

R A M O N A C U R R Y

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EDUCATION:

Ph.D., Northwestern University, Department of Radio/TV/Film, 1990.

M.A., Karl-Eberhards-Universität (Tübingen, Germany), 1977
(in philosophy, with minors in anthropology and German studies).

B.A., honors, University of Chicago, 1973, in "Civilisational Studies"
(interdisciplinary program in anthropology and philosophy).

UNIVERSITY EMPLOYMENT:

Associate Professor, Department of English, University of Illinois at Urbana-Champaign (UIUC), 1996-present; Assistant Professor, UIUC, 1990-1996. Honorary academic appointments to the Department of Media and Cinema Studies in the College of Media and the Department of Gender and Women's Studies. Further affiliations with the Center for East Asian and Pacific Studies and the Center for Writing Studies.

Teach undergraduate and graduate courses on media and popular cultural theory and history, including cinema historiography, feminist and race-critical theory, film criticism, alternative and international cinemas, transnational film genres, inter-textual screen adaptation, and media pedagogy. Repeatedly recognized on UIUC's "List of Excellent Teachers," based on student evaluations. Direct and serve on graduate examination and dissertation committees; direct and consult on undergraduate research projects and honors theses. From 1992-2005 (and again 2012-2014), designed and regularly supervised the Department's large-enrollment multi-section "Introduction to Film" course, including training and supervising graduate student instructors. Have regularly contributed through affiliated units and campus committees to the design of media, cultural studies, and writing intensive curricula and the development and university engagement in General Education curricula. Participate actively in international academic exchange programs through mentoring students and facilitating peers' research and giving invited seminar presentations to groups of visiting scholars. Have served as consultant to committees supporting faculty research in media (e.g., library video, journal and book acquisitions).

Fulbright Distinguished Chair of American Studies, Uppsala University, 2014-15. In Spring 2015, at Uppsala University taught a course on "Race and Gender in American Cinema," supervised an undergraduate capstone essay in media adaptation, and delivered invited guest lectures in Sweden and Germany.

Visiting Associate Professor, Department of Cinema and Television, Hong Kong Baptist University, Hong Kong, January-June 2004. Taught an upper-level, writing intensive course on Hollywood and cross-cultural screen adaptation.

Visiting lecturer, Department of Art History and Theory and Department of Filmmaking, School of the Art Institute of Chicago, 1989-90. Taught undergraduate and graduate courses on German film history, feminist media theory, documentary, theories of popular culture, and film editing.

Instructor, Department of German, Northwestern University, Winter 1988–Spring 1990; developed and taught large–enrollment two–quarter course sequence on German cinema.

Instructor, Department of Communication, Rosary College (now Dominican University), River Forest, Illinois, Fall 1988; courses in film history and theory, film production.

Instructor, Department of German, UIUC, Fall 1985; upper–level German cinema course.

Teaching Assistant, Department of Radio/TV/Film, Northwestern University 1985–1987; and Instructor in Extension College, 1988; media aesthetics and video production.

GRANTS AND AWARDS (excluding regular university funding for conference travel)

Curriculum Co–Development Grant, Center for East Asian and Pacific Studies (CEAPS), UIUC, to develop, with Prof. Li Zeng of Illinois State University, a new undergraduate course for both universities on “Asian Film Genres.” Summer 2015, \$1500.

Fulbright Distinguished Chair of American Studies at Uppsala University, Sweden, 2014–2015, Accepted for period Jan.–June 2015. \$28,600.

Mid–Career Faculty Release–Time Program Award, Fall 2014. Semester’s teaching release.

Illinois–Sweden Program for Educational and Research Exchange (“INSPIRE,” UIUC), 2012, for exchange initiative and preliminary work in Spring 2013 with Prof. Jan Olsson of Stockholm University’s Department of Media and Cinema Studies, in joint project entitled “Re–Inscribing Transnational and Local Cultural Discourses in American Cinema Historiography.” \$7300.

National Endowment for the Humanities Faculty Fellowship for University Teachers, for research and writing on project “How Chinese Film Came to America,” 2011, \$50,400.

National Endowment for the Humanities Summer Stipend for research on “How Chinese Film Came to America” project, 2008, \$6000.

Humanities Release Time Award (release from teaching), Spring 1992, Fall 2008.

University of Illinois at Urbana–Champaign (UIUC) Campus Research Board Grants, 1992, 1993, 1996–1997, 2004–2005, 2008–2009. For research assistants (3 semesters), travel (9 research trips), and research materials, total of \$27,610.

University of Illinois Student Senate Spring 2007 Award to Faculty for “Excellence in Discussion” (nomination from among students in that term’s course “The Disney Phenomenon”).

UIUC Center for East Asian and Pacific Studies competitive grants for conference travel (Spring 2008, \$380; Spring 2006, \$550) and for research in Hong Kong (Spring 2004, \$1500).

Fulbright Senior Lecture/Research Award to Hong Kong (affiliated with the Dept. of Cinema and TV and David C. Lam Institute for East–West Studies of Hong Kong Baptist University), Spring 2004. \$35,000 plus housing and dependent allowance.

Illinois Program for Research in the Humanities grant, to co-organize and facilitate a cross-campus, interdisciplinary colloquium on issues of national cinema and genre, Spring 2001 and Fall 2003.

Fulbright Senior Scholar Award to Germany (affiliation arranged with Humboldt Universität, Berlin), 1998 (declined due to emergency family circumstances).

Recipient of the first annual Lynn M. Martin Award for Distinguished Women Teachers in the College of Liberal Arts and Sciences at UIUC, 1997.

Research Fellow in Study of Cultural Values and Ethics Program, 1996–97, semester's leave.

William and Flora Hewlett International Research Grant, 1996. \$500.

International Programs and Studies Summer Research Grant, 1993. \$500.

Women in Film Foundation Wallis Annenberg Scholarship for dissertation research, 1988. \$5,000.

PUBLICATIONS

Book:

Too Much of a Good Thing: Mae West as Cultural Icon (Minneapolis: University of Minnesota Press, 1996), 218 pages, 48 illustrations.

Extended Annotated Bibliographic Essay:

"Transnational and Diasporic Cinema." In *Oxford Bibliographies in Cinema and Media Studies*. Ed. Krin Gabbard. New York: Oxford University Press, 2016.

<http://www.oxfordbibliographies.com>

Book Chapters and Essays in Journals:

"Benjamin Brodsky: Trans-Pacific American Film Entrepreneur, Part 4" in *Dianying Xingshang (Film Appreciation Journal)*, published by the Foundation for the National Film Archive, Taiwan), Issue no. 155 (Summer 2013): 102–114. Unabridged translation by Changmin Yu of the second half (pp. 162–180) of essay (itself the second of two parts) "Benjamin Brodsky (1877–1960): The Trans-Pacific American Film Entrepreneur – Part Two, Taking A Trip Thru China to America," originally published in *Journal of American– East Asian Relations* 18.2 (Nov. 2011): 142–180.

"Benjamin Brodsky: Trans-Pacific American Film Entrepreneur, Part 3," *Dianying Xingshang (Film Appreciation Journal)*, Taiwan), Issue no. 154 (Spring 2013). Unabridged translation by Changmin Yu of the first half (pp. 142–161) of Nov. 2011–published essay, "Benjamin Brodsky (1877–1960): The Trans-Pacific American Film Entrepreneur – Part Two, Taking A Trip Thru China to America."

"Benjamin Brodsky: Trans-Pacific American Film Entrepreneur, Part 2," *Dianying Xingshang (Film Appreciation Journal)*, Taiwan), Issue no. 153 (Fall 2012): 75–80. Unabridged Chinese translation by Changmin Yu of second half (pages 75–94) of essay (itself the first of two parts) "Benjamin Brodsky: The Trans-Pacific American Film Entrepreneur – Part One, Making A Trip Thru China," originally published in *Journal of American– East Asian Relations* 18.1 (July 2011): 58–94.

- "Benjamin Brodsky: Trans-Pacific American Film Entrepreneur, Part 1," *Dianyng Xingshang (Film Appreciation Journal, Taiwan)*, Issue no.152 (July-September 2012): 85-92. Unabridged Chinese translation by Huimin (Teresa) Huang of the first half (pp. 58-75) of July 2011-published essay, "Benjamin Brodsky: The Trans-Pacific American Film Entrepreneur – Part One, Making A Trip Thru China."
- "Making Connections: Benjamin Brodsky and Early Trans-Pacific Cinema Historiography," in Ain-ling Wong, ed., *Chinese Cinema: Tracing the Origins* (entire publication in Chinese), (Hong Kong: Hong Kong Film Archive, 2011) 94–109.
- "Benjamin Brodsky (1877–1960): The Trans-Pacific American Film Entrepreneur – Part Two, Taking A Trip Thru China to America," *Journal of American–East Asian Relations*, 18.2 (November 2011): 142–180.
- "Benjamin Brodsky (1877–1960): The Trans-Pacific American Film Entrepreneur – Part One, "Making A Trip Thru China," *Journal of American–East Asian Relations*, 18.1 (July 2011): 58–94.
- "Bridging the Pacific with *Love Eterne*" in Poshek Fu, editor, *China Forever: The Shaw Brothers and Diasporic Cinema*. (Urbana: University of Illinois Press, 2008) 174–198.
- "Henny Porten im Ersten Weltkrieg" in *Kino der Kaiserzeit: Zwischen Tradition und Moderne (Film in the Kaiser's Time: Between Tradition and the Modern)*, Thomas Elsaesser and Michael Wedel, eds., (Munich: edition text + kritik, 2002) 175–187.
- "Xuxa at the Borders of U.S. TV: Checked for Gender, Race and National Identity," in *Sex and Money: Feminism and Political Economy in the Media*, Eileen Meehan and Ellen Riordan, eds., (Minneapolis: University of Minnesota Press, 2002) 240–256. Co-authored with Angharad Valdivia. Substantial revision of 1998 *Camera Obscura* essay.
- "Xuxa! Can Latin Americans be Blonde or Can the United States Tolerate a Latin American?" Co-authored with Angharad Valdivia, in Valdivia, *Latina in the U.S.: The Frustrations and Possibilities of Popular Culture* (University of Arizona Press, 2000) 125–147. Reprint with minor revisions of 1998 essay in *Camera Obscura*.
- "Madonna von Marilyn zu Marlene: Pastiche oder Parodie," in *Viva MTV! Popmusik im Fernsehen*, Klaus Neumann-Braun, ed., (Frankfurt am Main: Suhrkamp, 1999) 175–204. Reprinted from *Vom Doppelleben der Bilder (The Double Life of Images)*, Barbara Naumann, ed. (Munich: Wilhelm Fink, 1993) 219–47.
- "Playing with Desire: Asta Nielsen as Comedic Ingenue," *Lähikuva (Close-Up; Finnish film studies quarterly)*, No. 4, 1998, 36–43.
- "Xuxa at the Borders of Global TV: The Institutionalization and Marginalization of Brazil's Blonde Ambition," co-authored with Angharad Valdivia, *Camera Obscura* 38 (Summer 1998): 32–61.
- "Kino und Krieg: How Early German Film Stars Helped Sell the War(es)," in *Film and the First World War*, Karel Dibbets and Bert Hogenkamp, ed. (University of Amsterdam Press, 1995) 139–148.

"*Goin' to Town* and Beyond: Mae West, Film Censorship, and the Comedy of *Unmarriage*," in *Classical Film Comedy*, Kristine Karnick and Henry Jenkins, eds., (New York: Routledge, 1995) 211–237.

"Madonna von Marilyn zu Marlene: Pastiche oder Parodie," in *Vom Doppelleben der Bilder (The Double Life of Images)*, Barbara Naumann, ed. (Munich: Wilhelm Fink, 1993) 219–47. Ramona Curry's revision and German translation of essay originally published in 1990 in English.

"The Female Image as Critique in Valie Export's *Syntagma*," in *Gender and German Cinema: Feminist Interventions*, Vol. I: *Gender and Representation in New German Cinema*, Sandra Frieden, et. al., eds. (Providence, R.I.: Berg Publishers, 1993) 255–266.

"*Frauen und Film: Then and Now*" in *Gender and German Cinema: Feminist Interventions*, Vol. II: *German Film History/ German History on Film*, Sandra Frieden, et. al., eds. (Providence, R.I.: Berg Publishers, 1993) 299–308.

"Mae West as Censored Commodity: The Case of *Klondike Annie*," *Cinema Journal* 31.1 (Fall 1991): 57–84.

"Madonna from Marilyn to Marlene: Pastiche and/or Parody?" *Journal of Film and Video* 42.2 (Summer 1990): 15–30.

"The Female Image as Critique in Valie Export's Films," *Schatzkammer der deutschen Sprache, Dichtung und Geschichte*, 14.2 (1988): 70–79.

"Twenty-five Years of the Society for Cinema Studies: A Socio-Political History," *Journal of Film and Video* 38.2 (1986): 43–57.

Short Essays, Reviews, Translations and Interviews:

"Reviving the History, Revising the Historiography of Female Media Pioneers," review essay in *Journal of Women's History*, 21.3 (2009): 188–203.

"Notes on *Citizen Dog (Mah Nakorn, Wisit Sasanatieng, Thailand, 2004)*," Program guide for Asian Education and Media Service (UIUC) Southeast Asian Film Festival Nov. 9–10, 2007: 5–6.

"A Riddle of Façades," in *Facades*, exhibition catalogue edited by Ginger Gregg Duggan and Judith Hoos Fox (Champaign, Ill.: Krannert Art Museum and Kinkead Pavilion, 2007) n. p.

"A Brief History of the *Ms* in SCMS," *Camera Obscura* 12.3 (#63) (2006): 158–161.

Review of Robert R. Shandley, *Rubble Films: German Cinema in the Shadows of the Third Reich* (Rutgers University Press, 2001) in *Jump Cut* 45 (Fall 2002) n.p. url <http://www.ejumpcut.org>.

"The Classroom and the World: Connecting Media Studies to Student Experience," *Cinema Journal* 39.4 (2000): 81–93. Curated, edited, and introduced special section on media pedagogy.

"Film Theory," in *Routledge International Encyclopedia of Women: Global Women's Issues and Knowledge*, Cheri Kramarae and Dale Spender, eds., (New York/London: Routledge, 2000): 860–863.

"Stepping across Broadway: Media Scholars Teaching Pornography," *Jump Cut* 40 (1996): 114–118, 102.

Review in *Film Quarterly* 45.4 (Summer 1992): 40–41, of *The Films of G.W. Pabst: An Extraterritorial Cinema*, Eric Rentschler, ed. (New Brunswick: Rutgers University Press, 1990).

"Lasting Evidence," *Afterimage*, May 1988: 4–5. Review of 1988 Women's Film and Video Festival.

"Feminism and Film," English translation of essay by Helke Sander, in *West German Filmmakers on Film*, Eric Rentschler, ed., (New York: Holmes and Meier, 1988), 75–81. Reprinted from *Jump Cut* 27 (1983): 49–50.

"Mae West: Queen of Sass," *The Film Center Gazette*, 17.9 (September 1988): 1+; lead essay and program descriptions for nine-film retrospective (also curating of series).

"In the Belly of the Whale," featured review in 1987 Women in the Director's Chair festival brochure.

"Roundtable on Contemporary German Cinema," *Kino: German Film* 17 (Winter 1985): 39–43. (Moderated and edited discussion of German cinema in U.S. by exhibitors and critics.)

"*Redupers: Contradictory Reality*," English translation of German essay by Uta Berg-Ganschow, in *Jump Cut* 29 (1984): 63.

INVITED LECTURES

"Lady Tsen Mei/Josephine Moy: The First Chinese (American) Film Star." Workman and Temple Family Homestead Museum, City of Industry, California, March 2018.

Lecture introducing special screening at the University of Chicago Film Studies Center of *A Trip Through China* (1916) and lead panel discussant afterwards; also seminar presentation on my current research in a graduate-faculty colloquium, November 2015.

"Early Chinese and Chinese American Cinema in the U.S." American Studies colloquium at the University of Rostock, Germany, June 2015.

"The First Chinese Film Star in America": The Artful Racial Masquerade of Lady Tsen Mei/Josephine Moy." Cinema Studies research seminar series presentation at Stockholm University, Stockholm, Sweden, April 2015.

"How Chinese Film Came to America: Pioneering Trans-Pacific Filmmakers Joseph Sunn Jue and Esther Eng." Uppsala University Featured Fulbright Lecture, as "Fulbright Distinguished Chair in American Studies," February 2015.

- "The Politics of Empire in Brodsky's *A Trip Thru China* (1916)," at "Palpable Realities: Documentary Practices from Brodsky to Morris" symposium, Stockholm University, 2011.
- "Benjamin Brodsky and Moon Kwan in Los Angeles: Chinese Film's Early Hollywood Connections," Hong Kong Film Archive, 2009.
- "Mulan Remade: A Legend of Transculturalization," International Studies Seminar Series, Illinois State University, 2008.
- "*Blade Runner*: A Dystopian Vision of the Past or the Present?" Invited lecture in honors program public lecture series; also honors seminar presentation entitled "Mulan Remade: From 5th century China to late 20th century Hollywood" at Embry-Riddle Aeronautical University, Prescott, Arizona, 2006.
- "The Conjunction of Gender and Race in the Image of 'the Blonde,'" "*Love Eterne* in Early U.S. Cross-over Marketing of Hong Kong Films" and "Issues in Film Adaptation": lectures as Fulbright Visiting Scholar at Wuhan University, Wuhan, China, 2004.
- "The Conjunction of Gender and Race in the Image of 'the Blonde,'" Fulbright Visiting Scholar lecture at Fudan University in Shanghai, China, 2004.
- "Bridging Genre, Gender and Nation through *Love Eterne*," at "Constructing Pan-Chinese Cultures: Globalism and the Shaw Brothers Cinema" conference organized by Prof. Poshek Fu, UIUC, 2003.
- "Surveying Theories about Media Stars" and "The Conjunction of Gender and Race in the Image of 'the Blonde.'" Featured lectures at St. Mary's College of Maryland, 2002.
- "Early Cinema, Commerce, and Nationalism: Rise of the German Film Industry during World War One." Unit for Criticism and Theory Colloquium Series, University of Illinois at Urbana-Champaign, 1995.
- "Mediating Film Theory and History: The Case of Mae West's *Klondike Annie*." Faculty and graduate student colloquium at the University of Pittsburgh, 1991.
- "Whose Freedom? Censorship of *Große Freiheit No. 7* (1943)." Lecture at Film Center of the Art Institute of Chicago in series, "Foreshadowing the Storm: German Films of Prescience and Paranoia, 1920-1944" that accompanied the Art Institute's exhibition "Entartete Kunst" ("Degenerate Art"), 1991.
- "Madonna from Marilyn to Marlene: Pastiche and/or Parody?" Featured lecture in Chicago Area Art History Colloquium, 1989.
- "Issues in the Enforcement of the Hollywood Production Code 1932-34: *Blonde Venus*, *Design for Living*, *Baby Face* and *Our Daily Bread*." Four guest lectures in series, "Censorship and Subterfuge: The Aesthetics of Morality in Cinema," at the Film Center of the Art Institute of Chicago, 1989.
- "Expressionist Moving Pictures: Expressionism and German Film, 1919-1924." Lecture at Bloch Gallery, Northwestern University, to augment show of Expressionist graphic works, 1988.

"Mae West at the Borders of Censorship, Morality and Class." Lecture accompanying film series at the Film Center of the School of the Art Institute of Chicago, 1988.

"Murnau and the Moving Camera." Guest lecture in film/lecture series on film history at the School of the Art Institute of Chicago, 1986.

CONFERENCE PRESENTATIONS

"Chinatown's Modern Image Broker: Pioneering San Francisco Photographer and Film Exhibitor Fong Get." Annual meeting of the Association for Asian American Studies, San Francisco, March 2018.

"The Contributions of Pioneering Chinese American Filmmaker James B. Leong (1889–1967) to Trans–Cultural Media Collaborations and Activism in the U.S." Annual Association for Asian American Studies conference, Portland, Oregon, April 2017.

"The Historiographic Import of Pioneering Screenwriter–Director James B. Leong (1889–1967) and his 1921 Film *Lotus Blossom*." Paper (on a co–organized panel "Transnational Orientations: Asian American Film Historiography from Center to Margin"), at the annual Society for Cinema and Media Studies (SCMS) conference, Chicago, March 2017,

"Harold L. Lee and Wing Pong: Pioneers in Distribution–Exhibition of Chinese Films in Depression–Era New York City," Association for Asian American Studies conference, Miami, April 2016.

"The Artful Racial Masquerade of an Early Chinese American Vaudeville and Film Star." Nordic Association of American Studies conference, Oulu, Finland, May 2015.

"The First Chinese Film Star in America": The Artful Racial Masquerade of Lady Tsen Mei/Josephine Moy." Paper on (and co–organizer and co–chair of panel entitled "Enacting 'Oriental Femininity': Three Crossover Performers in 1910s–30s American Cinema and Theater"), annual SCMS conference, Seattle, 2014.

"Lost in Trans–nation: The Cross–Pacific Acting Career of Olive Young (1903–1940)." paper at SCMS conference, Chicago, 2013. Also organizer and chair of the panel that included the "Lost in Trans–nation" paper, entitled "Negotiating the Global and the Local in Transnational Film Historiography."

"Working Locally, Watching Transnationally: Origins and Impact of the San Francisco International Film Festival," presentation at the SCMS conference, Los Angeles, 2010.

"Enter at the Golden Gate: How San Franciscans Brought Chinese Film to America." Popular Cultural Association/American Cultural Association (PCA/ACA) conference in San Francisco, 2008.

"A Rebel Lion Has Broken Out": (Re)Parsing the 1960s U.S. Critical Discourse on Film Dubbing versus Subtitling." presentation at SCMS conference, Chicago, 2007.

"'Mulan' Remade: A Legend of Transculturalization." SCMS, Vancouver, Canada, 2006.

- "Mulan Movies Before Disney: From Shanghai via Hong Kong to Manhattan." presentation at the PCA/ACA conference, on panel that I organized and chaired, "Crossing-over Seas: Cinematic Adaptations From East to West," San Diego, 2005.
- "*Love Eterne* and the Case of the Three Lees: Early U.S. Crossover Marketing of Hong Kong Films" at international conference "East-West Identities: Globalisation, Localisation and Hybridisation." David C. Lam Institute for East-West Studies (LEWI), Hong Kong, 2004.
- "Melodrama with a Twist: The Personal, Patriarchy, and Meta-Narration in *My Sassy Girl*." Co-authored conference presentation with Nancy Abelmann, who delivered the paper at the "Aesthetics and Historical Imagination of Korean Cinema" conference at Yonsei University in Seoul, 2003.
- "From Bruce to Eddie and Butch...and Thence? The U.S. Marketing of Jackie Chan." Union for Democratic Communications conference, State College, Pennsylvania, 2002 and (in modified form) the annual meeting of the Society for Cinema and Media Studies (SCMS, formerly SCS) in Minneapolis, 2003.
- "Integrating Multiculturalism across Media Studies." Co-organized and moderated a panel for the Society for Cinema Studies (SCS) annual meeting, Chicago, 2000.
- "Which One is Best: Choosing a Film Course Text." Organized and contributed to pedagogical workshop on introductory media courses, SCS, Chicago, 2000.
- "Teaching in Context: Connecting Media Studies to Contemporary Student Experience." Organized and moderated pedagogical workshop, SCS, West Palm Beach, Florida, 1999.
- "Playing with Desire: Asta Nielsen as Comedic Ingenue." Popular European Cinema conference, Punkaharju, Finland, 1996.
- "Xuxa: Passion, Gender, and Latin American Children's TV." Console-ing Passions Feminist TV conference, Madison, Wisconsin, 1996.
- "Xuxa, Global TV, and the North American Media Market." Meeting of the Union for Democratic Communications, Austin, Texas, 1995.
- "Visualization and the Virtual Body: Medical Imaging and Patient Imagination." SCS, New York City, 1995.
- "From Before UFA to After DEFA: German Cinema and National Politics." Panel organizer/moderator and presenter at Ohio University Film Conference, Athens, Ohio, 1993.
- "Kino und Krieg: How Early German Film Stars Helped Sell the War(es)." International Association for Media and History in Amsterdam, the Netherlands, 1993.
- "The Actor/Performer as Media Author." Panel organizer/moderator, SCS, New Orleans, 1993.
- "The Offense and Defense of Mae West's Comedy: The Case of *Klondike Annie*." SCS, Iowa City, 1989.

"Madonna from Marilyn to Marlene: Pastiche and/or Parody?" SCS, Bozeman, Montana, 1988.

"A Horse is a Horse--Until He Meets Mae West: Female Impersonation on *Mr. Ed.*" Midwest Popular Culture Association, St. Louis, 1987.

"The Female Image as Critique in the Films of Valie Export," at Hollins College Conference "Images of Women in Recent German Films," Roanoke, Virginia, 1987.

"The Inverted Fairy Tale in *Desperately Seeking Susan.*" Meeting of the National Women's Studies Association, Urbana, Illinois, 1986.

"German Women Filmmakers and the Avant-Garde." SCS, New Orleans, 1986.

"Yet Another Ten Years After: A Decade of *Frauen and Film.*" SCS, New York City, 1985.

SELECTED ADDITIONAL PUBLIC PRESENTATIONS

"Teaching about Diversity and Immigration through Film." Lecture-workshops organized by the U.S. Embassy in Berlin as Teachers' Training Workshops for high school teachers of English in Germany, given in Berlin, Chemnitz, Rostock, and Nuremberg, 2015.

"'The First Chinese Film Star in America': The Artful Racial Masquerade of Lady Tsen Mei/Josephine Moy," Presenter at Kirkpatrick Annual Colloquium, Department of English, University of Illinois, 2014.

Participated with LeAnne Howe and John Rubins on a Dept. of English panel organized and chaired by Philip Graham, discussing comparative issues in creating/reading written fiction and films, 2008.

Contributed to panel discussion on gallery exhibition "Many Masks: An Interdisciplinary Inquiry into the Meaning of *Façade*," Krannert Museum, Champaign, IL, 2007.

Provided pre-screening introduction of *Citizen Dog (Mah Nakorn, Wisit Sasanatieng, Thailand, 2004)* in the Southeast Asian Film Festival organized by the Asian Education Media Service at the Boardman's Art Theatre, Champaign, IL, 2007.

Organized and moderated a panel discussion at Hong Kong Baptist University of *Fakin' da Funk* (Timothy Chey, 1997, U.S.), as an event co-sponsored by the university and the U.S. Consulate in Hong Kong in observation of U.S. Black History Month, 2004.

Participated on academic panels accompanying "Roger Ebert's Overlooked Film Festival," Champaign-Urbana, 1999, 2000, 2003.

Contributed to a panel at the Illinois Program for Research in the Humanities on "Documentary Filmmaking and Social Activism in India," with Anand Patwardhan, 2002.

Participated on a panel "Hitchcock, Women and Terror," organized by the Institute for Communications Research, along with actress Tippi Hedren and other contributors, 2001.

Participated on panel at the Illinois Program for Research in the Humanities on "Spectral Images: Film and the Representation(s) of History," 2000.

Contributed to a panel at Latino/Latina Studies international premiere of the PBS-produced documentary film *Indigenous Always* at the Krannert Art Museum, 2000.

Participated on a two-author panel in the Fall 1998 Chicago Humanities Festival that addressed the star image of Mae West, in keeping with the festival theme "He/She."

Co-organized a series of Austrian silent films, commissioning original soundtracks by music composition graduate students, co-sponsored with the Austrian Cultural Institute, UIUC, 1997.

Contributed on a panel for "Old and New, Borrowed and Blue: The Culture of Images Today" (discussing issues for painting, sculpture and film in a computerized society) at UIUC, 1997.

Served as a respondent to lectures on "Gender/ Ethnicities/ Cinema" by Prof. David Desser (Cinema Studies) and Prof. Sonya Michel (History), Unit for Criticism Colloquium, UIUC, 1992.

Contributed with presentation "Picturing Women in War" to panel discussion during Gulf War on "Women and War," sponsored by Women's Studies Program at UIUC, 1991.

Contributed with presentation "Cinematic Masquerade and the Gaze" to a panel on "Gender and Identity" at Randolph Street Gallery in Chicago, 1988.

Organized and led all-day workshops at Facets Multimedia, Chicago, on "Contemporary German Film," "Fassbinder's Visual Style" and "Herzog as Documentary Filmmaker," 1985-1987.

PROFESSIONAL AFFILIATIONS AND SERVICE

Assessor/panelist for applications for National Endowment for the Humanities Fellowships in the "Cinema Studies and Theater" area, Washington, D.C., 2015.

Frequent reviewer, 1993-present, of applications for funding of research or program presentation available on campus (Office of the Vice Chancellor for Research and Office of National and International Scholarships), statewide (member of Advisory Panel on Media Arts, Illinois Arts Council, 1995-1997), and nationally and internationally (e.g.; previously invited to serve on NEH panels 2010, 2013, declined due to conflict of interest; evaluate candidates for Fulbright awards from, e.g., Poland to the U.S.)

External evaluator beginning in 2003 of cinema and media scholars under tenure and promotion review, to date invited to review eight such cases.

Editorial reviewer for academic journals including *Journal for Chinese Cinemas*, *Cinema Journal*, *Signs*, *Journal of Film and Video*, *Asian Journal of Communication*, *Observatorio (OBS*)*, *Mosaic*, *Democratic Communiqué*, and *The Feminist Media Studies Journal*, and for university presses of Illinois, Indiana, New York State, Nebraska, and Rutgers, as well as Oxford University Press and also Wallflower Press, London (affiliated with Columbia University Press); have also consulted for educational publishers, including McGraw Hill, Bedford St. Martin's, and Blackwell Press.

Member, Association for Asian American Studies, 2015 – present.

Member, Society for Media and Cinema Studies, 1985–present; appointed to the Committee on Teaching, 1996–1999 (Chair 1998–1999); elected and served as Treasurer (member of the Executive Committee), 2000–2002; served as appointed member on the Dissertation Award Committee, 2002–2003; and the Honorary Member (Distinguished Career Achievement) Award committee, 2004–2007 (Chair 2005–2007).

Member, Union for Democratic Communications, 1993–2010; Steering Committee member, 1996–1999.

Consultant, 1990–present, to university librarians in video acquisitions and for U.S. and international film/video programs sponsored by student, campus, and community organizations.

Repeated member of juries for short subject and documentary films on the University of Illinois campus (to present) and previously at the Chicago International Film Festival, the Midwestern regional jury of the Student Academy Awards competitions, the Women in the Director's Chair annual festival, and for other Chicago-based film festivals and media awards programs, 1980–1991.

UNIVERSITY SERVICE

Department of English:

Repeated member of the Film Studies committee (frequently chair), English Multimedia Center committee (also chair), and of departmental committees for graduate studies, undergraduate curriculum, undergraduate honors and awards (all by appointment), and grade review committee (peer-elected). Peer-elected member of the departmental Advisory Committee 1995–1996. In 2004–2005, appointed chair of search committee that hired two new assistant professors in film studies.

College of Liberal Arts and Sciences:

Past peer-elected member of the former Unit for Cinema Studies Executive Committee and of the Women Studies Advisory Committee, as well as the Gender and Women's Studies library and awards committee (chair). Past member of the LAS college-level committees on General Education and Courses and Curricula.

Campus-level:

Recurrent Interviewer and editorial consultant on student applications for Fulbright grants, for the Program on International Studies.

Peer-elected representative for 0%-time affiliates of the Department of Media and Cinema Studies (MACS), College of Media, 2009–2010, 2016–17; member of MACS curriculum committees, 2010–2011 and Spring 2016. Member of the Edwin Jahiel Student Essay Prize committee, 2010. Appointed Member of advisory boards for subsections of the Center for East Asian and Pacific Studies, including that for the Freeman Fellows (scholars from China) and the Asian Educational Media Services (2006–2008), for which I helped curate a Fall 2007 film festival of Southeast Asian popular cinema.

Past member of library advisory committee and committees awarding international studies grants, arts and cultural outreach initiatives, and Provost's Council on General Education (chair of the sub-committee on Advanced Composition, 2001–2002). Faculty affiliate of the campus honors and graduate Cultural Studies certificate programs.

COURSES DESIGNED AND TAUGHT

Lower-level/General Education courses for Undergraduates

Introduction to Film (and training and supervision of numerous graduate teachers)
American Cinema Since 1950
"Minority" Images in U.S. Film
Race and Gender in 20th Century American Cinema
Asian Film Genres
History of German Cinema

Upper-level Undergraduate/Graduate

Feminism and Film
Alternative Cinemas: U.S. Independent and "Third World" Film
Theories of Film and Television Comedy
Documentary Approaches to Film and Television
Writing Film Criticism
Screen Adaptations: Transforming the Written Word into Film
Cross-Cultural Media Adaptations
Graphic Discourses: Violence and Sex in Popular Culture
Theories of Popular Culture
The Disney Phenomenon from Cultural, Artistic and Global Economic Perspectives
Issues in the Aesthetics and Practices in Film and Video Editing

Graduate

Theories of Popular Culture
Contemporary Media Theories
Theories of Cinema
Historiography of Cinema
Professional Seminar in the Teaching of Film

GRADUATE STUDENT RESEARCH SUPERVISION AND ENGAGEMENT

Dissertation Direction

Naida Garcia-Crespo (Dept. of English, UIUC), "Stateless Nation Building: Early Puerto Rican Cinema and Identity Formation (1897–1940)," completed 2015.

Erin Heath (Dept. of English), "In Plane Sight: Theories of Film Spectatorship and Animation," completed 2013.

Alina Patriche, (Dept. of English), "Visual Splendors and Intellectual Games: Heritage as an International Film Genre," completed 2003.

Service as Member of Dissertation Committees (completed)

Kim Khavar Fahlstedt (Dept. of Media Studies, University of Stockholm; Director: Jan Olsson), "Chinatown Film Culture: The Appearance of Cinema in San Francisco's Chinese Neighborhood, 1906–1915," completed 2016.

Young Ji Jeon (Dept. of Theater, UIUC; Directors: Valleri Robinson and Esther Kim), "Performing Modern Korea in the U.S.: Korean Immigrants' Theatrical Activities in California and Hawai'i during the First Half of the Twentieth Century," 2015.

Paul Hackman (Dept. of English, Director: Michael Rothberg), "The Media Assemblage: The Twentieth-Century Novel in Dialogue with Film, Television, and New Media," 2010.

Chung-kang Kim (Dept. of East Asian Languages and Literatures; Director: Nancy Abelman), "South Korean Golden-Age Comedy Film: Industry, Genre and Popular Culture (1953–1970)," 2010.

Carrie Lamanna (Dept. of English, Writing Studies; Director: Gail Hawisher), "Disciplining Identities: Feminism, New Media, and 21st Century Research Practices," 2008.

Nicole Anderson (Dept. of History, Director: Charles Stewart), "New Nations, Anxious Citizens: Social Change and Filmmaking in the West African Sahel, 1950–1980," 2007.

Sika Dagbovie (Dept. of English, Director: Robert Parker), "Black Biracial Crossings: Mixed Race Identity in Modern American Literature and Culture," 2004.

Amy Petersen Jensen (Dept. of Theatre, Director: Robert Graves), "Staging Hollywood: Theater in a Mediatized Culture," 2003.

Jason Karlin (Dept. of History, Director: Kevin Doak), "The Empire of Fashion: Taste, Gender, and Nation in Modern Japan," 2002.

Melissa Tedrowe (Dept. of English, Director: Nina Baym), "Kinship and Collectivity in Eighteenth- and Nineteenth-Century American Women's Fiction," 2001.

Craig Fischer (Dept. of English, Director: Robert Carringer), "Films Lost in the Cosmos: Radicalism and the Reception of Jean-Luc Godard's Movies," 1998.

Linda Detman (Dept. of Sociology, Director: Norman Denzin), "Tracing Notions of 'Women's Places' in Society: An Analysis of Selected Press Coverage of Hillary Rodham Clinton," 1996.

Grant Tracey (Dept. of English; Director: Robert Carringer), "James Cagney, Outside/Inside: Assimilation of a New York City Star in 1930s Hollywood," 1994.

Kathleen Marie "Kim" Worthy (Dept. of English, Director: Robert Carringer), "Ideological Complicity in Vietnam War Narratives from *The Quiet American* to *Miss Saigon*," 1992.

Additional engagement in graduate research:

Ryan Sherwood (Dept. of English, UIUC), participated in special fields examination on theories of *auteurism* updated for contemporary media circumstances, 2018.

Emir Ruzgar (Dept. of Curriculum and Instruction, College of Education, UIUC), participated in development and defense of formal project on the 2008 film *La Classe* as a critical representation of contemporary multicultural curricular challenges

Michael Shetina (Dept. of English, UIUC), participated in special fields examination on queer representations in and readings of contemporary U.S. television, 2015.

B.J. Gailey (Dept. of Theater, UIUC), participated in qualifying examination on theater and cinema, 2011.

Izaskun Indacochea (Dept. of Cinema Studies, University of Barcelona, PhD, 2011). In 2009–2010, mentored Ms Indacochea's work on her dissertation on two Basque filmmaker-critics in the 1920s Spanish avant-garde, while she was a visiting Spanish instructor at Illinois (formal university exchange program).

Ezra Claverie (Dept. of English, UIUC), participated in special fields examination on adaptation of comic books to blockbuster films, 2010.

Jianxin Zhu (visiting Freeman Fellow, Associate Professor at Fudan University, Shanghai), mentored Prof. Zhu's project on adaptations of Henry James novels to film, 2004–2005.

Chung-Kang Kim (UIUC Dept. of East Asian Literature and Language), directed independent study of theories of film interpretation and on genre and comedy in cinema, 2002–2003.

Georgepierre Lebron (Dept. of English, UIUC), directed research on transnational cinema genres/marketing and on the impact of DVD and other digital technologies on cinema, 2001; participated in special field exam 2003.

Simone DaSilva (Dept. of Spanish, Italian & Portuguese, UIUC), directed independent study on contemporary Brazilian cinema, 2000, and participation in master's exam, 2001.

Amy Petersen Jensen (Dept. of Theater, UIUC), directed independent study on American film history, 2000.

Prior to 2000: member of special fields examination committees for UIUC Dept. of English graduate students Leigh Harbin, Larry Sklaney, Joel Super, and Daniel Vukovich.

UNDERGRADUATE RESEARCH PROJECT SUPERVISION

Kajsa Ragnarsson, Department of English, Uppsala University, Sweden. Capstone undergraduate project on web adaptations (as "staged vlog" series) of classic English literature focused on *Lizzie Bennet Diaries* and *Nothing Much to Do*, with respect to gender representations and pedagogical value in high school teaching, 2015.

Direction of UIUC students on honors or other independent research projects

Madeline Nevis (English honors), essay analyzing status and issues for female directors in contemporary Hollywood, 2018.

Matthew S. Hurt (Political Science), representations of lawyers in American cinema, 2017.

- Michael Beauchamp (English), history and aspects of U.S. reception of “anime,” 2016.
- Ziyi Lai (James Scholar), Classical Hollywood’s depiction of wartime trauma, 2014.
- Gabriela Asrow (English honors), essay on contemporary popular women’s fiction, 2011.
- Lauren Hise (English honors), essay on aesthetic construction and social functions of films and television shows about vampires, 2011.
- Katie Plunkard (Media Studies and Musicology), research and public presentation on Latina representations in 1930–1940s Hollywood musicals, 2010.
- Lyndsey Groth (English honors), essay on cultural impact of the 2005 film *Brokeback Mountain* (won high distinction), 2007.
- Jennifer Morissette (Cinema Studies), creative research project on challenges of contemporary art film exhibition, 2006.
- Elisabeth Lim (English honors), essay on Theresa Hak Kyung Cha's *Dictee*, 2005.
- Sandra Coombs (Anthropology, Cinema Studies), essay on ethnographic cinema, 2003.
- Dennis Belogorsky (Cinema Studies), project on screenwriting/adapting literature to film, 2001.
- Margaret Murray (English honors), honors essay on cultural/aesthetic shifts in permissible sexualized representations of children in U.S. cinema in last half of 20th century, 2001.
- Nicole Weidner (Cinema Studies), project on Internet resources on cinema studies, 2001.
- Jon Nitschke (Cinema Studies), essay on issues in current U.S. film exhibition, 2000.
- Helene Piatnoczka (international exchange student), research on Native Americans in U.S. feature film, 2000.
- Chad Brewer (Cinema Studies), essay on facets of film theory, 2000.
- Janelle Land (Cinema Studies), creative project on recent African American film production 2000.
- Heather Saliny (English honors/Theater), creative honors essay/screenplay about the production and reception of the 1998 film *Beloved* (won high distinction), 1999.
- Elizabeth Staley (English honors), essay on lesbian representation in popular American teen and genre movies (won high distinction), 1999.
- San Tong (Cinema Studies, Spanish) two projects over two semesters, one essay on women’s media production/ distribution/exhibition in the U.S. and one on women’s film production in Spain, 1997.
- Larry Powell (Cinema Studies), essay on representations of women in the commercial and independent cinemas of India, 1997.

- Steven Berens (English, honors), essay analyzing William Burroughs' 1959 novel *Naked Lunch* in relation to David Cronenberg's 1991 film version, 1996.
- Steve Haruch (English honors), essay "Come See the Paradox: Asian American Women's Voice(s) in Recent Hollywood Films" (won top departmental honors' essay prize), 1996.
- Christina Landers (English honors), research bibliographic project on youth-targeted short documentary and experimental videos addressing gender roles, health, and other social issues, 1996.
- Barbara Iverson (English honors), essay on the role of popular music sound tracks in marketing "teen pics" since the 1950s, 1995.
- Wesley Phillips (English honors), essay on the workings of violent representations in three Hollywood films (*Bonnie and Clyde*, *Taxi Driver*, *Reservoir Dogs*), 1995.
- Amy Cargill (Cohn Scholars honors program), two-semester tutorial on surrealism in art and cinema, culminating in essay "Surrealist Film and Its Origins," 1995-1996.
- Tamara Thompson (Summer Research Opportunities Program), research and writing about factors shaping the distribution and exhibition of independent and African American feminist media, 1994.
- David Yanover (Cinema Studies), essay on contemporary film stereotypes of gays (focusing on several recent films including *Silence of the Lambs*, 1993.
- Heather Gilley (Cinema Studies), creative pedagogical project on media literacy (prepared, gave and reported on six lectures given to classes in Urbana Middle School and High School, about issues in film and television), 1993.
- Alice Jordan (Cinema Studies), essay on star images, with focus on Marilyn Monroe, 1993.
- Christine Becker (Cinema Studies), essay on literature to film adaptations (comparative case study of *Postcards from the Edge*), 1992.
- Tamara Starke (Cohn Scholar: honors program for entering freshmen), two-semester tutorial in historical representation in the cinema, culminating in her essay on the U.S. media representation of the War in Vietnam; 1992-1993.
- Nunila Lara (Summer Research Opportunities Program), research and writing on the economics of U.S. independent film exhibition, with case study on the operation of the local Art Theater; secondary emphasis on analysis of contemporary film criticism, and its institutional role in film distribution and exhibition, 1992.
- Phillip Salomon (Cinema Studies), essay on comedy in animation films, 1992.
- John Brad Hebel (Cinema Studies), two projects: creative project organizing, executing and reporting on Champaign-Urbana's first gay and lesbian film festival, which continued for five years annually; also in a subsequent semester, essay on media gender representations, 1991.

Murry Adams (Cinema Studies), comparative, critical study of Eddie Murphy and Bill Murray as film comedians, 1991.

Julene Keller (Cinema Studies), essay on distinctive contemporary feminist filmmakers (Chantal Ackerman and Susan Seidelman), 1991.

Cara McIntyre (Cinema Studies), essay on contemporary African-American films, 1992.

Karen Backe (Cinema Studies), essay on issues in New German Cinema, 1991.

Participation as Reader on additional English Department Honors Projects

Mary Schiavone, 2018

Katie McPherin, 2003

Christine Landers, 1998

Jacob Hustedt, 2007

Laura Cooky, 2002

Jennifer Marrese, 1995

Katie Johnson, 2003

John C. Ellis, 2002

Mary Wallace, 1992

FILM / VIDEO PRODUCTIONS

1987: *Local La Bamba*, documentary, 1/2" video, color, 7 min., sound; produced with Chicago neighborhood theater group for Latino teenagers.

1986: *Peach Pool*, computer graphics video, color, 1 1/2 min., creative soundtrack.

1985: *Sun Day*, 16mm experimental film, color, 5 min., silent.

Blessed Be the Piecemakers, personal documentary, shot on Super-8 sound film, edited on 3/4" video, color, 20 min.

Acting Out: Latino Teen Theater in Chicago, documentary, 3/4" video, color, sound. Part 1 (20 min.) and Part 2 (60 min.)

1982: *From the Mundas to the Mississippi*, documentary, shot in India and Midwest USA on Super-8 sound film, edited on 3/4" video, color, 20 min.

1980: *Take the Bunny and Run*, 16mm synch-sound narrative, color, 4 min.

Carmen, 16mm narrative with music track, color, 2 min.

(Undertook both 1980 films as student in 12-week intensive summer training program in 16mm film production run by the Community Film Workshop, Chicago. Subsequently served on the board of the Community Film Workshop, a not-for-profit organization fostering access to media production skills for those traditionally precluded from professional engagement in cinema and other media production.)

PREVIOUS EMPLOYMENT

Program Coordinator at the Goethe Institute Chicago, 1978-1984; proposed and organized German-related cultural programs in cooperation with Midwestern universities and institutions, wrote Institute's publications, developed materials on German language film for media courses, curated and coordinated film series and conferences, lectured at area colleges and media centers on aspects of German cinema, and participated in the design of the Institute's media facilities.

Instructor, English as a Second Language, Deutsch-Amerikanisches Institut (German American Institute), Tübingen, Germany, 1974-1977.