Chris Lippard

Curriculum Vitae

Film and Media Arts Department University of Utah

375 S. 1530 E. RM 270 C

Salt Lake City, UT 84112-0380 (801) 585-9358

c.lippard@utah.edu

# CREDENTIALS

**Education**

Ph.D. *University of Southern California*, Film, Literature and Culture, December 1996

M.A. *University of Southern California*, English and American Literature, December 1987

B.A. *University of Sheffield*, English and Philosophy, July 1984

# Academic Honors and Awards

University of Utah College of Fine Arts Distinguished Teaching Award, May 2014

University of Utah Honors Program Distinguished Teaching Award (selected by students), May 2002

USC Shirley Collier Dissertation Fellowship, 1994

# POSITIONS HELD

*University of Utah*

* Professor, Film and Media Arts Department, July 2021 to date
* Associate Chair for Academic Affairs, Film and Media Arts Department, 2018 to date
* Director of Graduate Studies, Film and Media Arts Department, 2007 to 2010, 2013 to July 2017, 2018 to 2023
* Associate Professor, Film and Media Arts Department, July 2009 to June 2021
* Affiliated Faculty, Center for Research on Migration and Refugee Integration, 2017 to date
* Affiliated Faculty, Asia Center, 2013 to date
* Affiliated Faculty, Middle East Center, 2004 to date
* Assistant Professor, Division of Film Studies, July 2004 to July 2009
* Lecturer in Film, Division of Film Studies and Honors Program, Sept. 1995 to July 2004
* Instructor in Composition and Technical Writing, Honors Program and University Writing Program, Sept. 1995 to 1999

*California*

* Lecturer in Literature, *Woodbury University* (English, American, Latin-American), March 1993 to August 1995
* Lecturer in Technical Communication, Dept. of Industrial and Systems Engineering, *University of Southern California*, 1991 to 1995
* Assistant Lecturer, Freshman Writing Program, *University of Southern California,* 1985-1991

# SCHOLARLY RESEARCH

**Current Research Interests**

Arab cinema, Iranian Cinema, Inter-American Cinema, Transnational Cinemas, Migration and Border Cinema and Media, Human Rights Discourse and Cinema

**Publications**

Books

*Historical Dictionary of Middle Eastern Cinema*. Revised, updated, and expanded second edition. Co-editor and main contributor. Rowman and Littlefield, 2020.

*Cinema of the Arab World: Contemporary Directions in Theory and Practice*. Co-editor and contributor. Palgrave MacMillan (Global Cinema Series), 2020.

*Historical Dictionary of Middle Eastern Cinema*, Rowman and Littlefield/Scarecrow Press, 2010 (co-editor and main contributor).

*By Angels Driven: The Cinema of Derek Jarman*. Editor. Flicks/Praeger, 1997. (Includes my Introduction, my interview with Jarman, and extensive bibliography and filmography.)

Book Chapters

“Native Metal Music, Identity, and Authenticity: The Diné RezMetal Scene” in *Reinventing the Social: Movements and Narratives of Resistance, Dissension, and Reconciliation in the Americas.*Gonçalo Cholant (ed*.).* Coimbra University Press, 2021: 287-318

“Anthony Mann’s Noir Western as Social Critique: Race and Gender Dynamics in *Devil’s Doorway*”in *Inter-American Perspectives in the 21st Century*. Wilfried Raussert (ed.). New Orleans: The University of New Orleans Press, 2021: 225-240.

“Mobilities of Cinematic Identity in the Western Sahara” in *Cinema of the Arab World: Contemporary Directions in Theory and Practice*. Terri Ginsberg and Chris Lippard (eds.). Palgrave MacMillan, 2020: 147-200.

“Private Practice, Public Health: The Politics of Sickness and the Films of Derek Jarman” in *Fires Were Started: British Cinema and Thatcherism*. Substantially revised and updated. Lester Friedman (ed.). New York and London, Columbia University Press, 2006. Anthologized in *Twentieth Century Literary Criticism* (Library Reference volume) Columbia, SC: Leyman Poupard Publishing, 2016.

“Narrative Spaces and Transnational Identities in *Babel*, *The Namesake* and *Quinceañera*” in *Transnational Americas: Envisioning Inter-American Area Studies in Globalization Processes.* Olaf Kaltmeier. (ed.). Tempe, AZ, Arizona State/Bilingual Press, 2013: 245-254.

“M and M’s for Everyone: Michael Moore, Steven Greenstreet and Identity” in *Screening the Americas/Proyectando las Américas: Narration of Nation in Documentary Film.* Sebastian Thies and Daniella Noll-Opitz (eds.). Trier: Wissenschaflicher Verlag Trier, 2011: 67-78.

“National, Cultural and Linguistic (In)Securities: Perceptions of the United States in Some Bolivian Films” in *E Pluribus Unum?: National and Transnational Identities in the Americas/Identidades nacionales y transnacionales en las Américas* . Josef Raab and Sebastian Thies (eds.). Tempe, AZ: Arizona State/Bilingual Press, 2009: 193-205.

“Murnau and Germany in Hollywood and the South Seas” in *The German Presence in the USA*. Jan Wirrer (ed.). Munster, Vienna and London: LIT—Zerlag, 2007: 417-434.

“Confined Bodies, Wandering Minds: Memory, Paralysis, and the Self in some earlier works of Dennis Potter*”* in *The Passion of Dennis Potter: Changing Class, Religion, and Values, 1965 – 1994. International Collected Essays* John R. Cook and Vernon Gras (eds.). St. Martin’s Press, December 1999: 109-126.

"Private Practice, Public Health: The Politics of Sickness and the Films of Derek Jarman” in *Fires Were Started:* *British Cinema and Thatcherism*. Lester Friedman (ed.). Minneapolis: U of Minnesota P, 1993: 278-295. (with Guy Johnson)

Articles

“The Refusal of the Migrant in Ala Eddine Slim’s *The Last of Us.*” accepted for publication in a al issue of *Journal of*

*Contemporary Iraq & the Arab World*. (expected publication: August, 2023)

“Teaching Transnational Cinema: Politics and Pedagogy.” *Transnational Cinemas* 9:1 (April 2018): 128-131.

“Peripherality and Humour in the Iranian Art Film.” *Iranian Studies* 50:6 (September 2017): 917-944.

“Disappearing into the Distance and Getting Closer all the Time: Vision, Position and Thought in Kiarostami’s *The Wind Will Carry Us.*” *Journal of Film and Video* 61:4 (Winter 2009) 31-40. (Anthologized in *Contemporary Literary Criticism: 295*. New York: Gale, 2010).

"Authority and Ambiguity 'Colon' Narrative/Narration in *The Singing Detective.*" *The Spectator* 9.2 (1990): 14-23.

Reviews/Encyclopedia Entries

“The Body in Decay: A review of Sebastián Hofmann’s *Halley.” Journal of Medical Humanities* 35:4 (December 2014: 455-457.

“Missing Fathers and Women Without Men.” *Cinema Journal* 50:1 (Fall 2010), 126-130.

“The Pan-African Film and Television Festival (FESPACO).” *Cinema Journal* 49:2 (Winter 2009), 125-9.

“Bahman Ghobadi.” and “Hassan Yektapanah.” *Biographical Dictionary of the Modern Middle East*. Michael R. Fischbach (ed.). Farmington Hills, MI: Thomson Gale, 2007.

“Violence in American Film.” *The Encyclopedia of Violence in America*. Ronald Gottesman *et al* (ed.) Macmillan, December 1999.

"Kurosawa's *Rashomon* wins Grand Prize." *Great Events in Art and Culture*. Pasadena, CA: Salem Press, 1993.

"Ealing Comedies: a high point in British film." *Great Events in Art and Culture*. Pasadena, CA: Salem, 1993.

Other

“Checking in with the Other: Cultural Identity in *Crash.*” E-publication. 2006.<http://www.syfrcorp.com/Resources/Sundance/Chris%20Lippard%20Talk.pdf>

# Presentations at Professional (Peer Reviewed) Meetings

“The Disappearing Body in Some Recent Tunisian Films.” Insaniyyat/IAMES (International Association of Middle Eastern Studies) Conference, Tunis, September 2022. (Also, panel chair and organizer)

“Publishing on and around Middle Eastern Cinemas: Current Directions and Challenges.” *Society for Cinema and Media Studies Annual Conference*, virtual meeting, March 2022. (Also, panel chair and organizer)

“Restaging trauma and travail: The Push and Pull of Inter-American Migration re-envisioned on Film.” Accepted for presentation at the *International Association of Inter-American Studies Biannual Conference*, Laredo, October 2020 (Conference cancelled/postponed due to Covid-19), delivered at the 2021 virtual meeting, November, 2021.

“Challenging the Aesthetics of the Migration Film in Arab Cinema.” Accepted for presentation at the *Society for Cinema and Media Studies Annual Conference*, Denver, April 2020 (Conference cancelled/postponed due to Covid-19), delivered at the 2021 virtual meeting, March 2021. (Also, panel chair and organizer)

“Run to the Hills, Indians: The Portrayal of Native Americans in classic Metal music.” *Far West Popular and American Culture Associations Annual Conference*, Las Vegas, February 2020. (Also, panel chair and organizer)

“Mobilization and Visualization: Strategies for a Sahrawi Cinema in Exile and Under Occupation.” *Society for Cinema and Media Studies Annual Conference*, Seattle, March 2019.

*“*Heavy Metal as Costume and Identity on and off the Reservation.” *Far West Popular and American Culture Associations Annual Conference*, Las Vegas, February 2019. (Also, panel chair and organizer)

“Cinema in the Western Sahara: Crossing Borders and Visualizing Progress.” *University Film and Video Association Conference*, Las Cruces, New Mexico, July 2018.

“Resistance and Accommodation through Metallica: Metal Music on the Navajo Reservation.” *Reinventing the Social: Movements and Narratives of Resistance, Dissension, and Reconciliation in the Americas* (*International Association of Inter-American Studies Biannual Conference*), Coimbra, Portugal, March 2018.

“Sand, Surfing and Fishing Rights Contested: Sahrawi and Moroccan Uses of the Internet to Depict the Saharan Coast.” *Cinema of the Arab World Symposium*, American University in Cairo, Egypt, March 2018.

“Noir Depictions of Land and Land Rights.” *University Film and Video Association Conference*, Los Angeles, August 2017. (Also panel chair and organizer)

“Anthony Mann's *Devil’s Doorway:* A Challenge to Hollywood’s Institutional Racism?” *Far West Popular and American Culture Associations Annual Conference*, Las Vegas, February 2017. (Also, panel chair)

“Noir Aesthetics as a Depiction of Institutional Racism: Anthony Mann’s *Devil’s Doorway* and the Denial of Land Rights to First Americans.” *Human Rights in the Americas* (*International Association of Inter-American Studies Biannual Conference)*, Santa Barbara, October 2016.

“Cutting in Classical Hollywood Cinema: Close Shaves and Neighborhood Barbers,” *Far West Popular and American Culture Associations Annual Conference*, Las Vegas, February 2016. (Also, panel chair and organizer)

“The Body in Decay: Sebastián Hofmann’s *Halley.*” *Society for Cinema and Media Studies Annual Conference*, Montreal, March 2015.

“Disguise as Power in *Offside* and *The Lizard.*” *Far West Popular and American Culture Association Annual Conference*,Las Vegas, February 2015. (Also, panel chair)

“Placing Humor and Technology in the Iranian Art Film.” *The Visual World of Persianate Culture International Conference*, Edinburgh, October 2014.

“Creative Approaches to Linking Production and Critical Film Classes,” *University Film and Video Association Conference*, Bozeman, August 2014. (Also, panel chair and organizer)

“Malfunction and Humor in the Iranian Art Cinema.” *Society for Cinema and Media Studies Annual Conference*, Seattle, March 2014.

“The Dead Body in Contemporary Mexican Cinema.” *Far West Popular and American Culture Association Annual Conference,* Las Vegas, February 2014.

“The New Western: Ties and Threats to Nature in *The Three Burials of Melquiades Estrada*.” *Far West Popular and American Culture Association Annual Conference*, Las Vegas, February 2013.

“Turning the Soil, Crossing the Divide: Movement and Imagination in Contemporary Border Films.” *University Film and Video Association Conference*, Chicago, August 2012. (Also, panel chair and organizer)

“Transitional Space and Transitional Identity in *The Namesake*.” *Far West Popular and American Culture Association Annual Conference*, Las Vegas, March 2012. (Also, panel chair)

“The Animal as a Figure of (Dis-)empowerment in *The Color of Olives*, *Border Incident* and *La Ciénega*.” *Society for Cinema and Media Studies Annual Conference*, New Orleans. March 2011.

“Into Mother Earth They Tear: Breaking Ground in *Jonathan of the Bears* and *The Three Burials of Melquiades Estrada*.” *International Association of Inter-American Studies Biannual Conference*, Essen, Germany, November 2010.

“The Architecture of Desired Space in Recent Iranian Cinema.” *Society for Cinema and Media Studies Annual Conference*, Los Angeles, March 2010. (Also, panel chair and organizer)

“Animalia and Movement in Border Crossing Films.” *Beyond Borders Symposium*. Center for Interdisciplinary Research, Westphalia, Germany, June 2009.

“Narrative Spaces and Transnational Identities in *Babel* and *Quinceañera*.” *Hemispheric Identities Symposium*. Center for Interdisciplinary Research, Westphalia, Germany, October 2008.

“Knowing your Place: The Desert as Metaphor for and Signifier of Identity in the Films of the American West and North Africa.” *Flickering Landscapes: Cinematic Representations of the West*. Moab, May 2007.

“Reconfiguring Alliances: Constructing Alternative Identities in Chahine’s *The Other*.” *Society for Cinema and Media Studies Annual Conference*, Chicago, March 2007. (Also, panel chair)

“What’s Up with *Crash*? Race, Pedagogy, and Cinema.” (Workshop) *Society for Cinema Studies Annual Conference*, Chicago, March 2007.

“M and M’s for Everyone: Michael Moore at Utah Valley State College.” *ImagiNations Symposium*. Center for Interdisciplinary Research, Westphalia, Germany, November 2006.

“Sound as Prosthetic Object in the Cinema of Amir Naderi.” *Society for Cinema and Media Studies Annual Conference*, Vancouver, March 2006. (Also, panel chair)

“Showing the Everyday on the Film Festival Circuit: The Global Lens, 2003-2004.” *Society for Cinema and Media Studies Annual Conference*, London, March 2005. (Also, panel chair)

“The State of International Film in U.S. Film Studies Programs.” (Workshop) *Society for Cinema and Media Studies Annual Conference*, London, March 2005.

“Landscape and Lens in Kiarostami’s *The Wind Will Carry Us*.” *Society for Cinema and Media Annual Conference*,Atlanta, March 2004.

“Kiarostami’s Unrevealing Lens.*” Center for Iranian Research and Analysis Conference*. Toronto. May 2003.

Representative for the Utah Film and Video Center at Western States Arts Federation Exhibitors’ Panel/Workshops, *Northwest Film and Video Festival*. Portland, November 1997, 1998 and 1999.

"Last Works and Vulture Culture: Jarman and Joslin." *Society for Cinema Studies Annual Conference*, Dallas, March 1997.

"Discipline? Sub-discipline? Interdisciplinary? The Pedagogy of Film, Literature and Video." *Dangerous Liaisons: a conference on Film, Literature and Video*. USC, Los Angeles, February 1994.

"A Modernism of Migration: James Joyce and Salman Rushdie." *James Joyce Society Annual Conference*, Philadelphia, June 1992.

"Of Unity and Enthusiasm: The Earliest American Film Theorists." *Society for Cinema Studies Annual Conference*, Los Angeles, May 1991.

"The Detective Falls." *Far West Popular Culture Association* *Annual Conference*, Las Vegas, January 1991.

"Speculations and Filmmaking in London's Docklands." *Society for Cinema Studies Annual Conference*, Washington D.C., May 1990.

"The Ironizing Voices of Burke and Bakhtin." *Southland Graduate Theory Conference*. UCLA, Los Angeles, May 1990.

# Invited Talks

National and International:

Keynote Presentation, “Alternative Aesthetics in Contemporary Migration Films” for *Flickering Landscapes: The Image of Migration Conference*, Center for Emerging Media, University of Central Florida, Orlando, March 2019.

Keynote Presentation, “Border Incidents” for *Southwest English Symposium: Borders and Cross-Cultural Encounters*, Arizona State University, Tempe, March 2019.

“Germans and German Stereotypes in Hollywood and Mexican Cinema, 1919-1950” for the Department of American Studies, University of Duisburg-Essen, November 2010.

Keynote Presentation, “Identity and Education in a Flat World: The case of *Babel*, for *Science and Math Education in a Flat World Conference*, Santa Fe, July 2007.

Keynote Presentation, “Checking in with the Other: Cultural Identity in *Crash*” for *SYFR Corporation Public School Administration Conference*, Sundance Resort, Utah, July 2006.

“Representations of the U.S. in Bolivian Cinema” for *Hybrid Americas: Contrasts and Confluences in New World Literatures and Cultures* symposium, Center for Interdisciplinary Research, Bielefeld, Westphalia, Germany, October 2002.

Campus:

“The Use of Culture as Political Device in the Western Saharan Conflict: An Overview” for the University of Utah Middle East Center, January 2019.

“Working on the Cinema of the Middle East” for Dr. Nathan Devir’s Graduate Studies in the Middle East class, September 2018.

“Presenting at conferences and Getting Published” for Film and Media Arts Dept. Undergraduate Orientation course, October 2014.

“Indian Cinemas as Part of, and Exception to, the Practices of Developing World Cinema” for Dr. Christine Everart’s Language and Literature seminar, January 2014.

“Current Developments in Middle Eastern Cinemas” for Dr. Roxane Farmanfarmanian’s Dept. of Political Science Graduate class, December 2012.

“Cracked Earth: *Jonathan of the Bears*” for Westerns of the World Film Festival, University of Utah, April 2010.

 “Meaning in World Cinema and Visual Culture” for Dr. Soheila Amirsoleimani’s Dept. of Languages course in Comparative Literature, March 2010.

“M and M’s for Everyone: Michael Moore at UVSC” for University of Utah College of Fine Arts Brown Bag Lecture Series, April 2008.

“Behram Beyzai’s *Bashu, The Little Stranger*” for Dr. Mushira Eid’s Dept. of Languages course in Foreign Cinema, April 2006.

“Social Change through Documentary.” Workshop with documentary filmmaker Judith Hefland, University of Utah, April 2005.

Community:

“Tourist Destinations and the Hospitality Industry in Sebastián Hofmann’s *Time Share*” for the Salt Lake Film Society FilmMexico, May 2018.

“Argentine Cinema in the Twenty-first Century: A Discussion of Lucrecia Martel’s *La Ciénega*” for the Salt Lake Public Library, November 2013.

“*Pride and Prejudice*: From Novel to Film” for the Salt Lake Film Center *Adaptations* series, July 2006.

 “Musical Melange in *Talk to Me*” for the Utah Opera *French Film/Opera* series, February 2006.

“World Cinema Today” for *Access Utah* radio interview, June 2005.

“Surrealism and the Work of Luis Buñuel through the Eyes of Jean Cocteau” for University of Utah’s FILM 5800: Special Topics: Surrealism and the Movies, Salt Lake City Library, March 2003.

“Seeing and Dying” for Salt Lake Arts Center *ArtTalks* series accompanying the national tour of *Hospice: A Photographic Journey*, June 2001.

“Censorship and Iranian Cinema” for a Tower Theater presentation on Iranian film, March 2001.

“Using Foreign Film to Teach Cultural Diversity” for Salt Lake Community College Fall Faculty Workshops, September 1996.

# Curation

Continuing Series:

*Programmer/Facilitator/Presenter/Discussant,* FilMéxico Film Festival, Broadway Cinema, May 2014-2022 and ongoing. (2020 event presented virtually with panel presentations on each film) (In conjunction with the Salt Lake Film Society)

*Programmer/Screener*, Czech That Film Festival, Broadway Cinema, April 2015-2019. (No event in 2020.) (In conjunction with the Salt Lake Film Society)

*Facilitator/Discussion Leader* of the Global Lens Traveling Program of International Cinema in SLC, screened at the U of U and the Broadway Cinema, September 2004-2014. (In conjunction with the Salt Lake Film Society)

*Faculty Advisor/Presenter,* Film Front (weekly campus screenings sponsored by College of Fine Arts, University of Utah), Fall 1998 to Fall 2012. (100 total screenings)

*Programmer/Facilitator/Discussion Leader*, University of Utah Middle East Center Fall film series, 2012-2016.

Individual Screenings/Series

*Facilitator, Tournées Film Festival*. 6-film on-line film series, in collaboration with the Office for Global Engagement and the Department of Languages and World Cultures, January-March, 2021.

*Facilitator/Discussant,* Center for Research on Migration and Refugee Integration at the University of Utah Refugee Film Series (3 films with 2 visiting filmmakers) in collaboration with Departments of Public Health and School of Social Work), Fall Semester 2019.

*Facilitator/Discussant, “Border Incident* and the Politics of Contemporary Migration Policy.” Screening and remarks at the *Southwest English Symposium,* Tempe, March 2019.

*Moderator for Panel Discussion*, Screendance in Latin America, University of Utah, October 2018.

*Facilitator/Moderator, Narcissa Reflection* with director Silvina Szperling in person, University of Utah, October 2018.

*Facilitator/Moderator, In the Last Days of the City* with director Tamer El-Said in person, University of Utah, October 2018.

*Facilitator/Moderator, Speaking Tongues*—with producer Carlos Sosa in person, University of Utah, May 2017.

*Faculty Advisor,* Latin-American Film Festival (Student lead: Karem Orrego), March-April 2015.

*Programmer/Discussant*, *The Best of the Global Lens: The First 12 Years* film series, Broadway Cinema, September 2014.

*Facilitator*/*Moderator*, *Two Cabins* and *Casting a Glance* with director James Benning in person, April 2013.

*Facilitator/Moderator, Letters from America* with director Nezam Manouchehri in person, University of Utah, October 2012.

*Programmer/Facilitator/Discussion Leader*, Film and Music in the Middle East (3 film series), on campus and downtown at the Broadway, April 2012.

*Discussion Leader*, Inaugural Salt Lake Film Society Film Education Series, September 2010.

*Facilitator*, AFI 20/20 Film Festival in Utah (screenings and workshops by visiting filmmakers: J.B. Rutagarama (Rwanda) and Salif Traore (Mali), April 2008.

*Presenter/Discussion Leader*, Reconciliation in *Night of Truth* (African Cinema series), Salt Lake Film Center Presentation, Rose Wagner Theater, April 2008.

*Facilitator*, AFI 20/20 Film Festival in Utah (screenings and workshops by visiting filmmakers: J.B. Rutagarama (Rwanda), Mohammed Naqvi (Pakistan), Norman Maake (South Africa), Julie Stevens (USA), November 2006.

*Programmer/Discussion Leader*, “Films of Abolfazl Jalili,” (Film series to honor Dr. Touraj Noroozi.) September 2000.

*Programmer/Discussion Leader*, “Film and the Community.” Salt Lake City Library 4-Film Series, February 2000.

# Sound Recording

*Cyber Wedding to the Brine Shrimp*. (Dir. Ewalina Jarosz; Location: Spiral Jetty and Great Salt Lake) September, 2021)

# GRANTS RECEIVED/ FELLOWSHIPS

* Dee Council Grant to bring DJ Spooky and *Rebirth of a Nation* and facilitate campus events in coordination with UtahPresents and the Black Cultural Center during Black History Month, February 2022, $9456
* University Teaching Committee (co-author with Ha Na Lee) Grant for purchase and application of Volumetric VR Equipment, March, 2019, $6146
* University Research Committee Grant for travel to and research at Dakhla Sahrawi Refugee camp, Algeria, 2018-2019, $2052
* University of Utah Teaching Committee Grant for bringing Silvina Szperling, Screendance pioneer and organizer of the Buenos Aires Dance Film Festival, to teach classes across four departments and lead workshops on Film and Movement in an international, cross-cultural context, October, 2018, $3414
* Middle East Center/Department of Film and Media Arts Speakers Grant for bringing Tamer El Said, Egyptian director and head of Cairo Cinematheque, October 2018, $1300
* University Teaching Committee (co-author; Sarah Sinwell as lead) Grant for bringing Jason Mitell, Making Video Essays, October 2018
* Research-in-Progress Award (co-author with Lien Fan-Shen as lead, and Sarah Sinwell), May 2017, $3800
* Professors-Off-Campus Tanner Humanities Center Grant for taking films into local high schools during Fall 2013, $7500
* University of Utah Teaching Committee Grant for travel to Berlin for the 2013 Berlinale, $1825
* Dee Council Grant (co-author with Christine Everaert) to bring Indian filmmaker, Muzzafar Ali to campus, October 2012
* Fellow, Center for Interdisciplinary Research, Bielefeld, Westphalia, Germany. Research Group on “Ethnic Identities in Transnational Integration Processes in the Americas” July 2009
* University of Utah Teaching Committee Grant for travel to Ougadougou, Burkina Faso for the 2009 FESPACO Film Festival, $3000
* Utah Humanities Council Grant for International Third World Film Series at the Utah Film and Video Center, 2002, $1000
* Utah Humanities Council Grant for Iranian Film Series at the Utah Film and Video Center, 1998, $800

# TEACHING

**Classes Developed and Taught at the University of Utah**

FILM 2200/2100/1110: Introduction to Film

FILM 3310/3110: Film History

FILM 3750/3250: Cinema of the Developing World (satisfies Undergraduate International Requirement)

FILM 3755/3270: Foreign Eye/ Exilic and Diasporic Cinemas/ Transnational Cinema (satisfies Undergraduate International Requirement)

FILM 3760/3260: Cinema of Egypt/the Maghreb; Arab Cinema (satisfies Undergraduate International Requirement)

FILM 3760/3260: Iranian Cinema (satisfies Undergraduate International Requirement)

FILM 3760/3260: South American Cinema (satisfies Undergraduate International Requirement)

FILM 3760/3260: British Cinema

FILM 4210: *Film Noir*

FILM 4320: Film, Dream and Memory (satisfies Undergraduate Social Science Requirement)

FILM 6010: Introduction to Graduate Study in Film

FILM 6370: Graduate Seminar: Film, Dream and Memory

FILM 6370: Migration Cinema

FILM 6905: Graduate Seminar: Issues in Transnational Cinemas

FILM 571: British Cinema and Culture in the Sixties

HONS 4473: Film and Urban Space HONS 2211: Honors in Writing: Film

*Film Noir* (Continuing Education Course)

# Teaching History

# Spring 2023

# FILM 1110: Introduction to Film

# (Course credit for Associate Chair and DoGS duties)

# Fall 2022

# FILM 6100: Introduction to Graduate Study in Film (3 credits)

# (Course Credit for organizing, attending, and working on proceedings of IAMES Tunis conference)

*Directed Research*

FILM 6950: Individual Projects

John Sutter (Environmental Multi-Screen Presentations of Cinematic Research, 3 credits)

Summer 2020

*Directed Research*

FILM 6900: Internship

Michael Lawrence: Working at SLC Production Company (Documenting Migrant Communities) (1 credit)

# Spring 2022

# FILM 1110: Introduction to Film

# (Course credit for Associate Chair and DoGS duties)

# Fall 2021

# FILM 6100: Introduction to Graduate Study in Film (3 credits)

# FILM 3270: Foreign Eye: Border Cinema (4 credits)

# Spring 2021

# FILM 6370: Migration Cinema (4 credits)

# (Course credit for Associate Chair and DoGS duties)

# Fall 2020

# FILM 6100: Introduction to Graduate Study in Film (3 credits)

# FILM 3270: Foreign Eye: Transnational Cinema (4 credits)

Summer 2020

*Directed Research*

FILM 4900: Internship

Mira Monson: Working at Los Angeles Production Company (4 credits)

# Spring 2020

# FILM 3110: History of Film, Beginning to 1952 (4 credits)

# (Course credit for Associate Chair and DoGS duties)

# Fall 2019

# FILM 6100: Introduction to Graduate Study in Film (3 credits)

# FILM 6500: Graduate Film Production (5 credits)

Spring 2019

FILM 3720: Foreign Eye (4 credits)

(Course credit for Associate Chair, DoGS, and Chair stand-in duties)

Fall 2018

FILM 6100: Introduction to Graduate Study in Film (3 credits)

(Course credit for participation in Professional Development class)

Fall 2017 and Spring 2018: On sabbatical leave

FILM 4999: Honors Thesis Supervision (Elizabeth Curland, 4 credits)

Spring 2017

FILM 2100: Introduction to Film (4 credits)

FILM 3250: Arab Cinema (4 credits)

FILM 6370: Arab Cinema (4 credits)

FILM 6500: Graduate Film Production (5 credits)

Professional Development class for Associate Professors (Amy Wildermuth/Mary-Ann Berzins, HR Head)

*Directed Research*

FILM 4910: Individual Research

Elizabeth Curland (Arab Cinema Writing Projects, 4 credits)

FILM 6950: Individual Projects

Nathan Scoll (Writing and Presenting Cinematic Research, 3 credits)

Fall 2016

FILM 3110: History of Film, Beginning to 1952 (4 credits)

FILM 6100: Introduction to Graduate Study in Film (3 credits)

FILM 6110: History of Film, Beginning to 1952: graduate level (4 credits)

*Directed Research*

FILM 6900: Internship

Hannah Weber (Richmond Film Festival, 2 credits)

FILM 6910: Independent Research

Alyssia Klein (Production of ‘Evil Twins’ film, 2 credits)

FILM 6950: Individual Projects

Hannah Weber (Editing Projects, 2 credits)

Spring 2106

FILM 2100: Introduction to Film (4 credits)

FILM 4210: *Film Noir* (4 credits)

FILM 6370: *Film Noir*: graduate level (4 credits)

Fall 2015

FILM 3110: History of Film, Beginning to 1952 (4 credits)

FILM 6100: Introduction to Graduate Study in Film (3 credits)

FILM 6110: History of Film, Beginning to 1952: graduate level (4 credits)

*Directed Research*

FILM 6910: Independent Research

Brent Rowland (Non-Hollywood Scriptwriting, 4 credits)

Summer 2015

*Directed Research*

FILM 4900: Internship in Film

Katelyn Caudill (Working at Los Angeles Production Company, 4 credits)

Spring 2015

FILM 2100: Introduction to Film (4 credits)

FILM 6370: Graduate Seminar: Film, Dream and Memory (4 credits)

*Directed Research*

FILM 6950: Individual Projects

Maham Khwaja (Post-production, 4 credits)

Amanda Stoddard (Pre-production: Interviewing and Data Collection and Project Design, 4 credits)

Fall 2014

FILM 3110: History of Film, Beginning to 1952 (4 credits)

FILM 6100: Introduction to Graduate Study in Film (3 credits)

FILM 6110: History of Film, Beginning to 1952: graduate level (4 credits)

*Directed Research*

FILM 4910: Supervised internship

Yahya Kash Lari (Video shooting and editing, 4 credits)

FILM 6950: Individual Projects

Maham Khwaja (Pre-production: Puppets, 2 credits)

Amanda Stoddard (Scriptwriting, 4 credits)

Spring 2014

FILM 2100: Introduction to Film (4 credits)

FILM 6370: Graduate Seminar: Issues in Transnational Cinemas (4 credits)

*Directed Research*

FILM 6945: Special Topics

Anamika Bandopathy (Writing Personal Narration, 4 credits)

FILM 6950: Independent Projects (Film Production)

Miriam Albert-Sobrino (Post-Production, 4 credits)

Sonia Albert-Sobrino (Post-Production, 4 credits)

Fall 2013

FILM 3110: History of Film, Beginning to 1952 (4 credits)

FILM 6100: Introduction to Graduate Study in Film (3 credits) *Directed Research*

FILM 4900: Independent Study

Meagan O’Brien (Salt Lake Magazine, 3 credits)

FILM 6950: Independent Projects (Film Production)

Miriam Albert-Sobrino (Non-Hollywood Editing, 4 credits)

Sonia Albert-Sobrino (Non-Hollywood Editing, 4 credits)

Spring 2013

FILM 2100: Introduction to Film (4 credits)

FILM 3250: Cinema of the Developing World (Iran) (4 credits)

FILM 3760: Iranian Cinema (4 credits)

MIDE 3880: Iranian Cinema (3 credits)

FILM 6370: Iranian Cinema; graduate level (4 credits)

*Directed Research*

FILM 4900: Independent Study

Olivia Horvath (1 credit)

FILM 6910: Independent study

Miriam Albert-Sobrino (2 credits)

Sonia Albert-Sobrino (2 credits)

Fall 2012

FILM 3110: History of Film, Beginning to 1952 (4 credits)

FILM 4320: Film, Dream and Memory (4 credits)

FILM 6110: History of Film, Beginning to 1952: graduate level (4 credits)

FILM 6905: Film, Dream and Memory: graduate level (4 credits)

*Directed Research*

FILM 4900: Independent Study

Libbie Anderson (1 credit)

Spring 2012

FILM 2100: Introduction to Film (4 credits)

FILM 4210: Special topics: *Film Noir* (4 credits) *Directed Research*

FILM 6950: Special Projects

Diane Beam (Mythology in contemporary cinema, 3 credits)

Fall 2011

FILM 3110: History of Film, Beginning to 1952 (4 credits)

FILM 6110: History of Film, Beginning to 1952: graduate level (4 credits)

FILM 6905: Graduate Seminar: Issues in Transnational Cinemas (4 credits)

*Directed Research*

FILM 4910: Individual Research

John Rogers (Field work and the role of KUED, 3 credits)

Spring 2011

FILM 2100: Introduction to Film (4 credits)

FILM 3250: Cinema of the Developing World (Africa) (4 credits)

Fall 2010: On sabbatical leave

Spring 2010

FILM 2200: Introduction to Film (4 credits)

FILM 3755: Exilic and Diasporic Cinema (4 credits)

*Directed Research*

FILM 6900: Supervised internship
Zachary Livingston (3 credits)

Fall 2009

FILM 3310: History of Film, Beginning to 1952 (4 credits) (2 sections)

FILM 6010: Introduction to Graduate Studies (.5 credits)

FILM 6560: History of Film, Beginning to 1952: graduate level (4 credits)

*Directed Research*

FILM 4910: Individual Research

Isabelle Rohrig (Film Trilogies, 2 credits)

FILM 6930: Graduate Individual Research

Thom Lane, Architecture (Film as Architecture*,* 3 credits)

FILM 6980: Graduate Faculty Consultation

Nancy Green (Green River Documentary, 4 credits)

Spring 2009

FILM 2200: Introduction to Film (4 credits)

FILM 3760: British Cinema (4 credits)

FILM 6870: British Cinema: graduate level (4 credits)

*Directed Research*

FILM 3930: Undergraduate Research Project

Tiffany Greathouse (Coen Brothers, 1 credit)

FILM 6950: Special Projects

David Sutera (Film Theory of race and class, 2 credits)

Fall 2008

FILM 3310: History of Film, Beginning to 1952 (4 credits)

FILM 3750: Cinema of the Developing World (4 credits)

FILM 6010: Introduction to Graduate Studies (.5 credits)

FILM 6560: History of Film, Beginning to 1952: graduate level (4 credits)

FILM 6850: Cinema of the Developing World: graduate level (4 credits)

Spring 2008

FILM 2200: Introduction to Film (4 credits)

FILM 3760: Iranian Cinema (4 credits)

Fall 2007

FILM 2200: Introduction to Film (4 credits)

FILM 3310: History of Film, Beginning to 1952 (4 credits)

FILM 6010: Introduction to Graduate Studies (.5 credits)

*Directed Research*

FILM 6900: Supervised internship

Michael DeJohn (3 credits)

Summer 2007

FILM 2200: Introduction to Film (4 credits)

Spring 2007

FILM 2200: Introduction to Film (4 credits)

FILM 3760: Cinema of Egypt and the Mahgreb (4 credits)

*Directed Research*

FILM 3930: Undergraduate Research Project

Jared Jones (Afghanistan film project Continuation, 3 credits)

Matt Schley (The Telephone and the cinema, 4 credits)

Rachael Quinn (Film Aesthetics, 2 credits)

FILM 6870: Seminar in Film Theory and Criticism (4 credits)

Fall 2006

FILM 2200: Introduction to Film (4 credits)

FILM 3310: History of Film, Beginning to 1952 (4 credits)

FILM 6560: History of Film, Beginning to 1952: graduate level (4 credits)

*Directed Research*

FILM 6900: Supervised internship

Julie Anderson (4 credits)

Summer 2006

FILM 2200: Introduction to Film (4 credits)

*Directed Research*

FILM 3930: Undergraduate Research Project

Jared Jones (Film on Afghanistan, 3 credits)

Spring 2006

FILM 2200: Introduction to Film (4 credits)

FILM 3750: Cinema of the Developing World (4 credits)

*Directed Research*

FILM 3930: Undergraduate Research Project

Lindsey Petersen (Mexican Cinema, 2 credits)

Elisa Koehler (Cuban Cinema, 2 credits)

FILM 6950: Special Projects

Fernando Ibarren, Architecture (Architectural/Filmic Representation of Borges’ Narratives, 3 credits)

Fall 2005

FILM 2200: Introduction to Film (4 credits)

FILM 3310: History of Film, Beginning to 1952 (4 credits)

FILM 6560: History of Film, Beginning to 1952: graduate level (4 credits)

*Directed Research*

FILM 3930: Undergraduate Research Project

Cameron Frere (Chinese Cinema, 2 credits)

FILM 4910: Individual Research

Noah Kastelowitz-Lieberman (Film Theory, 4 credits)

FILM 6950: Special Projects

Fernando Ibarren, Architecture (Animation of Complex Narrative Structures)

Summer 2005

FILM 2200: Introduction to Film (4 credits)

Spring 2005

FILM 2200: Introduction to Film (4 credits)

FILM 3760: Iranian Cinema (4 credits)

FILM 6870: Iranian Cinema: graduate level (4 credits)

*Directed Research*

FILM 6950: Special Projects

Alex Musto (Experimental Cinema, 2 credits)

Tom Newman, Architecture (Film: *Design/Build: Bluff,* 3 credits)

Fall 2004

FILM 3310: History of Film, Beginning to 1952 (4 credits)

FILM 4420: Directors’ seminar on Chahine, Lynch, Wong (4 credits)

FILM 6560: History of Film, Beginning to 1952: graduate level (4 credits)

FILM 7870: Directors’ seminar on Chahine, Lynch, Wong: graduate level (4 credits)

*Directed Research*

FILM 4910: Individual Research

Pablo Celis, Film (Peruvian Cinema, 2 credits)

Christopher Thelin (Early Film History, 2 credits)

Summer 2004

FILM 2200: Introduction to Film (4 credits)

Spring 2004

FILM 2200: Introduction to Film (4 credits)

FILM 3750: Cinema of the Developing World (4 credits)

HONS 4473: Seminar in Fine Arts: Film, Dream and Memory (4 credits)

Fall 2003

FILM 2200: Introduction to Film (4 credits)

FILM 3310: History of Film, Beginning to 1952 (4 credits)

*Directed Research*

FILM 3930: Undergraduate Research Project

Craig Richwine (Representations of African Americans in Cinema, 3 credits)

Summer 2003

FILM 2200: Introduction to Film (4 credits)

Spring 2003

FILM 2200: Introduction to Film (4 credits)

FILM 3760: South American Cinema (4 credits)

HONS 4473: Seminar in Fine Arts: Film and Urban Space (4 credits)

*Directed Research*

FILM 3930: Undergraduate Research Project

Thurl Jacobson (Video Games, 2 credits)

Fall 2002

FILM 2200: Introduction to Film (4 credits)

FILM 3310: History of Film, Beginning to 1952 (4 credits)

FILM 6560: History of Film, Beginning to 1952: graduate level (4 credits)

*Directed Research*

FILM 3930: Undergraduate Research Project

Dayna Atherley (Film Theory, 3 credits)

Monica Yancey (Asian Cinema, 4 credits)

FILM 4910: Individual Research

Ashkan Soltani, (Early Iranian Cinema, 2 credits)

Summer 2002

FILM 2200: Introduction to Film (4 credits)

Spring 2002

FILM 2200: Introduction to Film (4 credits)

FILM 3750: Third World Cinema (4 credits)

FILM 3790: Special Topics: Israeli Cinema (1 credit)

HONS 4473: Seminar in Fine Arts: Film, Dream and Memory (4 credits) HEBR 4900: Jewish Studies: Jewish Cinema (1 credit)

Fall 2001

FILM 2200: Introduction to Film (4 credits)

FILM 3310: History of Film, Beginning to 1952 (4 credits) HONS 2211: Writing in Honors (3 credits)

Summer 2001

FILM 2200: Introduction to Film (4 credits)

ENGL 2200: Introduction to Film (4 credits)

Spring 2001

FILM 2200: Introduction to Film (4 credits)

FILM 2200: Introduction to Film (4 credits)

ENGL 2200: Introduction to Film (4 credits)

HONS 4473: Seminar in Fine Arts: Film and Urban Space (4 credits)

*Directed Research*

FILM 3930: Undergraduate Research Project

Natalie Avery (Filming a Community, 2 credits)

Tom Yoshikami (British Film and Politics, co-directed with John Francis, 3 credits)

Fall 2000

FILM 3310: History of Film, Beginning to 1952 (4 credits) HONS 2211: Writing in Honors (3 credits)

HONS 4473: Seminar in Fine Arts: Film, Dream and Memory (4 credits)

Summer 2000

FILM 2200: Introduction to Film (4 credits)

Spring 2000

FILM 2200: Introduction to Film (4 credits) HONS 2211: Writing in Honors (3 credits)

HONS 4473: Seminar in Fine Arts: Film and Urban Space (4 credits)

**Graduate Thesis/Dissertation Committees (Graduated)**:

Ali Akbari, Film (Chair),2021

Jordan Boge, Film, 2021

Eden Buxton, Film, 2021

George Nelson, Film, 2021

Bethany Burr, Film, 2020

Dana Ware, Film, 2020

Carly Fetzer, Film, 2019

Eduardo Ayres, Film, 2019

Angela Challis, Film (Screendance) (Chair), 2018

Connor Long, Film, 2018

Valters Mirkss, Film, 2018

Hannah Weber, Film (Screendance) (Chair), 2017

Alyssia Klein, Film (Screendance), 2017

JR Lafleur, Film, 2017

Nathan Scoll, Film, 2017

Tamara Hammond, Languages and Literature, 2017

Jill Pekkia-Bekkum, Film, 2016

Brent Rowland, Film (Chair), 2016

Lily Corona, Film (Chair), 2016

Michael Edwards, Film, 2016

Stephane Glynn, Film (Screendance), 2016

Mengxu Pan, Film, 2016

Amanda Stoddard, Film (Chair), 2015

Anamika Bandopathy, Film, 2015

Maham Khawaja, Film (Chair), 2015

Ryan Weibush, Film, 2015

Sonia Albert-Sobrino, Film (Chair), 2014

Miriam Albert-Sobrino, Film (Chair), 2014

Jahanara Saleh, Film, 2014

Diane Beam, Film, 2014

Ben Estabrook, Film (Screendance), 2014

Jeremy Pringle, Languages and Literature, 2014

Dustin Schwindt, Film, 2013

Joanna Spikol, Film, 2013

Diane Short, Film (Screendance), 2013

Nancy Green, Film (Chair), 2012

Jeremy Nielson, Film, 2012

Ya-Chi, Yang, Film, 2012

Sean Forsgren, Film (EAE), 2102

Chhouk Phuong-Barber, Film (Chair), 2011

Chris Lee, Film, 2011

Miakken Christensen, Film, 2011

Sarah Montgomery, Film (Chair), 2011

Jana Schurig, Film, 2010

Ana Antunes, Film, (Chair), 2009

Lonnie Danler, Film, 2009

David Sutera, Film (Chair), 2009

Josephine Holland, Film (Chair), 2008

Kerri Hopkins, Film, 2008

Josh Sampson, Film, 2008

Ashkan Soltani, Film (Chair), 2007

Kirsten Aliqidy, Film, 2007

Porter Teegarden, Film, 2007

Laurie Packard, Film, 2006

Julie van der Wal, Film, 2006

Fernando Ibarren, Architecture, 2006

Yohei Kawamata, Film, 2005

Azadeh Saljooghi, Film, 2005

Bonnie Mullion, Communications, 2005

Luis Longarella, Film, 2004

**Graduate Thesis/Dissertation Committees (Current)**:

Ryan Ross, Film

John Sutter, Film (Chair)

# PROFESSIONAL DEVELOPMENT

*Participant*, University Leadership Course (coordinated by Mary Anne Berzins), September 2018 and January 2019

*Participant*, Associate Professor Development and Leadership (bi-weekly, semester-long course, coordinated by Mary Ann Berzins and Amy Wildermuth), Spring 2017

# SERVICE

**Film and Media Arts Department**

* *Mentor to Junior Faculty*, Miriam Albert-Sobrino (2016 to date); HaNa Lee (2017 to 2021); Lien Fan Shen (2008-2015)
* *Director of Graduate Studies*, Film and Media Arts Department, 2007 to 2010, 2013 to July 2017, 2018 to 2023
* *Associate Chair for Academic Affairs*, Film and Media Arts Department, 2018 to date
* *Chair,* RPT Committee, Fall 2015 to July 2017; Fall 2022 to date
* *Chair*, Graduate Selection Committee, 2007 to date
* *Coordinator,* FMAD Screendance, Fall 2012 to date
* *Chair*, Morales Postdoctoral Fellow Search Committee, 2023
* *Chair*, Sound position Search Committee, 2021 (hired Gretchen Jude)
* *Chair*, Screenwriting position Search Committee, 2020 (hired Hubbell Palmer)
* *Organizer/Facilitator,* Los Angeles Alumni Reunion, 2017 to 2018
* *Member,* Department Scholarship Committee, 2018 to date
* *Chair,* Beginning Film Production and History/Theory positions Search Committee, Utah Asia Campus,

2018-2019 (hired Isaac Chung, Dustin Schwindt)

* *Chair*, Morales Postdoctoral Fellow Search Committee, 2019 (hired Palomar Martinez and Emelie Mahdavian)
* *Facilitator*, Heena Patel, “Misogyny in Bollywood Film” (lecture), February, 2019
* *Member,* Teacher Training Committee, 2008 to 2017
* *Department Honors Advisor*, 2012-2016
* *Presenter*, Film Studies in the Film and Media Arts Department, Film 1010 Fall semester Introduction to the Major course, 2017-2020
* *Member*, New Media and Film Position Search Committee, 2015 (hired Sarah Sinwell)
* *Member*, FMA Building Committee, Fall 2015 to date
* *Chair*, Curriculum Committee, 2007-2013; *Member*, 2004 to 2013
* *Chair*, ad hoc committee Strategic Plan International Perspectives goal, Spring 2013
* *Member*, ad hoc committee Strategic Plan Professional Development goal, Spring 2013
* *Chair*, Animation Position Search Committee, 2007 (hired Lien Fan-Shen)
* *Facilitator*, Discussion with a delegation of Arab filmmakers (Lebanon, Egypt, Kuwait, U of U), January 2004
* *Faculty Mentor,* LienFan Shen, 2008-2013; Ha Na Lee, 2018 to date; Miriam Albert-Sobrino, 2019 to date
* *University Teaching Assistant Mentor,* Jeremy Neilsen, “On location Cinematography,” 2012; David Sutera, “Moving Introduction to Film online,” 2013; Ryan Weibush, “Film in the Classroom: Designing a Film Course for Education Majors,” 2014; Angela Challis, “Intensive Film Production Summer Project,” 2016; John Sutter, “Environmental Documentary Production,” 2022
* *Mentor*, Las Vegas Far West Popular Culture Association: facilitate, review and attend student-presented papers, 2010 to 2020
* Amongst work in/on many student projects, the following are notable:
	+ *Actor* for Bethany Burr, *Manifest Ecstasy*, 2019
	+ *Voice-over* for Brittany Hohn, *Eden*, 2011 (Machinima piece)
	+ *Voice-over* for Michelle Morrison, Thesis film, 2008
	+ *Voice-over* for Kelsey Landry, *Spermasaurus Rex and the Great Race*, 2005
	+ *Voice-over* for Steve Pecchia-Bekkum, *ESPecially Strange Perceptions*, 2002

# College of Fine Arts

* *Member*, Screendance position Search Committee, 2022
* *Fellow,* Dee Grants Committee, Fall 2105-Summer 2018; *Chair*, 2017-2018
* *Chair*, Committee to select Morales Fellowship candidates in Film and Media Arts, 2019
* *Member*, Committee to select Morales Fellowship candidates in Film and Media Arts, 2014
* *Member*, Creative and Scholarly Grant Committee, 2014
* *Member,* College of Fine Arts Curriculum Committee, 2007-2013
* *Member*, Fine Arts Institute Scholarship (Siciliano) Committee, 2007-2012
* *Facilitator/Host*, Guest speaker and filmmaker James Benning’s visit incorporating 2 screenings and discussions on campus, April 2013 (in collaboration with the UMFA and Westminster College)
* *Member*, ad hoc committee Strategic Plan International and Interdisciplinary Perspectives goal, Spring 2012
* *Member,* College of Fine Arts Council, 2006-2008
* *Member,* Inaugural Fine Arts Creative Research Awards Committee, 2006
* *Chair,* Emma Eccles Jones Fine Arts House Committee, 2003-2006; *Member* from 2002
* *Member,* Fine Arts Fees Committee, 2002-2005
* *Dean’s Representative*, Oral Defenses, Departments of Music, Art and Modern Dance, Fall 2003 to Spring 2008
* *Liaison,* Visit of Cheikh Ndiaye (Senegalese filmmaker), including screening and discussion, Rose Wagner, April 2007

# University of Utah

* *Internal Review Committee Chair, Department of Languages and World Cultures*, Spring, 2022
* *Department Representative*, Utah Asia Campus Academic/Hiring Committee, June 2016 to June 2019
* *Member,* Graduate Council, appointed to 4-year term, July, 2008-June 2012
* *Member,* ASUU Childcare Advisory Board, 4-year term, 2007 to 2011
* *Member,* Student Affairs Committee (COSA), 4-year term, 2005 to 2008
* *Member,* Faculty Advisory Committee on British Studies, 2008-2014
* *Member*, Persian Language Scholarships Committee, 2015-2021
* *Organizer*, Faculty Writing Group (Participants from Departments of Art, Architecture, Linguistics, and Film), 2018-2020; 2022 to date
* *Organizer*, Virtual French Film Festival, Screenings throughout Spring 2021 semester
* *Liason*, Nancy Holt exhibit at UMFA, October 2012 to January 2012
* *Facilitator*, Visiting Lecturer, Dr. Laura Marx (Simon Fraser University), “Can Cinema Slow the Flow of Blood?: Films about Ashura.” March 2007
* *Member,* Officer’s Circle Committee, 2004 to 2006
* *Participant and Film Advisor,* U of U Foreign Languages Film Studies Working Group, 2004 to 2005

# Community Involvement and Service

Salt Lake City/Utah

* *Advisor*, Teaching College Credit course at Hartland Refugee Center (2021-2022:Intoduction to Film, 2022-2023: Introduction to Documentary)
* *Member*, Advisory Board, Salt Lake Film Society, 2016 to date
* *Member*, Cultural Committee, Salt Lake Film Society, 2013 to date
* *Consultant*, Refurbishment and reopening of Bicknell movie theater. (Bicknell is the smallest town in the U.S. with a functioning first-run movie theater.)
* *Facilitator/Presenter*, East High School International Film Festival, November 2013
* *Panelist*, YWCA/Human Rights Education Center of Utah Racial Prejudice and Violence, Westminster College, October 2006
* *Board Vice-Chair* (2002-2005)*/Programmer/Discussion Leader/Writer*, Utah Film and Video Center, 1997 to 2005
* *Discussion Leader, Through Saudi Eyes*, Middle East and Central Asia: Politics, Economics and Society Conference, University of Utah, October 2003
* *Writer,* Tower Theater’s *Preview* Magazine, 1999 to 2004

Media Contact

Interviewed by Doug Fabrizio for KUER’s Radio West regarding DJ Spooky’s *Rebirth of a Nation*, February 2022

Interviewed by Mary Dickson for KUED’s Contact regarding 2015, Global Lens Film Series, September 2015 Interviewed by Mary Dickson for KUED’s Contact regarding 2014, Global Lens Film Series, September 2014 Interviewed by Mary Dickson for KUED’s Contact regarding Mira Nair’s campus visit, March 2013

Interviewed multiple times on radio and for press stories regarding Film Front screenings, 2000 to 2010

Los Angeles

* *Recruitment Speaker,* Weekend College Open Day, Woodbury University, October 1994
* *Coordinator*, "Dangerous Liaisons" (2-day conference on film, literature and video), USC, February 1992
* *Curator*, British Film Retrospective (9 films), USC, April 1990

# Professional Organizations

Leadership

* *Organizer (Film panels, Screenings and Guest Filmmaker Workshops)*, Insaniyyat/IAMES (International Association of Middle Eastern Studies) Conference, Tunis, September 2022
* *Discussant*, National and Transnational Cinema panel,Middle East Studies Association Annual Conference, Denver, December 2022.
* Organizer, Retiring Founder and President Tribute, *International Association of Inter-American Studies Biannual Conference*, Laredo, October 2020 (Conference postponed and moved on line; delivered at the November 2021 virtual meeting.)
* *Juror*, Middle East Caucus, Society for Cinema and Media Studies, Young Scholars Award, 2020
* *Juror*, Short Narrative Screenings, University Film and Video Association Annual Conference, Los Angeles, August 2017; Las Cruces, July 2018
* *Chair,* Middle East Caucus, Society for Cinema and Media Studies, 2005-2009
* *Mentor,* Society for Cinema and Media Studies, graduate students and junior faculty, 2019 to date
* *Discussant,* Middle Eastern Cinemas panel, London Film and Media Conference, June 2012
* *Discussant, Strange Culture* (Barbara Hershman, 2007), Film screening at the Society for Cinema and Media Studies Annual Conference, Philadelphia, 2008
* *Chair*, Middle East Caucus, Society for Cinema and Media Studies, 2005 to 2009

Membership

* Society for Cinema and Media Studies, 1989 to date
	+ Middle East Caucus (Chair, 2005-2009)
	+ Caucus on Class
* International Inter-American Studies Association, 2009 to date
* University Film and Video Association, periodically, 2010 to date
* Middle East Studies Association, periodically, 2010 to date
* Far West Popular Culture Association, 1990 to 1991, 2012 to date
* Inter-American Research Group, Center for Interdisciplinary Studies (ZiF), Westphalia, Germany, 2008
* Modern Language Association, 1989 to 2000
* James Joyce Society, 1989 to 1996

# Editorial Service

* *Series Co-Editor, Cinema and Media Cultures in the Middle East*, published through Peter Lang, 2020 to date
* *Advisory Board*, *fiar* (Forum for Interamerican Research), 2019 to date
* *Editorial Board*, *Regards: Revue des Arts du Spectacle*, 2018 to date
* *External Reviewer,* Dutch government VIDI grant (value: 900 000 Euros), 2021
* *External Reviewer*, NYU Abu Dhabi Research Enhancement Fund, 2018 to date
* *Editorial Board, Journal of Medical Humanities*, 2006 to 2015
* *Reviewer, Cinema Journal*, 2007 to 2014
* *Reviewer*, *International Journal of Contemporary Iraqi Studies*, 2011-2014
* *Reviewer*, Routledge, 2020
* *Reviewer*, American University in Cairo Press, 2017, 2020, 2022
* *Reviewer,* Oxford University Press, 2013
* *Reviewer,* Continuum, 2011
* *Reviewer*, McGraw Hill, 2010
* *Reviewer*, University of Texas Press, 2004
* *Reviewer,* Prentice Hall, 2002
* *Reviewer,* Wayne State University Press, 1999