.
Department of Educational Television Intern (BBC Scotland, 1991-92)
- Film journalism Short French-language reports on press conferences and screenings for cell phone access.
France Telecom. 2001 Cannes International Film Festival. Cannes, France. VIP
Communications - Press services and interpreting for US filmmakers and actors. American
Pavilion, 1990 Cannes International Film Festival. Cannes, France.

TEACHING

2008-present **Assistant Professor, Film Studies and English**

Courses offered:

Spring 2013

English 312: Cinema & Digital Culture, Online (34 students)

English 590: Capstone Research Seminar: Feminist Film Historiography (7 students)

Fall 2012

English 316: Global Cinema: French New Wave (28 students)

English 390: Classical Film Theory and Criticism (26 students)

Summer 2012

English 312: Cinema & Digital Culture, Online (25 students)

Spring 2012 (course release - CIE Global Studies fellow)

English 312: Cinema & Digital Culture, Online (50 students)

Fall 2011 (course release - CIE Global Studies fellow)

English 743: Intro to Film Studies: Seminar in Theory and Criticism (15 students)

Summer 2011

English 312: Cinema & Digital Culture, Online (25 students)

Spring 2011 (course release - Center for 21st Century Studies fellow)

English 312: Cinema & Digital Culture, Online (35 students)

Fall 2010 (course release - Center for 21st Century Studies fellow)

English 743: Intro to Film Studies: Seminar in Theory and Criticism (7 students)

Summer 2010

English 312: Cinema & Digital Culture, Online (25 students)

Spring 2010

English 316: Global Cinema: Hong Kong (31 students)

English 312: Cinema & Digital Culture, Online (25 students)

Fall 2009

English 316: Global Cinema: French New Wave (26 students) English

390: Classical Film Theory and Criticism (29 students)

Spring 2009

English 111: New Media and Remediation, Online (25 students) Art History

206: Film History II (50 student lecture)

UWinteriM 2009

English 312: Cinema & Digital Culture, Online (25 students)

Fall 2008

English 390: Classical Film Theory and Criticism (26 students)

Art History 205: Film History I (100 student lecture)

2003-2008

Adjunct Assistant Professor, Film Studies
UWM Departments of English and Art History

Courses offered:

Art History 205: Film History I (100 student lecture)

Art History 206: Film History II (50 student lecture)

English 111: Film, Television and the Internet (100 student lecture)

English 291: Intro to Television Studies

English 293: Literature and Media: Film Noir and the Crime Novel

English 295: Women and Film

English 316: French New Wave Cinema

English 316: Global Women Directors

English 316: Hong Kong Cinema

English 329: Film and the Novel: Adaptation (Music, Painting, Literature, Photo-novel)

English 390: Classical Film Theory and Criticism

2002

Lecturer – University of Paris XII (Val de Marne). Paris/Marne-La-Vallée, France.

Department of Visual Arts - Intro to Film Studies

1999-2001

Continuing Education Instructor – IFG Langues. Paris, France.

Institut Français de Gestion/French Business Institute. Language Division.

General and Business English, on-site and in-company courses.

1995-97

Teaching Assistant/Associate – UCLA Department of Film and Television.

1996-2002

Researcher – UCLA Film and TV; UCSB Film Studies

Collaborated with Dr. Janet Bergstrom, Prof. Peter Wollen, Dr. Esther Yau Film and the other arts; French and German cinema; Chinese Cinema Publication: *Guide to Resources for French Studies at UCLA*. Center for European Studies, 1998.

1993-94

Archivist - Archive Research & Study Center, UCLA Film and Television Archive.

Other Instructional Activities

2012-present

Graduate Faculty Academic Review Committees (Media, Cinema and Digital Studies)

Plan H

Ph.D. Review/Preliminary Exam Committees: 5 PhD, 2 MA

Plan C

MA/Ph.D. Committee: 1 PhD, 1 MA

Modern Studies

MA/Ph.D. Committee: 2 ABD, 1 MA

2009-present

Graduate French Language Exam Coordinator: Evaluator of proficiency in a second language. Provide content and assess comprehension exams for Ph.D. students.

2008-2009

Independent Studies - external programs

Michelle Ortwein (MA in Liberal Studies, Filmmaker)

Grant Wiedenfeld (MFA in Film, now PhD Candidate in Film Studies, Yale)

2005-2008

Undergraduate Advisor (100+ students)

SERVICE

Professional Societies

- 2012-present **Secretary** - DOMITOR, International Association for the Study of Early Cinema
Chair - DOMITOR Student Essay Award Sub-Committee (2012)
Peer Reviewer - 6th Women and Film History International Conference Proceedings
Editorial Board - DOMITOR, International Society for the Study of Early Cinema Conference Proceedings, "Performing New Media, 1890-1915"
- 1994-present **Member** - Society for Cinema and Media Studies
2001-present Women Film Pioneers Group/Women and Film History International
Association française de recherche sur l'histoire du cinéma (AFRHC), France.
Kinotek Asta Nielsen. Frankfurt, Germany
Wisconsin Women Higher Education Leadership (WWHEL)
Modern Language Association

University Committees

- University Senate, 2012-present
Libraries Committee, 2011-present
Chancellor's Golda Meir Library Scholar Award Sub-Committee, 2012-2013
Nominations Committee, 2009-2012

Departmental Committees

- Travel Committee, Chair, 2012-present, Member, 2008-present
Plan A – Literature and Cultural Theory, 2012-present
Plan C – Creative Writing, 2012-present
Plan H – Media, Cinema, Digital Studies, 2010-present
Graduate Policy Committee, 2009-2010
Grievance Committee, 2008-2009, 2012
Social Committee, 2003-2004

Program Committees

- Center for 21st Century Studies Faculty Advisory Committee, 2009-2010
Center for Celtic Studies Certificate Program, 2008-present
French and Francophone Certificate Program, 2007-present

Departmental Administration

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

Community Associations

- Curator**, Art Milwaukee. Local Silent Film, Spoken Word, Movement Art event. April 20, 2012
Member and Facilitator, MARN-Milwaukee Artists Resource Network, Member and
Filmmaker's Workshop Respondent, 2008-2010
Program Book Editor and Intern Advisor, Milwaukee International Film Festival,
2006-2007 and Milwaukee Film, 2009-2010
Vice-President/Co-Founder with rights holder - Germaine Dulac Association, Paris, 2005.

Research and Professional Development Seminars

- 1997-present Multiple professional development courses in public speaking, grant writing, pedagogy, digital media applications (UWM CIPD).
"Histoire culturelle du cinéma." (Cultural history of cinema)
Institut d'Histoire du Temps Présent (EHESS/CNRS). Paris, France.
"Les rapports sociaux de sexe dans le champ culturel." (Gender studies)
University Center of New York University. Paris, France.
"Critical Theory." Fellow. (French literature and theory)
UCLA Center for Modern and Contemporary Studies. Paris, France.
"1eres journées Ciné Qua Non." 1st annual colloquium. Eds. Paris expérimental.

AWARDS AND FELLOWSHIPS

- 2013 Arts and Humanities Faculty Research Travel Award
2011-2012 Global Studies Research Fellow. UWM Center for International Education
2010-2011 UWM Center for 21st Century Studies Fellow
Fall 2012 CIE Faculty Travel Award (2010, 2008, 2006)
Fall 2011 Arts and Humanities Faculty Research Travel Award (Spring 2010)
2003-2009 Department Travel Funding
2001 UCLA Center for the Study of Women
2000 UCLA Graduate Division Dissertation Fellowship
1999 Charles Boyer Research Fellowship (French Cinema)
1998 UCLA Center for Modern & Contemporary Studies Fellow (Critical Theory)
Charles F. Scott Fellowship (Visual Literacy)
1996 Hugh Downs Broadcasting Fellowship (Television)
1995 British Academy of Film and Television Arts (BAFTA/UK-LA L'Hermitage Foundation)
1995 Plitt Southern Theaters' Group Fellowship (Reception Studies)
1994 Mabel Wilson Richards Fellowship

REFERENCES

UWM/UCLA

Dr. Patrice Petro
Dr. Gilberto Blasini
Dr. Tasha Oren
Dr. Janet Bergstrom
Dr. Stephen Mamber

UWM CIE Director, SCMS Past-President
UWM Film Studies Director
UWM English Graduate Studies Director
UCLA Film, Television and Digital Media
UCLA Film, Television and Digital Media

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