

academic degrees

Ph.D. New York University, Cinema Studies, 2001
“First Person Jewish” Awarded with Distinction
M.A. New York University, Cinema Studies, 1992
B.A. Cum Laude, Vassar College, Anthropology, 1985

**academic awards
film grants,
+ research
fellowships**

EUME Fellow, Transregional Studies Forum, Berlin, Autumn 2017
Leverhulme Research Fellowship Grant, 2013-14
British Academy Conference Grant, Spring 2007
British Academy Travel Award, Summer 2006
NYU Visiting Fellow, Center for Religion and Media, Autumn 2005
AHRC Research Leave Scheme, UK, 2005-2006
NYU Cinema Studies Departmental Dissertation Award, 2000
New York State Council on the Arts Grant, 1998
New York Foundation for the Arts Fellowship, 1997
National Foundation for Jewish Culture Grant, 1996
Teaching Assistantship, NYU, Autumn 1992-Spring 1994
Research Assistantship, NYU, Autumn 1991-Spring 1992
Wasserman Fellowship, NYU, Autumn 1990-Spring 1991
New York State Regents Scholarship, 1981-1985

**teaching
experience**

Reader in Film Studies, University of Sussex, September 2013-Present.
MA Meta-Convener, Co-Director Centre for Material Digital Culture (2016-17). Modules include: First Person Film (UG and MA), Debates in Screen Documentary, Film and Revolution. Supervising MA Practice-based dissertations, traditional PhDs and PhDs by practice or by publication

Senior Lecturer in Screen Media, Brunel University, School of Arts, April 2007-2013.
Convener of MA in Documentary Practice 2008-2009. Modules include: Documentary History + Theory; Alternative Documentary Practices; The Short Documentary Form; Supervising traditional PhDs and PhD by practice, MA and BA final film projects. Served on University Senate and University promotions panel from 2010-2013

Lecturer and Senior Lecturer in Film Studies and Video Production, University of the West of England, School of Cultural Studies, Autumn 2003-Spring 2007. Modules include: MA and BA Documentary Film: Theory and History, Documentary Video Production; Documentary Video Post-Production. Duties include: Film Studies curriculum development, module development, AVIT committee, PhD, MA and BA student advisement. Documentary Film MA, Acting Award Leader 2004-2005

Assistant Professor, Istanbul Bilgi University, Department of Film and Television, Spring 2002-Spring 2003. Courses include: Film and Ideology; International Genres; International New Waves; Film History; Key Concepts in Film Studies; Realism in Cinema (MA level); and Women and Film (MA level). Duties include: syllabus design, student advisement, departmental committee work, curriculum development

Visiting Assistant Professor, City University of NY, Department of Performing and Creative Arts, Spring 2000. Courses include: Graduate Seminar on Nationalism & Cinema, Undergraduate: History of Non-Fiction Film; Video Production I. Duties include: syllabus design, student advisement, departmental meetings

Adjunct Professor, NYU Graduate Film and TV, Spring 1996–Autumn 2001. Course taught: Documentary Aesthetics (MA level). In addition to syllabus design and student advisements, duties include curriculum development and end of semester student evaluation; **Adjunct Professor, NYU** Cinema Studies, Spring 1995, Autumn 1996. Designed syllabus and taught Advanced Undergraduate course on Women and Documentary

**Books
+ equivalent**

Filming Revolution interactive database publication (Stanford Digital, Stanford University Press, 2018) filmingrevolution.supdigital.org

A Companion to Contemporary Documentary Film, co-edited with Alexandra Juhasz (Wiley-Blackwell Publications, 2015)

The Cinema of Me: The Self and Subjectivity in First Person Documentary, editor, with introduction (Wallflower Press/Columbia University Press, June 2012)

First Person Jewish (University of Minnesota Press, Visible Evidence Series, 2008)

articles + chapters **'Me and Not Me' First Person Films from the Egyptian Revolution** *Arab Documentary* ed. Viola Shafik (American University Cairo Press, Forthcoming 2019)

The Self at a Distance: Simone Fattal's *Autoportrait* (1972/2012) *Self-Portrait in the Moving Image*, eds. Marlene Monteiro, Muriel Temple and Laura Busetta (Peter Lang Publishers, Forthcoming 2019)

'Beyond Story: A Manifesto' co-written with Alexandra Juhasz *World Records* (Vol. 2) Fall 2018

Identity Slips: The Autobiographical Register in the Work of Chantal Akerman, *Film Quarterly*, Special Issue on Chantal Akerman (Vol 70, no. 1, Sept 2016)

Seeing Revolution Nonlinearly: www.filimingrevolution.org *Journal of Visual Anthropology*, Special Issue on Generative Visualities (Vol 29, Issue 3, 2016)

The Unwar Film *A Companion to Contemporary Documentary Film*, eds. Alisa Lebow and Alexandra Juhasz (Wiley Blackwell Publications, March 2015)

Coup de Genre: The Trials and Tribulations of Bülent Ersoy, co-written with Başak Ertür *Theory and Event* Vol 17, no 1 (March 2014). Turkish version published in *Heterosexism and Alienation*, eds. Cüneyt Çakırlar and Serkan Delice, Metis, Istanbul, 2012 [in Turkish]

Filming Revolution: Approaches to Programming the 'Arab Spring' *Film Festivals and the Middle East* eds. Dina Iordanova and Stefanie Van De Peer (St Andrews Film Studies, 2014)

First Person Political *The Documentary Film Book*, ed. Brian Winston (BFI Publishing/Palgrave MacMillan, 2013)

Shooting with Intent *Killer Images*, eds. Joram Ten Brink and Joshua Oppenheimer (Wallflower Press/Columbia University Press, 2012)

Camera as Peripatetic Migration Machine *The Cinema of Me: The Self and Subjectivity in First Person Documentary*, ed. Alisa Lebow (Wallflower Press/Columbia University Press, 2012)

AVPhD: Supervising in the Dark *Journal for Media Practice* Vol. 9, no. 3 (2008)

Worldwide Wigs: Kutluğ Ataman and the Globalized Art Documentary *Arab Studies Journal* (Volume XV no.2-XVI, no. 1, Fall 2007-Spring 2008)

Strategic Sentimentality: Nostalgia and the Work of Eleanor Antin *Camera Obscura* (Issue 66, Winter 2007)

Faking What?: Making a Mockery of Documentary in *F is for Phony* eds. Alexandra Juhasz and Jesse Lerner (University of Minnesota Press, 2006)

Memory Once Removed: Transitive Autobiography in Chantal Akerman's *D'Est* *Camera Obscura* (Issue 52, Spring 2003)

'Docudrag': or 'Realness' as Documentary Strategy co-written with Marcos Becquer, *The Ethnic Eye* eds. Chon Noriega and Ana Lopez (Minneapolis: University of Minnesota Press, 1996)

**selected
filmography**

2015

Filming Revolution (Producer/Director), an interactive database documentary/archive about independent and documentary filmmaking in Egypt since the revolution. Funded with a £45k Leverhulme Research Fellowship 2013-14. London launch at Whitechapel Gallery, January 2016.

2007

For the Record: The World Tribunal on Iraq (Producer/Director) 45 min activist video documenting the culminating session in Istanbul of the World Tribunal on Iraq, a three day intensive people's court of conscience, featuring Arundhati Roy, Hamid Dabashi, Eve Ensler, Richard Falk, and committed anti-war and human rights activists from around the world. Directed with Zeynep Dadak, Enis Köstepen and Başak Ertür

2001

Bertha Alyce, (Producer) 24 min video by photographer Gay Block. Made for exhibition at New Mexico Art Museum, and distributed in publication of the same name (University of New Mexico Press, 2003)

1998

Treyf (Producer/Director) 55 min, 16mm, *Treyf* charts the shifting terrain of contemporary Jewish-American identity, through the semi-autobiographical construction of its two lead characters. Broadcast: Sundance Channel and LoGo TV. Distributed by Women Make Movies. Honorary Mention, Jerusalem Film Festival, 1998, Special Jury Prize, NY New Festival, 1998

1995

Internal Combustion (Producer/Director) 8 min. experimental video redressing silence and stigma vis a vis lesbians and AIDS. Distributed by Video Data Bank

1994

Outlaw (Producer/Director) 30 min. video-verité manifesto challenging gender normative social constructions, with transgender writer and activist, Leslie Feinberg. Broadcast on Reel NY, WNET. Distributed by Women Make Movies

The Heart of the Matter (Associate Producer) 60 min. 16mm film produced and directed by Amber Hollibaugh and Gini Reticker. Winner of the Freedom of Expression Award, Sundance Film Festival. Broadcast on POV. Distributed by First Run Features

**conferences
+ symposia
organized**

Has Documentary Failed Documentary Now/BAFTSS Documentary SIG afternoon symposium. Birkbeck College, University of London, 15 December 2018

Poetics and Politics of Documentary Organiser of 2.5 day international symposium focusing on practice-led research in documentary, broadly conceived, Documentary Arts Research Group, Centre for Material Digital Culture, University of Sussex, 2-4 June 2017

Resistant Images/Defiant Sounds Organiser of 1 day invited workshop on the future of radical documentary practices, Documentary Arts Research Group, University of Sussex, 8 January 2016

Visible Evidence XVII: Chairperson and Organiser of the 4 day international documentary studies conference held at Boğazici University, Istanbul, August 2010

¡Documentary Now! a world renowned two-day annual conference in London on contemporary documentary practices. Organiser from 2008-2013. Held in collaboration with Open City Docs Fest, UCL, 2012-2013

International First Person Films/Birinci Şahıs Filmleri symposium and screening series, held at Istanbul Museum of Modern Art, May 2009

First Person Films, 3 part British Academy funded symposia series held at the Arnolfini Art Gallery, Bristol and Goldsmiths College, London. Organised in collaboration with Bristol Docs, University of Bristol, Goldsmiths College, and University of the West of England. Winter 2004- Spring 2007

Visual Encounters, Co-convenor and moderator of three-day Visual Culture Workshop. Bilgi University, Istanbul, June 2005

**talks, keynotes
+ invited lectures**

Filming Revolution Invited Speaker: Cambridge University "Desiring the Middle East" programme, Pembroke College, November 2018; Augmented Archives symposium, Goethe Institute, Cairo October 2017; Histories of Arab Documentary symposium, Ludwig Maximilians University, München, October 2017; EUME Transregional Studies Forum, Berlin, November 2017; Kraftfelder/Forcefields LaDOC symposium, Köln, November 2017; 3-day event (talk and screenings) Sursock Museum, Beirut, February 2017

We Are Dead and We Are Going to Die: *Homo Sapiens* (Geyerhalter, 2016) and the Apocalypse Documentary Visible Evidence XXIV Buenos Aires, August 2017

Seeing Revolution Non-linearly: www.filmingrevolution.org Keynote i-Docs Interactive Documentary conference, March 2016; All day workshop: Cambridge University, Digital Humanities Ctr, May 2016; Invited talk and workshop: Tensta Gallery and University of Stockholm, Stockholm, May 2017; Invited talk: University of Indiana, Bloomington September 2017, Concordia University October 2017, Chinese University Hong Kong, January 2017, Catholic University of Peru November 2016, NYU Center for Media, Culture and History, December 2015

Unframing Revolution: www.filmingrevolution.org Invited plenary speaker at Visible Evidence XXI, New Delhi December 2014. Additional conference and invited talks on Filming Revolution: NECS Conference, Milan, May 2014 Globalising Dissent, Cairo March 2015, Poetics and Politics of Documentary, UC, Santa Cruz, May 2015, Visualising Vulnerability workshop, University of Birmingham, July 2015.

Shift, Change, Invited Speaker, Labor in a Single Shot Conference, Goethe Institute and Boston University, Boston, November 2014

Unwar Film, Invited Lecture: St Andrews University, 2014; Queen Mary University and University College Cork (2013). Originally presented at Visible Evidence XX, University of Stockholm, August 2013

Poetics of Pedagogy in Revolution, Invited Panelist, NYU January 2014

Enacting the Political in First Person Film Keynote Lecture, Subjectivity, Transgression, Agency: Enactment and First Person Narratives in Documentary Film and Media, Stockholm University, September 2012. Invited lecture at Chelsea College of Art and Kings College, 2013

Coup de Genre: The Trials and Tribulations of Bülent Ersoy Co-written and presented with Başak Ertür, Invited Lecture: Université Paris VIII and Westminster University, Spring 2013, Humboldt University, Berlin, May 2012. Also presented at Workshop on Disobedience, Birkbeck Law School, University of London, April 2011

Practice as Research/Practice and Research: PhD and Beyond in 'Future of Documentary Studies Workshop' Visible Evidence XVIII, NYU August 2011, presented again at Roehampton University, April 2013

Shooting with Intent Paper Presentation, Visible Evidence XVI, University of Southern California, Los Angeles, August 2009

Pre-Enactment, Invited Plenary Presentation, Visible Evidence XV, Lincoln, UK, August 2008; also presented at "Now and Again" symposium on Re-enactment, BFI Southbank, April 2007

Camera as Peripatetic Time Machine in Three Contemporary Diasporic First Person Films, 'Technologies of Self' panel organizer and presenter at Society for Cinema and Media Studies, Philadelphia, March 2008. Versions of this paper were presented at research seminars at University of Sussex and Brunel University, 2007

First Person Plural: Culture and Ethnicity in First Person Films, Panel organiser and presenter, Visible Evidence XIV, Bochum, Germany, December 2007

Worldwide Wigs: Kutluğ Ataman and the Globalized Art Documentary Paper presentation, Association of Cultural Studies' Crossroads Conference, Istanbul, June 2006. Earlier version presented at Cultural Studies Conference, Boston. May 2004

Of Alter Egos and Alterity in Gregg Bordowitz' *Fast Trip, Long Drop* Paper presentation and Chair of Bristol Docs Panel 'Performing the Self in the Face of Catastrophe', Society for Cinema and Media Studies, London, April 2005

First Person Jewish invited talk: NYU (2005), University of Birmingham (2006), University of Bristol (2006), Edinburgh College of Art, (2007) University of Sussex (2008)

The Autobiographical Filmmaker as Perpetual Child Paper Presentation, Screen Conference, Glasgow, July 2004

Faking What?: Making a Mockery of Documentary Itself Paper Presentation, Visible Evidence Conference, Marseille, France, December 2002

Landscape of a Portrait: Post-Memory and Indirect Autobiography in Chantal Akerman's *D'Est* Panelist and Chair, Society for Cinema Studies, Denver, Colorado, May 2002

Invited Filmmaker/Panelist, screening of *Treyf* and public conversation. Eye and Thou: Jewish Autobiography in Film and Video, USC Los Angeles, October 1998

Double Speak: Monologism, Dialogism and the Collaborative Process in the Making of *Outlaw*, Invited lecture and screening, MIT, Cambridge, MA, March 1995

Panelist, Forum on New Queer Cinema, with Tom Kalin and Cheryl Dunye. Swarthmore College, November 1993

'Docudrag': or 'Realness' as Documentary Strategy, co-written with Marcos Becquer, Visible Evidence Conference, Duke University, Durham, NC, September 1993

film/video curation **Focus 'Me'** co-curated with Laura van Halsema, IDFA November 2018

The I/Eye in Conflict co-curated with Gali Gold, Barbican Centre, London. 6 film programme, May 2015

Altered States: Artists' Sci-Fi Films co-curated with Gareth Evans, Whitechapel Gallery, London. All day symposium and screenings, October 2012

Filming Revolution 10 film strand including historical and contemporary films depicting revolutionary struggles, including a panel discussion, Istanbul Film Festival, April 2012

First Person Films 7 programme series, Arnolfini Centre for Contemporary Arts, Bristol, Jan-Feb 2007; 10 film series sponsored by docIstanbul, at Istanbul Museum of Modern Art, May 2009

Iraq and Palestine: Insiders' Views Sponsored by Bristol Docs, at The Cube Cinema, Bristol. 4 part series, Oct-Dec 2004

International AIDS Day Marathon Jerusalem Cinematheque. A day-long program of AIDS activist media from the U.S. Co-curated with Cynthia Madansky, December 1995

**professional
affiliations
+ activities**

Hava NaGayla for Mix, NYC Lesbian and Gay Experimental Festival. The first program of gay and lesbian Jewish film and video from around the world, 1993

Advisory Committee: British Association of Film, Television and Screen Studies (2016-), Documentary SIG Coordinator, (BAFTSS 2018-)

Advisory Board Member: "Documentary of the Imagination" 3 year AHRC 600k award, PI Professor Joshua Oppenheimer, CI Professor Rosie Thomas, University of Westminster (2018-2021); *Open Screens Journal* (2017-)

Editorial Board Member:

Cinema Journal (2017-ongoing)

Film Quarterly (2018-ongoing)

[In]Transition (2016-ongoing)

Journal for Media Practice (2008-2017)

World Records (2017-ongoing)

International Jury Member: IDFA, Amsterdam 2018; DocLisboa, Lisbon 2012; Punto de Vista, Pamplona, Spain 2010; Newport International Film Festival, Rhode Island, 2001

External Examiner: Queen Mary, University of London, BA in Film; UCL MA in Documentary and Ethnographic Film, 2013-16; UCL, MA in Documentary and Ethnographic Film Award Validation, May 2012; Goldsmiths College, MA in Screen Media, 2008-2011; University of Wales, Newport, BA in Documentary Film 2006-2009; Roehampton University, BA in Film Award Validation, June 2008.

PhD External Examiner, Queen Mary University of London 2018; Goldsmiths, 2016; Westminster University 2012; NYU Cinema Studies 2012

Tenure and Professorship External Reviewer: Amherst College 2018; Concordia University 2018; University of California, Santa Cruz 2015;

Documentary Advisor: Istanbul Film Festival, 2014-2016; Documentary Film Selection Committee, Organizer and Chair: Istanbul Film Festival, 2012-2016

Senior Programme Advisor: IDFA 2018; Open City Docs Fest, London 2011-2014; The Quadrangle Festival, 2012-13; Persistence/Resistance, South Asian Documentary Festival, India and London, 2013

Co-founder and Steering Committee Member: docIstanbul, Centre for Documentary Studies, Bogazici University, Istanbul

London Dispatch, Monthly columnist for *Altıyazı* film magazine, Turkey, 2007-2012

Steering Committee: AVPhD. AHRC funded UK-wide programme to support practice-based PhDs (2008-9)

References Available Upon Request