

## **Michele Leigh, Ph.D**

### **Curriculum Vita**

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Southern Illinois University Carbondale  
College of Mass Communications and Media Arts  
Department of Cinema and Photography  
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Carbondale, IL 62901  
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### **EDUCATION**

Ph.D., Critical Studies, School of Cinematic Arts, University of Southern California, 2008.

“Dangerous Beauty: Representation and Reception of Women in the Films of Evgenii Bauer, 1913-1917.” Dissertation Chair: Marsha Kinder. Dissertation Committee: Tara McPherson, John Bowlit. My dissertation explores the filmic construction of the feminine in the urban centered films of Russian Director Evgenii Bauer. My work complicates pre-existing notions of gender construction in Russian cinema, offering Bauer’s films as an example of a new female archetype that was being developed at the turn of the century in Russia. My analysis takes into account the social, historical and cultural influences present in Bauer’s films and posits how those female representations might have been perceived by audiences in Russia.

M.A., Critical Studies, School of Cinema/TV, University of Southern California, 1998.

B.A., Russian Language and Literature, University of Southern California, 1994.

### **EMPLOYMENT**

Assistant Professor of Film History, Dept. of Cinema and Photography, Southern Illinois University Carbondale, 2010-Present.

Cross-Appointed Faculty, Women, Gender, and Sexuality Studies, Southern Illinois University, Carbondale, 2012-Present.

Visiting Assistant Professor of Film Studies, Dept. of Cinema and Photography, Southern Illinois University Carbondale, 2009-2010.

Lecturer, Dept. of Cinema and Photography, Southern Illinois University Carbondale, Summer 2007-2009.

Teaching Assistant, Critical Studies Dept., School of Cinematic Arts, University of Southern California, 1997-2004.

## TEACHING EXPERIENCE

### TEACHING INTERESTS & SPECIALTIES:

Silent Cinema	Eastern European Cinema	Protocinematic Production
American Cinema	Genre Studies	Film/TV History & Studies
Global Cinema	Animation Production	(Post) Feminist Theory
National Cinemas	Animation Studies	Historiography
	Gaming Theory	Cultural Studies
Media History	Film Theory	Russian Literature
Theories of New Media	Independent Cinema	Russian Art & Propoganda
Female Industrial Practice	The Festival Market	
Textual Analysis	Gender & Sexuality Studies	

### TEACHING HONORS & AWARDS:

College Teaching Excellence Award, College of Mass Communication and Media Arts, 2016.

### COURSES TAUGHT (courses created \*)

Southern Illinois University Carbondale, rank Assistant Professor

#### **Undergraduate Only**

Alternative Media in a Diverse Society

History of American Film Comedy \*

Introduction to Film History and Analysis

Understanding Visual Media: Analysis and Theory \*

Visual Literacy \*

Readings Course – Exhibition Practices in Independent Film \*

#### **Co-convened Undergraduate and Graduate Students**

Monstrous Feminine – Women in Horror \*

Gender in Film and TV \*

Global Cinema (online) \*

History of American Cinema (online) \*

History of Russian and East European Cinema \*

Independent Cinema: What it is and how it Works \*

Protocinematic Production \*

Understanding Animation: History, Theory, & Technology \*

Video Game Theory (online) \*

Women and the Silent Screen \*

#### **Graduate Only**

Critical Research Methods \*

History of Media Arts and Culture

Historical Research Methods \*

Readings Course – Race, Class, & Gender in *Doctor Who* \*

Readings Course – Historical Approaches to Film and Television \*

Readings Course – Soviet Art and Propaganda \*

Readings Course - 19<sup>th</sup> and 20<sup>th</sup> Century Russian Literature \*

Readings Course – Feminist Film Theory \*

Readings Course – Feminist Theory & Asian American Arts Practice \*

University of Southern California, rank Teaching Assistant  
History of Film I: 1896-1945  
History of International Cinema: 1945-Present  
Symbols and Conceptual Symbols- Russian Art (Web Design Lecturer)  
American Theatrical Film, 1977- Present  
Race, Class and Gender in American Cinema  
Introduction to Film and Film Criticism

**MASTER'S & PH.D. COMMITTEES -SERVED:**

MS: 2

Colby Roate, “#OURFWORD: Understanding Contemporary Feminism in s Media-Saturated Landscape,” MCMA, Spring 2015.  
Kelly Caringer, “Who’s Afraid of the ITU? Reclaiming an Aesthetic for Multichannel Music Reproduction,” MCMA, Spring 2010.

MA: 3

Andrea Snow, “Serpents Among Them. Medieval Stave Churches in Scandinavia,” School of Art & Design, COLA, Spring 2016.  
Betsy Whited, “*Felicity*: Commentary and Expectations of Professors’ Gender,” College of Education and Human Services, Spring 2014.  
Noah Springer, “Serious Play:Evaluating the Comedic, Political, and Religious Relationships Between *The Daily Show*, *The Colbert Report* and *South Park*,” MCMA, Summer 2011.

MFA: 9

Katherine Paulson, “Contemplating the Cabinet of Curiosity,” Glass, School of Art & Design, COLA, Expected Spring 2018.  
Charles Scott, “Curiosities and the Imagination,” Sculpture, School of Art & Design, COLA, Expected Spring 2018.  
Lauren Stoelzle, “TBD,” MCMA, Expected Spring 2018.  
Su Yeon Kim, “Archives: Romanticized Routine,” Glass, School of Art & Design, COLA, Spring 2016.  
Krista Frohling, “Transitions,” MCMA, Spring 2014.  
Allie Lee, “Mixed media works: Mourning in a State of Cultural Indeterminacy,” MCMA, Spring 2014.  
Ryan Jenkins, “The Thin Line Between Propaganda and Persuasion,” MCMA, Spring 2013.  
Justin Edgren, *P19*, Spring 2012.  
Estefania Martinez, *Emerald*, MCMA, Spring 2011.

Ph.D: 14

Julie Martin, PhD qualifying exams, expected Fall 2017.  
Laura Morales, PhD, qualifying exams, expected Fall 2017.  
Namrata Sathe, PhD, qualifying exams, expected Fall 2017.  
Mi Young Park, *The Layered Mode of Perception and the Entrepreneurial Self*, MCMA, SIU, Expected Fall 2017.  
Lindsay Greer, *Toil and Rubble, Media in Ruins*, Speech Communications, COLA, Expected Fall 2017.  
Gregory Aldrich, PhD, qualifying exams, Speech Communications, COLA, SIU, expected Fall 2017.

- Kelly Caringer, *To Produce and Persist: A Dialectical Investigation of Purpose in Commercial Stereophony*, MCMA, Spring 2017.
- Jerrica Jordan, *Society's Biological Entrapment: Maternity, Eugenics, and Violence in 1920s American Literature and Film*, Dept. of English, COLA, Spring 2017.
- Lindani Memani, *In Pursuit of a Black Identity in Contemporary South Africa: Culture, Class, and Gender in Wedding Reality TV Shows, TV Audience Comments, and Wedding Speeches*, MCMA, Spring 2016.
- Iclal Alev Degim, *Turkish Fantasy Fiction Films: An Analysis of Fantasy Films Produced in 1970 Turkey*, MCMA, Summer 2016.
- Stacy Nicklow, *Sisterly Sleuths: The Hidden Cultural Work of Serial Modernism*, Dept. of English, COLA, Spring 2016.
- Mark McCleery, *Monitor Men: an Intertextual Analysis of Motion Pictures Directed by George Clooney*, MCMA, April 2015.
- Liz Faber, *From Star Trek to Siri: Disembodied Gender and the Acousmatic Computer Voice in Science Fiction Film and Television*, MCMA, Spring 2014.
- Adam Davis, *The Cyborg Gaze: Ways of Seeing and Being Seen in Graphical Virtual Worlds*, MCMA, Fall 2010.

#### **MASTER'S THESES & DOCTORAL DISSERTATIONS - CHAIRED:**

MA: 1

William M. Crowell, *The Best Place for Cartoons: Cartoon Network and the Second Golden Age of Animation?*, Master's Thesis, MCMA, August, 2014.

PhD:1

Molly Bandonis, Ph.d quaifying examination, MCMA, expected Spring 2018.

#### **UNDERGRADUATE SENIOR THESES/FILMS UNDER MY DIRECTION:**

Daniel Sliwa  
Jenna Tromburg  
Skye Peters

#### **INVITED LECTURES AND WORKSHOPS**

##### **2018**

Making Images Move, as part of the Big Muddy Tributaries at the Museum of Contemporary Art, Chicago. Workshop presented to Chicago area high school students. April.

##### **2017**

Early Soviet Cinema. Dartmouth University. Department of Film & Media Studies. Lectured in Dr. Mark Williams' - Film History I Class. October.

The Ladies Behind Montage Theory. Southern Illinois University Carbondale. College of Mass Communication and Media Arts. Lectured in Prof. Jan Thompson's RTD – Documentary Class. 10 students. Spring.

Vera Chtylova's Daisies. MCMA. Lectured in Prof. Cade Bursell's CP- History of Experimental Film class, 15 students. Spring.

##### **2016**

Approaches to Adaptation in Media Production. Higher School of Economics, Moscow, Russia. Lectured a group of MA students in the Media Production in Creative Industries Program, 12 students. Winter.

The Art of Adaptation. SIUC. College of Liberal Arts. Lectured in Prof. Jane Elizabeth Dougherty's English class on Harry Potter, COLA, 16 students. Summer.

Making Images Move, as part of the Big Muddy Tributaries at the Museum of Contemporary Art, Chicago. Workshop presented to Chicago area high school students. Spring.

**2010-2016.**

100 Years of Cinema History in 30 Minutes. SIUC, MCMA. CP102 - Introduction to Sound and Image Production. Student numbers varied. Fall & Spring.

**2007**

Gender and the City in Pre-revolutionary Russian Cinema. SIUC. MCMA. Lectured in the graduate Proseminar class for 22 students. Fall.

**2003**

The Soviet Union in the 1920s: Montage and Political Cinema. University of Southern California. Lectured in the undergraduate History of International Cinema class for 300 students. Fall.

**2001**

The Soviet Avant-Garde Filmmakers and their Cinematic Precursors. University of California, Irvine. Lectured in The Avant-Garde and Russia class for 23 students. Winter.

**1999**

Russian Cinema: Before and After the Revolution. University of Southern California, Lectured in the graduate Silent Film Seminar for 87 students. Fall.

**STUDENT EXHIBITS**

**2016**

Occular Festival – An evening of interactive fun including an exhibit of work and live performances created by students in my Proto-cinema course. The exhibit was curated by myself and graduate students in the course.

**2014**

Occular Festival – An evening of interactive fun including an exhibit of work and live performances created by students in my Proto-cinema course. The exhibit was curated by myself and graduate students in the course.

**RESEARCH AND CREATIVE ACTIVITY**

**INTERESTS & SPECIALTIES:**

Silent Cinema  
American Cinema  
Theories of New Media  
Female Industrial Practice  
Textual Analysis  
Eastern European Cinema  
Russian/Soviet Cinema  
Genre Studies  
Women in Contemporary TV

Animation Studies & Practice  
Gaming  
Film Theory  
Global Media  
Masculinity Studies  
Gender & Sexuality in Film/TV  
Russian Literature  
Russian Art History  
Emerging Medias

Russian Modernism  
(Post)Feminist theories  
Independent Cinema  
The Festival Market  
Generative Art  
Performance

## CURRENT PROJECTS:

- 1) *Archaeologies of Influence: Uncovering the Women who Helped Shape the Russian Film Industry Before 1917* is a manuscript that I am researching and writing on female industrial practice in Russia prior to the revolution. This book will change the way we understand Russian film history, acknowledging the extent to which women contributing to this growing art form. Under advanced book contract with Wayne State Press.
- 2) *Animating Difference: Gender and Identity through the lens of Women Animators in Eastern Europe*, is a monograph that is being co-written with Lora Mjolsness. This project is in the developmental stage. Proposal under review with several publishers.
- 3) Developing an idea about imagined histories, gender agency and the murder mystery television series – *Miss Fisher's Murder Mystery* and *Murdoch*.
- 4) Revising several articles for resubmission to journals.

## PUBLICATIONS AND CREATIVE WORKS

### Books:

Leigh, Michele. *Archaeologies of Influence: Uncovering the Women who Helped Shape the Russian Film Industry Before 1917*. Detroit, MI: Wayne State University Press. Advanced Book Contract, expected Spring 2019.

### Articles in Professional Journals:

Leigh, Michele. (under review). Death Becomes Her: the Ghost, the Corpse and the Female Body in the Films of Evgenii Bauer. *Apparatus*.

Leigh, Michele. (under review). Welcome to the Clone Club: Orphan Black and 21st Century Feminisms. *Feminist Media Studies*.

Leigh, Michele. (under review). Animating Archer, Sterling Archer: Bad Ass Spy or the Ultimate Mama's Boy. *Animation Studies Online Journal*.

Lowery, Michele. (1998, December). For Queen and Country. An article on Shekhar Kapur's *Elizabeth*. *American Cinematographer*, 16-20.

### Chapters in Professional Books:

Leigh, Michele. (expected FA 2017). A Laughing Matter: El'dar Riazanov and the Subversion of Soviet Gender in Russian Comedy. In Marina Rojavin and Tim Harte (Eds.), *Daughters of the Thaw: Women in 1960s-70s Soviet Cinema*. London: Routledge.

Leigh, Michele. (2015). Zoia Barantsevich and the Khanzhonkov Studios 1913-1917. In Jule Selbo and Jill Nelmes (Eds.), *Women Screenwriters – An International Guide* (146-150). Basingstoke, England: Palgrave MacMillan.

Leigh, Michele. (2015). Reading Between the Lines: History and the Studio Owner's Wife. In Christine Gledhill and Julia Knight (Eds.), *Doing Women's Film History* (42-52). Champaign, Illinois: University of Illinois Press.

Torre, Michele. (2004). Filtering Culture: Symbolism, Modernity and Gender Construction in Evgenii Bauer's Films. In Fullerton, J. (Ed.), *Screen Culture: History and Textuality* (pp. 99-112). Eastleigh, England: John Libbey Press.

**Peer Reviewed Book Chapters:**

Leigh, Michele. (2013). Alexander Khanzhonkov and His Queens of the Screen. In Monica Dall'Asta, Victoria Duckett, Lucia Tralli (Eds.), *Researching Women in Silent Cinema: New Findings and Perspectives* (pp. 162-373). Bologna, Italy: University of Bologna.

**Photographic Publications**

Leigh, M. (2013). Moscow, Russia. Babuska Gets A Call. In Aguayo, J. A., & Calvert, J.S., (Re)Capturing Womanhood: Perspectives and Portraits Through Mobile Photography. *Visual Communication Quarterly*, 20:3, 185.

Torre, M. (2012). Untitled. In Stocking, R., SIU's Community of Resistance. *Solidarity*.

Torre, M. (1999, Spring/Summer). Series of photographs, In Barton, I., *Fucking with Identity. Spectator*. Vol. 19.

**Book Reviews:**

Torre, M. (2012, April). Alexander Shiryayev: Master of Movement Studies. *Russian and Soviet Cinema*, Volume 5, Number 3, 411-430.

Torre, M. (2006, Spring). A Culture of Light: Cinema and Technology in 1920s Germany. *The Moving Image*, 134-136.

Torre, M. (2005, Fall). Reframing British Cinema: 1918-1928 Between Restraint and Passion. *The Moving Image*, 165-167.

Torre, M. (1998, September). Couffer Captures Cats. An interview with Jack Couffer about his book *The Cats of Lamu. American Cinematographer*, 127.

**Conference Proceedings:**

Leigh, M. (2017). Damaged Goods: Broken Women/Killing Machines. In Paul Booth's (Ed.) *Time Lords & Tribbles, Winchesters & Muggles: A Five-year Retrospective of the DePaul Pop Culture Conference*. Chicago.

Leigh, M. (2017). Doctor Who: The Grand Narrative and Postmodern TV. In Paul Booth's (Ed.) *Time Lords & Tribbles, Winchesters & Muggles: A Five-year Retrospective of the DePaul Pop Culture Conference*. Chicago.

Torre, M. (2012). Animated Music: Early Experiments with Generative Art. *Proceedings of International Generative Art Conference*. Lucca, Italy.

**GRANTS RECEIVED:**

Fulbright CORE US Scholar Program, Fulbright Foundation, 2016-17 award year.

Research, Scholarly & Creative Activity Award for SIU Carbondale Women Assistant Professors, University Women's Professional Advancement, 1/1 – 6/1/2016.

William A. Minor Grant, College of Mass Communication & Media Arts, 1/1 – 12/1/2014.  
Travel Grant, University Women's Professional Advancement, March 2012.



Community Outreach Grant for 34th Big Muddy Film Festival, Illinois Arts Council, 9/1/2011 – 3/10/2012.

Faculty Seed Grant, Southern Illinois UniversityCarbondale, June 2011.

Community Outreach Grant for 33rdBig Muddy Film Festival, Illinois Arts Council, 9/1/2010 – 3/10/2011.

Dissertation Completion Fellowship, University of Southern California, 8/15 – 12/30/2007.

Harold Lloyd Scholarship, School of Cinematic Arts, University of Southern California, 9/1/2004 – 5/31/2005.

Student Travel Grant, Center for Feminist Research, USC, March 2000.

#### **GRANTS APPLIED FOR BUT NOT FUNDED:**

Summer Stipend, National Endowment for the Humanities (NEH), Summer 2010; selected as one of two campus faculty nominees.

#### **HONORS AND AWARDS:**

Research Fellow, Russian East European and Eurasian Center, University of Illinois at Champagne-Urbana, 2016, 2009, 2008, 2007, 2002, 2001.

Future Professoriate Program, University of Southern California, 8/15/2005 – 5/15/2006.

#### **PAPERS PRESENTED AT CONFERENCES**

##### **2017**

Scholars on a Picnic: Feminist Coloured Glasses. To be presented at the *Annual International Generative Art Conference*, Ravenna, Italy, December 12-15.

The Bolshevik promise of equality for women and female employment in cinema. To be presented in roundtable “Was early Soviet cinema revolutionary?” at *Association for Slavic, East European, and Eurasian Studies (ASEEES)*, Chicago, IL November 9-12.

Laughing Matter, Representing Femininity in the Thaw Films of El’dar Riazanov. To be presented at *Central Slavic Conference (CSC)*. St. Louis, Mo. Presented October 20-22.

Found on the Cutting Room Floor: Vera Popova Khanzhonkova the Mother of Russian Montage. Presented at *Women and the Silent Screen Conference (WSS)*, Shanghai, China, June 16-18.

Wom-an-imation: Was there a Soviet Women’s Animation? Presented with Lora Mjolsness at *Society for Cinema and Media Studies (SCMS)*, Chicago, IL March 22 – 26.

##### **2016**

Soviet Women in Animation Presented with Lora Mjolsness, *CSC*. St. Louis, Mo., October 23.

Slow Scholarship: a World Building Event. *SCMS*, Atlanta, GA, presented March 30 – April 3.



**2015**

Life After the PhD: Building a Career after Earning a Degree: A Roundtable. CSC, St Louis, Mo, October 25-26.

Women's Work?: Uncovering Female Labor in Early Russian Cinema. WSS VII, Pittsburgh, PA, September 17-19.

Theorizing the Reluctant Subject: (Re)Writing Women into Cinema History. *What is Cinema History?* HOMER Network Conference, Glasgow, Scotland, June 23-25.

Welcome to the Clone Club: Orphan Black and 21st Century Feminisms. *Console-ing Passions International Conference on Television, Video, Audio, New Media and Feminism*, Dublin, Ireland, June 18-20.

More Than Just a Pretty Face: The Girls behind the Scenes. SCMS, Montreal, Canada, March 25-29.

**2014**

Scratching the Surface: Uncovering Women's Work in Early Russian Cinema. CSC, St. Louis, MO., November 7-9.

Gendering an Icon: Sterling Archer and 21<sup>st</sup> Century Masculinity. *Society for Animation Studies (SAS)* Conference, Toronto, Canada, June 16-20.

**2013**

Ladies of the Big Screen. ASEEES Conference, Boston Ma., November 21-24.

Research Strategies Challenges in Slavic and Eurasian Studies: A Multidisciplinary Roundtable. CSC, St. Louis November 9-11.

Leading ladies and Studio Bosses. WSS VI, Melbourne, Australia, September 29-October 2.

Doctor Who and Narrative. *A Celebration of Doctor Who*, DePaul University, Chicago, May 4.

Companions Wanted: The Doctor's Women, The Grand Narrative, Gender, and Postmodern TV. *Women, Gender and Sexuality Studies* Annual Conference, SIUC, April 5.

Companions Wanted: The Doctor's Women, The Grand Narrative, Gender, and Postmodern TV. SMCS, Boston, Ma., March 6-10.

**2012**

Animated Music: Early Experiments with Generative Art. *Annual International Generative Art Conference*, Luca, Italy, December 10-13.

The Reluctant Subject: Shedding Some Light on the Film Career of Vera Popova Khanzhonkova. CSC, St. Louis, MO., November 2-4.

Myth Maker: Doctor Who and the Blurring of the Boundaries Between History, Myth and Mediation. *Film and History Conference*, Milwaukee, MI., September 26-30.

Transforming Comedic Performance for the 'New Media': Lina Bauer Does Film Comedy. *Domitor Conference*, Brighton, England, June 18-22.

Animating *Archer*, Sterling Archer: Bad Ass Spy or the Ultimate Mama's Boy? *SMCS*, Boston, Ma., March 21-24.

**2011**

Beautiful Corpse: The Dead Female Body in the Films of Evgenii Bauer. *CSC*, St. Louis, Mo., November 11-13.

Not Just the Wife of the Studio Head: Antonina Khanzhonkova, Writer, Editor and Decisionmaker. *Doing Women's Film History Conference*, Sunderland, England, April 13-15.

Antonina Khanzhonkova, the First Queen of the Russian Screens. *SMCS*, New Orleans, La, March 11-14.

**2010**

Khanzhonkov and the Development of a Studio Style." *ASEEES*, Los Angeles, CA., Nov. 18-21.

Alexander Khanzhonkov and his Queens of the Screen. *WSS IV*, Bologna, Italy, June 24-26.

'You wanna do it again and put on some interracial porn?': *Archer* and the Seamy Underbelly of Animation for Adults. *Popular Culture Association Conference (PCA)*, St. Louis, Mo., March 31 – April 3.

A Reel Woman: Zoia Barantsevich Makes her Mark in the Movies. *SMCS*, Los Angeles, CA., March 17-21.

**2009**

Women's Work?: Writing for the Cinema, 1913-1917. *American Association for the Advancement of Slavic Studies (AAASS)*, Boston, Ma., November 12-15.

**2008**

A Woman of all Trades: Zoia Barantsevich, a Pioneer in Early Russian Cinema. *WSS V*, Stockholm, Sweden, June 11-13.

Women on the Loose: Navigating Urban Landscapes in the Films of Evgenii Bauer. *SMCS*, Philadelphia, Pa, March 6-9.

**2007**

Organizer and Chair of a Workshop entitled, "Developing a Teaching Philosophy: A Tool for Success on the Job Market". *SMCS*, Chicago, March 8-11.

**2006**

Death Becomes Her: The fine line between obsession and necrophilia in the films of Evgenii Bauer. *AAASS*, Washington, D. C. November 16-19.

Organizer and Chair of a Workshop entitled, "Preparing for the Academic Job Search: Writing the Perfect Cover Letter". *SMCS*, Vancouver, Canada March 3-6.

**2005**

Good, Bad, and Dangerous: Female Representations in the films of Evgenii Bauer. *AAASS*, Salt Lake City, Utah, November 3-6.

Rising Stars and Fallen Women: The Beginnings of the Star System in Russian Cinema. *SCMS*, London, March 31 – April 3.

**2004**

Lina Bauer: The Director's Wife. *WSS III*, Montreal, Canada, June 2-6.

Lina Bauer: The Russian Funny Lady. *SCMS*, Atlanta, March 4-7.

**2003**

Stars Made in Moscow. *American Association of Teachers of Slavic and East European Languages (AATSEEL) Conference*, San Diego, Dec. 27-30.

Romantic Comedy and Social Satire in the 'Era of Stagnation': Soviet Film in the 1970s. *SCMS*, Minneapolis, March 6-9.

**2002**

Art or Entertainment? An Early Russian Attempt at Making Cinema Legitimate. *SCMS*, Denver, May 23-26.

**2001**

*Pegas* and The Attempt to Legitimize Cinema-Going. *ATSEEL*, New Orleans, Dec. 27-30.

Decadent Sexuality and the Problem of Modernity in Evgenii Bauer's Films." *AAASS*, Washington, D.C., November 15-18.

Daydreams: Visions of Masculinity in Evgenii Bauer's Films. *British Association of Slavic and East European Studies (BASEES) conference*, Fitzwilliam College, Cambridge University, April 7-9.

**2000**

Positioning Women as Pre-Cinematic Spectators. *AATSEEL*, Washington, D.C., December 27-30.

Turning Women into Spectators. *NorFA Research Seminar, Receptions: Film, TV, Digital Culture*, Stockholm University, June 6.

Sexing the City: Women in Pre-Revolutionary Russian Film. *SCMS*, March 11.

**PERFORMANCES AT CONFERENCES**

Scholars on a Picnic: A Generative Ballet in Three Parts, to be performed at the *Annual International Generative Art Conference*, Ravenna, Italy, December 12-15.

**INVITED TALKS**

**2017**

The Year that Shook the Arts: Literature and Cinema in the Russian Revolution. The Dickey Center, Dartmouth University, October, 27.

Archaeologies of Influence: An Exploration of Female Labour in the Russian Film Industry, 1908-1920 and Why it Matters. *Women Faculty Award Spotlight Series*, Co-Sponsored by the Global Media Research Center, Southern Illinois University, March 9.

**2016**

Death Becomes Her: the Ghost, the Corpse, and Female Agency in Russian Silent Cinema. *10th Annual Paul Garcia Lecture in International Studies*, St. Louis University, March 29.

**2015**

Sound and Silent Film – Metropolis in German Film History, an introduction to the screening of *Metropolis*, accompanied by the improvisational organ music, organized by the School of Music and the College of Mass Communication and Media Arts at Southern Illinois University Carbondale. October, 16.

**2013**

*Metropolis*, German Film History and Film Preservation, an introduction to the screening of *Metropolis*, accompanied by the Alloy Orchestra, organized by the School of Music and the College of Mass Communication and Media Arts at Southern Illinois University Carbondale. April.

The Cinema of 1913: Modernism, Cinema, and the United States. A celebration of the 100 year anniversary of the Amory Show, sponsored by the Carbondale Community Arts and the Illinois Humanities Council. October.

**2010**

Nosferatu and the Vampire in Weimar Culture. *PHILM – the Philosophy and Film Club* at Southern Illinois University Carbondale.

**2007**

Mafia Men, Vampires and Prostitutes: New Directions in Russian Cinema. *Global Media Research Center*, Southern Illinois University, Carbondale, October.

**2000**

Pre-Cinematic Experiences in Russia. Presented as part of the Izo-Kruzhok Series at the *Institute of Modern Russian Culture*, Los Angeles. May.

**JURIED EXHIBITIONS**

Torre, M. (2011). Locked. Photograph. *Art Over Easy*, Southern Illinois University.

Torre, M. (2010). Gaping Maw. Photograph. *Art Over Easy*, Southern Illinois University.

**UNIVERSITY EXPERIENCE**

**DEPARTMENT COMMITTEES:**

Numerous departmental Phone-A-Thons, perspective student tours and related recruitment / development activities, 2009-present.

Personnel Budget and Welfare Committee, Cinema and Photography, Southern Illinois University Carbondale, 2014-2017.

Freshman Mentor, Cinema and Photography, SIU, 2014-Present.

Film Fridays Program Coordinator, Cinema and Photography, SIU, 2014-2016.

Cinema and Photography Liaison to Morris Library, SIU, 2014-2015.

Faculty Advisor to the registered student organization Film Alternatives, SIU, 2008- 2013.

Curriculum Committee, Dept. of Cinema and Photography, SIU, 2008-2009.

**COLLEGE COMMITTEES:**

Graduate Student Orientation, College of Mass Communications and Media Arts, Southern Illinois University Carbondale, 2008-2015, 2017.

MFA First Year Review Committee, MCMA, SIU, 2014 – present.

MA/PhD Admissions Committee, MCMA, SIU, 2013 – present.

Graduate Faculty Mentor, MCMA, SIU, 2011 – 2016.

Media Arts and Studies Working Group, MCMA, SIU, 2014 – 2016.

Digital Media Arts and Animation Job Search Committee, RTD/MCMA, SIU, 2014.

College Awards Committee, MCMA, SIU, 2014.

Graduate Committee, MCMA, SIU, 2011-2014.

Diversity Committee, MCMA, SIU, 2008-2011.

**UNIVERSITY COMMITTEES:**

Saluki Rainbow Network, Registered Student Organization Faculty Advisor, Southern Illinois University Carbondale, 2017 – present.

Executive Committee, Women, Gender, and Sexuality Studies Program, SIU 2014 – present.

Selection Committee, Research, Scholarly & Creative Activity Awards for Women Assistant Professors. SIU. 2017.

Selection Committee, WGSS Scholarships, SIU, 2015-2017.

Media-literacy University Core Course Development Committee, SIU, 2014.

Selection Committee, Screen and select two SIU faculty to put forward for the National Endowment for the Humanities (NEH) Summer stipend, SIU Fall 2011.

**OTHER: Film Festival Coordinator**

Served as Faculty advisor/coordinator for the 32<sup>nd</sup> – 35<sup>th</sup> Annual Big Muddy Film Festival. The Big Muddy is the longest running student organized festival in the United States. Part of my duties included overseeing Film Alternatives, the Registered Student Organization responsible putting the festival together. I managed budgets, helped with logging, screening and scheduling of films. I also worked with students to apply for external grants to help run the festival. 2009-2013.

## **PROFESSIONAL SERVICE**

### **Membership in Professional Associations:**

2014-present: Member of the Society for Animation Studies

2012-present: Member of Women's Film and Television History Network-UK/Ireland

2008-present: Member of Women & Film History International

2001-present: Member of the American Association for Women in Slavic Studies

1999-present: Member of the Association for Slavic, East European, & Eurasian Studies

1999-2009: Member of American Assoc. of Teachers of Slavic and East European Languages

1998-present: Member of Domitor – An International Association for Study of Early Cinema

1996-present: Member of Society of Cinema and Media Studies

### **Offices Held and Honors Awarded in Professional Associations:**

Executive Board Member, Central Slavic Conference, 2014-present.

Co-Chair, Women in Screen History, Society for Cinema and Media Studies Scholarly Interest Group, 2011-2017.

Co-Executive President, Women and Film History International, 2013- 2017.

Membership Coordinator, Women and Film History International, 2010-2013

Manager for the listserv and blog, Women and Film History International, 2008-2010

Graduate Student Representative for the Society of Cinema and Media Studies, 2005-2007.

### **Consultantships:**

Society for Cinema and Media Studies, Conference Programming Committee, 2017-2018.

Central Slavic Conference, Conference Programming Committee, 2014 – 2017.

### **Evaluation of Manuscripts for Journals and Book Publishers and of Grant Proposals for Agencies:**

*Feminist Media Histories*, Editorial Reviewer, 2017-2018.

*Gender, Sex, and Sexuality Studies*, Frontiers in Sociology and Psychology Editorial Review Board, 2017-2018.

Fulbright, Selection Committee - Foreign Language Teaching Assistant Program. August – September, 2017.

University Press of Kentucky, Manuscript Reviewer, February, 2017.

Fulbright, Interviewer - Fulbright Graduate Student Program for Russian Selection Panel, Sept. 27-28, 2016.

Fulbright, Interviewer - Fulbright Foreign Language Teaching Assistant Program selection panel, October 13, 2016.

### **Papers and Presentations at Professional Meetings:**

#### **2017**

Discussant on a panel entitled Film, Philosophy, and Ignored Histories. *Association for Slavic, East European, and Eurasian Studies* (ASEEES), Chicago, IL November 9-12.

#### **2016**

Organizing committee and participant in "Slow Scholarship" an event created for the *Society for Cinema and Media Studies* (SCMS) for the 2016 conference.

#### **2015**

Organizing committee and participant in "Participatory Pedagogy: a course module maker" event created for SCMS for the 2015 conference.

#### **2014**

Organizer for a panel entitled "Women and the Archive: Re-imagining Early Film History" submitted to Society for Cinema and Media Studies for the 2015 conference.

Chair and discussant on a panel entitled "The Great War: Centennial Reflections (CSC/ISA-Midwest joint panel)." CSC, St Louis, MO November 7-9.

#### **2013**

Chair a panel entitled "Political Dimensions of East European Visual and Performing Arts (Charles Timberlake Memorial Symposium Panel)." CSC, St Louis, MO November 8-10.

Chair on a panel entitled "Explorations in Television Studies". SCMS, Chicago, IL March 6-10.

#### **2012**

Respondant on a panel entitled "Fashioning Performance: Gender, Style and Silent Cinema". SCMS, Boston, MA March 21-25.

Chair and Discussant on a panel entitled "Perspectives on Nikolai Gogol". CSC, St. Louis, MO November 2-4.

Chair and Discussant on a panel entitled "Issues in Twentieth Century Russian Literature". CSC, St. Louis, MO November 2-4.

#### **2010**

Discussant on a panel entitled "Experimental Film and New Media". ASEEES, Los Angeles, CA November 18-21.

#### **2009**

Discussant on a panel entitled "Soviet "New Wave" Cinema". AAASS, Boston, Ma. November 12-15.



**2007**

Organizer and Chair of a Workshop entitled, “Developing a Teaching Philosophy: A Tool for Success on the Job Market”. SCMS, Chicago March 6-9.

**2006**

Organizer and Chair of a Panel entitled, “The Poetics of the Visual: Adaptations of lyric poetry. in Russian and East European film”. AAASS, Washington, D.C., November 16-19.

Organizer and Chair of a Workshop entitled, “Preparing for the Academic Job Search: Writing the Perfect Cover Letter”. SMCS, Vancouver, Canada March 2-5.

**Mentorships:**

**2017-2018**

Faculty Mentor, Mentored graduate students for the *Association for Slavic, East European, and Eurasian Studies (ASEEES)*.

**2014 – 2017**

Faculty Mentor, Mentored graduate students as part of the Women’s Caucus for the Society for Cinema and Media Studies (SCMS).

**Other:**

**Editor/Developer,**

University of Southern California, Labyrinth Group – Russian Modernism Project (Fall 2003 and Spring 2006) Participated in the conceptualization of a new interdisciplinary Distant Learning program being developed between USC, UC Berkeley, and the Univ. of Chicago to provide Slavic departments with an interactive distant learning course and media game on 20th Century Russian Modernism. Professors participating in the course are John Bowlt, Nicoletta Misler, Olga Matich, Yuri Tsivian, and Marsha Kinder. I am currently editing texts, cataloging materials added to the archive and contributing to future pathways for the course/game.

**Future Professoriate Program,**

Center for Excellence in Teaching, University of Southern California (2005-2006)  
Selected from a university-wide pool of applicants to participate in an intensive year-long program on the development of practical skills and theoretical knowledge necessary for leadership, research, and teaching within the academic field.

**Translator/Editor/Beta Tester,**

University of Southern California, Labyrinth Project (Fall 1998)  
Worked on Yuri Tsivian’s CD-Rom *Immaterial Bodies*, translated texts from Russian to English, edited copy and checked links and paths in the CD-Rom to make sure they worked correctly.

**Internship** at American Cinematographer (May 1998 – Feb. 1999) in addition to writing articles, I transcribed recorded interviews and edited copy for other writers.

**COMMUNITY SERVICE**

Girl Scouts of America, Troop Leader, September 2009 – 2012.

**REFERENCES:**

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