

# Tammy A. Kinsey, MFA

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## EDUCATION

### **M.F.A., Filmmaking, Photography and Film, School of the Arts**

Virginia Commonwealth University, Richmond, VA, 1996.

Thesis: *Soundings*, three experimental documentary films

*Coursework in Film Production, Art Theory, Design, Screenwriting & Cinematography*

### **B.A., Journalism, Department of Communications**

Virginia Tech, Blacksburg, VA, 1988.

*Coursework in Film Studies, Photography, Media Law, Print & Broadcast Journalism*

## ACADEMIC EXPERIENCE

### **Professor of Film, 2012-present**

Associate Professor of Film, 2006-2012

Associate Chair and Head of Film/Video, 2005-2013

Associate Chair, 2016-2019

Department of Theatre and Film (*department faculty since 1997*)

University of Toledo, Toledo, OH

### **Instructor, Department of Photography and Film**

Virginia Commonwealth University, Richmond, VA, 1995-97.

## MAJOR AREAS OF TEACHING AND SCHOLARSHIP

Experimental Film and Video ~ Film Production ~ Documentary Film ~ Visual Language ~  
Optical Printing ~ Cinematographic Elements in Film and Television ~ Arts Censorship

## COURSES TAUGHT

### Film/Video Production:

Film I

Film II

Video I

Video II

Documentary Field Production

Cinematography

Optical Printing

Directing for Camera

Animation

Screenwriting  
Editing/Post-Production  
Film/Video Workshop

**Cinema Studies:**

Arts Censorship (graduate level)  
Cinema and the Sacred  
Documentary Film  
Experimental Film  
Film Theory  
History of Video Art  
Film Censorship  
European Cinema  
Jesus in Film  
The YouTube Phenomenon: Cinema in Cyberspace  
Social Media Experience (graduate level)  
Television and Popular Culture  
Cinema History  
Critical Approaches to Cinema  
Cult Film  
Cult Television  
Vampires in Popular Culture  
Road Movies  
Introduction to Film

**Mentorship of Special Projects:**

- Production work on documentary in Nepal
- Advanced optical printing work for film production
- Production of short commercial samples for promotional reel
- Production of *Voice of a Nation*
- Production of *Devil May Care* proof of concept
- Production of narrative film *The Guff*
- Production of *House of God*
- Production of promotional videos and documentation for *Phi Beta Sigma* chapter
- Production of narrative film *Pursuit*
- Production of experimental film *Prurience*
- Production of *Perfectly Okay* (2016)
- Research & construction of lighting rigs used in completed film production
- Production and final cut of professional reel
- Pre-production and production on documentary about family legacy of fascination with automobiles across three generations
- Pre-production for *Sunset Tree House*
- Production for *Softly, As I Leave You*
- Production of stop-motion film *Electric Kitty-O*
- Production of *It's a Nine-Letter Word*
- Production of *Sway Infinite*

- “Masculinity in Recent Hollywood Cinema”
- “Producing and Production Management”
- “Advanced 16mm Animation Work”
- “Optical Printing Experiments”
- *It's Been Fun: A Tale of Two Bands* documentary production
- “Personal Documentary/Family Tales” Promotional Production Reels
- “Production Assistant Work: A Study”
- *State Fair* documentary production
- “Animation History: Stop Motion Innovations”
- “Toledo Poets” documentary production
- “Women in Film” documentary production work
- “Military Service Documentary Production”

### **Honors Thesis Supervision:**

- *Good Morning Glory*, experimental documentary on family matriarch
- *Lapse*, narrative tale on digital video with datamoshing elements
- Experimental documentary on parallel lives of family members
- Experimental video installation
- Digital Video Feature Film Production
- “The Nostalgic Feudal System in *Macbeth* and *Throne of Blood*”
- “Service Learning Documentary”
- Stop-Motion Animation Production
- Personal Documentary
- Feminist Cinema of Abigail Child
- Representation in the Cinema of Pedro Almodovar
- Serialized Narrative
- Abstract Ciné-roman Research and Production

### **Undergraduate Research Award Mentorship:**

- “The Trees Don’t Bend” film and photography exhibition
- “Commercial Community: Cedar Point and Sandusky in Summer” documentary
- “Catholicism and Personal Faith Studies” documentary production

### **Work with Graduate Students:**

- Thesis Advisor for MLS thesis project “Bent: Stigma and the Media,” Tiffany Kramer, 2019.
- Committee Member for Masters of Liberal Studies thesis project “Alex’s Apartment” – John Toth, 2019
- Committee Member for Masters of Liberal Studies project “The Influence of Government Funded Reading Programs on Children” – Elizabeth Eby, 2017
- Reader, Master of Liberal Studies Thesis by Daniel Kall, *Steven Spielberg, Film Auteur*, University of Toledo, 2016.
- External Reader, PhD History, Dissertation: “War or peace? Representations of pro- and anti-war sentiment in popular American combat films 1898 to 1974.” University of Toledo, 2005.

## SELECTED SCREENINGS/EXHIBITIONS

*For Jonas Mekas, with Love*, Regent Theater, Fluxfest Toronto, Toronto, Ontario, Canada, June 2019.

*Passage*, Visual Arts Center, James River Film Festival, Richmond, VA, March 2019.

*Café*, UNUM Gallery, Chicago, Illinois, May, 2017.

*One Track Mind* installation, Chicago Cultural Center, Fluxfest Chicago, Chicago, Illinois, May 2016.

*Cavellini on Ice* (2014), White Box Gallery, chosen as part of the Cavellini Festival: a three-day celebration of GAC 1914-2014 held at White Box, Lynch Tham, Richard L. Feigen & Co. gallery, and the Museum of Modern Art, New York, New York, 2014.

*Reflections on Rapa Nui*, James River Filmmaker's Forum, Visual Arts Center of Richmond, Richmond, Virginia, November 2013.

*All About Head and George*, "Fluxus Now, Then, Whenever" Gallery Installation at Fluxus Kokomo, Indiana University Kokomo Art Gallery, February 20-March 30, 2013.

*Textual Flood*, Ohio Shorts Film Festival, (juried), Wexner Center for the Arts, Columbus, Ohio, April 2012.

*Packages*, "Man as Object: Reversing the Gaze," (juried), The Kinsey Institute Gallery, Indiana University, Bloomington, Indiana, April 13-June 29, 2012.

*George*, Flux-Film Matinee, 6018 North Gallery, Fluxfest Chicago, February, 2012.

*Too Many Cooks*, Flux-Film Matinee, 6018 North Gallery, Fluxfest Chicago, February, 2012

*Packages*, "Man as Object: Reversing the Gaze," (juried), SOMArts Cultural Center, San Francisco, California, November 4-30, 2011.

*George*, 8<sup>th</sup> International Kaunas Biennial, "George Maciunas and Beyond: Fluxus Never Stops" exhibition, Keith Buchholz (USA), curator, co-producers Edmund Carroll (Ireland / Lithuania), Vėjūnė Sudarytė (Lithuania). Kaunas, Lithuania, October, 2011.

*Trust*, NEW FILMMAKERS SERIES, (juried), Anthology Film Archives, New York, NY, September, 2011.

*Banjo Housings*, Babel Fiche, a collaborative film animation project by Dave Griffiths, Commissioned by Film and Video Umbrella and supported by North West Film Archive at Manchester Metropolitan University, UK. June, 2011.

*Sacred*, NEW FILMMAKERS SERIES, (juried), Anthology Film Archives, New York, NY, May 2011.

*Textual Flood*, "Inside/Outside Fluxus" (Keith A. Buchholz, curator), Printed Matter, New York, NY, April 2011.

*Trust*, invited screening and discussion, Grace Street Theater, James River Film Festival, Richmond, VA, April 2011.

*All About Head*, "Without You I'm Nothing: Interactions" series (Tricia Van Eck, curator), Museum of Contemporary Art, Chicago, February 2011.

*Love Thy Neighbor: The Eight Mile Wall*, "Collapsing Cultures & Darkened Dreamscapes: Societies and Imaginations in a State of Disorder," Battleground States conference, Bowling Green State University, February 2011.

*Sacred*, Randolph Macon College, Ashland, VA, November, 2010.

*Sacred*, James River Filmmakers' Forum, Richmond, VA, November, 2010.

*Sacred* (work in progress), Faculty Group Show, University of Toledo, 2008.

*Experiments in Personal Narrative*, Humanities Institute, University of Toledo, 2006.

*Dagaz, Passage, This Sudden Rain, Recollection*, "Through Women's Eyes" Art Festival, Toledo, OH, 2001.

*Dagaz*, (juried), Telluride International Experimental Cinema Festival, 2000.

*Dagaz*, official selection (juried), Biennial Show, James River Festival of the Moving Image, Richmond, VA, 2000.

**\*\*Received Richmond Moving Image Cooperative Award\*\***

*Dagaz*, official selection (juried), Ohio Film Festival, Wexner Center for the Arts, 2000.

*Recollection: A Poetic Journey Through the Life of Catharine S. Eberly*, premiere, Catharine S. Eberly Center for Women, Toledo, OH, 2000.

*BodyState* and *Dagaz*, "An Evening of Video Work by Women in Toledo." Toledo Museum of Art, Toledo, OH, 2000.

*BodyState*, Ohio State University, Columbus, OH, 2000.

*Dagaz*, Exploding Cinema Program, London, England, 2000.

*One Way Ladder*, James River Festival of the Moving Image (juried), "Flicker Anniversary" program, Richmond, VA, 1999.

*One Way Ladder*, Ann Arbor Film Festival, Michigan Theater, Ann Arbor, MI, 1999.

*One Way Ladder*, *Dagaz*, and *Totem*, Mixed [Media] Messages, Center for Performing Arts, University of Toledo, Toledo, OH, 1999.

*Strapped to My Boot* (3- channel video installation), Guerilla Gallery, Toledo, OH, 1999.

*One Way Ladder*, 1708 Gallery, Richmond, VA, 1998.

*Dagaz*, 1708 Gallery, Richmond, VA, 1998.

*SOUNDINGS Trilogy*, Toledo Museum of Art, Toledo, OH, 1998.

*SOUNDINGS Trilogy*, Rochester Institute of Technology, Rochester, NY, 1998.

*Timepiece*, University of Richmond, Richmond, VA, 1997.

*SOUNDINGS Trilogy*, Grace Street Theater, Richmond, VA, 1996.

*Muhng Yauh*, Virginia Commonwealth University, Richmond, VA 1996.

*Muhng Yauh*, James River Festival of the Moving Image (juried), Richmond, VA, 1995.

*Damp Leaves and Opal*, collaborative piece with Mark Rose, featuring film, DAT and live guitar, Virginia Commonwealth University, 1994.

## PUBLICATIONS

"*Longmire's* Landscapes and Light: Visual Language in the Contemporary West" chapter for critical anthology *WANTED, READ OR ALIVE! Essays on the World of Walt Longmire* (forthcoming), McFarland and Company.

*(t)here* magazine, Volume 16, New York, NY, December, 2016. Presentation of collage photography created by the Kinsinas (Tammy Kinsey and Jean Kusina) for journal as part of '1 Day of Art- Detroit' project (artists selected by jury). Kinsina work appears on front and back cover, as well as on six pages inside the journal. Release event held at the Museum of Contemporary Art-Detroit.

"The Sensuous Cinematics of *Carnivàle*," chapter for *Carnivàle and the American Grotesque: Critical Essays on the HBO Series*, edited by Margaret Aloï and Hannah Johnston, McFarland and Company, 2015.

Contracted author for large sections of Film reference material, including biographies

(Theda Bara, Greta Garbo, Jean Harlow) and subject summaries (Silent Film, Independent Film), Encyclopedia of Women and American Popular Culture, edited by Gina Misiroglu, Facts on File, 2012.

Review of *Taking the Long View: A Study of Longitudinal Documentary* for Volume 32, Issue 1 of *The Historical Journal of Film, Radio and Television*, the journal of The International Association for Media and History, Routledge, 2012.

“‘You Saw Nothing’: Duras’s Cinematic Language,” chapter for In the Dark Room: Marguerite Duras and Cinema, edited by Rosanna Maule with Julie Beaulieu, Peter Lang Publishers, 2009: 191-207.

“Facing Bill Viola’s *Emergence: A Moving Meditation*” in *PAJ (A Journal of Performance and Art)* 91, issue on Spirituality and Performance, MIT Press Journals Cambridge, MA, Volume XXXI, No. 1, January 2009.

“Transitions and Time: The Cinematic Language of *Angel*” chapter in Reading Angel: The TV Spin-off with a Soul (Reading Contemporary Television), edited by Stacey Abbott, I.B. Taurus Publishing, 2005: 44-56.

Reference material on Emile de Antonio, Michael Apted, Alan Berliner, *Chelsea Girls*, Chris Hegedus, Barbara Kopple, Agnes Varda, and Andy Warhol in Encyclopedia of the Documentary Film, Ian Aitken, editor. Routledge, Taylor & Francis Group, 2005.

**\*\*[WINNER: Dartmouth Medal, 2006, and WINNER American Library Association's RUSA for Outstanding Reference Source, 2006]\*\***

“Let Us Never Speak of It? Edward Small’s *Direct Theory*,” (review) *Film-Philosophy*, Vol. 7, #51, December 2003.

“War Photographer” review in *The Moving Image*, Journal of the Association of Moving Image Archivists, University of Minnesota Press, 2003.

Authorial response to Tony Pipolo in *The Moving Image*, Journal of the Association of Moving Image Archivists, University of Minnesota Press, 2002.

Reference material on Nam June Paik, David Wojnarowicz, Bill Viola and Kira Perov, Jenny Holzer, Alfredo Jaar, Francis Bacon, Dara Birnbaum, Willem de Kooning, Andres Serrano, Hiroshi Sugimoto, Robert Rauschenberg, Frank Stella, and Christian Marclay in Contemporary Artists, 5<sup>th</sup> edition, Pendergast, Sara and Tom Pendergast, editors, St. James Press, 2002.

“The Mysterious History and Restoration of Dreyer’s Passion of Joan of Arc,” in *The Moving Image, Journal of the Association of Moving Image Archivists*, University of Minnesota Press, 2001.

Reference material on Janusz Kaminski, Philippe Rousselot, Jaco Van Dormael, *Garam Hawa* in *International Dictionary of Films and Filmmakers, 4<sup>th</sup> edition*, Pendergast, Sara and Tom Pendergast, editors. St. James Press, 2000.

“Cleveland Performance Art Festival Closes,” *afterimage: The Journal of Media Arts and Criticism*, Visual Studies Workshop, Rochester, NY, July/August 1999.

## CONFERENCE PAPERS AND OTHER PRESENTATIONS

Introduction for screening of 56<sup>th</sup> Ann Arbor Film Festival Touring Program, Haigh Auditorium, Center for Visual Arts, School of Visual and Performing Arts, College of Arts and Letters, University of Toledo, Toledo, OH, March, 2019.

Introduction for screening of Frank Capra’s *It’s A Wonderful Life*, part of the Silver Screen Classics series, the Valentine Theatre, Toledo, OH, December, 2018.

Moderator, Post-Screening Discussion following premiere of James Aponte’s *Dream Runner* at the Glass City Film Festival, Toledo, OH, 2018.

Introduction for screening of Nagisa Oshima’s *Merry Christmas, Mister Lawrence*, part of the Tribute to David Bowie, CoCA Unboxed Series, Center for Visual Arts, University of Toledo, April 2016.

Interview: “Reflecting on Reflections on Rapa Nui” in *Quail Bell Magazine* (an online arts journal). Kinsey Interviewed by Paisley Hibou, February, 2014  
<http://www.quailbellmagazine.com/the-real/interview-reflections-on-reflections-on-napa-nui>

Introduction for screening of Derek Jarman's *War Requiem*, a part of “Wartime Reflections,” An Arts and Humanities Festival presented by the Toledo Symphony and the College of Visual and Performing Arts, University of Toledo, April 2012.

Lecture on Personal Narrative (with screenings of *Trust* and *Sacred*) available on Knowledge Stream, an online service of WGTE Public Media  
[http://www.knowledgestream.org/kstream/index.asp?item\\_id=10789](http://www.knowledgestream.org/kstream/index.asp?item_id=10789)

“Personal Narrative and the Journey Film: Two Works by Tammy Kinsey” Brown Bag Seminar, Screening and Discussion, Catharine S. Eberly Center, University of Toledo, October, 2011.

“The Eros of Vulnerability: Marguerite Duras's *Hiroshima Mon Amour*.” Invited lecture on experimental elements in the work of Duras. James River Film Festival, April 2011.  
“Struggle and Triumph in Detroit: *Love Thy Neighbor: The Eight Mile Wall*” Film screening and discussion at the Collapsing Cultures & Darkened Dreamscapes:



Societies and Imaginations in a State of Disorder, Battleground States conference, Bowling Green State University, February 2011.

Post-screening discussion of *Sacred* at James River Filmmakers' Forum, Balliceaux, Richmond, VA, November 2010.

"Beyond the Efficacy of the Verbal," Charlie in the Heartland: An International Charlie Chaplin Conference, Ohio University-Zanesville, October, 2010.

"Gordon Parks' *Shaft*" introduction to film, Toledo Museum of Art, 2010.

"Experiments in Experience: Interacting with the Language of Image," Art and Experience: Assorted Experiments in American Aesthetics, the 5<sup>th</sup> Annual Spring Philosophy Conference, the University of Toledo, 2008.

"A Storied Legacy: Visual Language and the Hyperion Hotel," 29<sup>th</sup> Annual Southwest/Texas Popular Culture Association/American Culture Association Conference, Albuquerque, New Mexico, 2008.

Invited Chair, "Constructing Story and Place in the Whedonverse" panel, 29<sup>th</sup> Annual Southwest/Texas Popular Culture/American Culture Associations Conference, 2008.

"Images of the Sacred," Presentation on religious images in contemporary cinema. Toledo Campus Ministries, 2007.

"Imaging the Infinite," Presentation on religion and film, Religious Studies Forum, University of Toledo, 2007.

"Framing space: A Primer on the Visual Language of *The L Word*," Alternative Readings & Feminist Philosophy series, Hazel Barnes Society, University of Toledo, 2007.

"'It's a place': *Angel's* Hyperion Hotel and the Visualization of Space," 28<sup>th</sup> Annual Southwest/Texas Popular & American Culture Associations meeting, 2007.

"'Shut, Shut, Shut': *Angel* Seeks the Word" at SC2: The Slayage Conference on the Whedonverses, Gordon State College, Barnesville, Georgia, 2006

"A Holy War? Religious Images and Film Censorship" presented at the Interfaith Luncheon, Corpus Christi Parish, University of Toledo, 2006

"'I Offer Her an Apple. What Can She Do But Take It?' Caleb's Evangelical Evil in *Buffy the Vampire Slayer*" at Southwest/ Texas Popular Culture/American Culture Association Conference, New Mexico, 2006

Panelist, discussion on the *DaVinci Code* film, Corpus Christi, University of Toledo, 2006.

"Confessions of a Non-narrative Filmmaker," Humanities Institute, University of Toledo, 2005.

"Censorship Issues as Discourse" presentation, Outreach and Engagement Week, University of Toledo, 2005.

"Visual Language in Carl Theodor Dreyer's *Passion of Joan of Arc*" presentation at the Interfaith Luncheon series, University of Toledo, 2005.

"'I'm Not Saying a Word': Visual Language and Verbal Absence in *Buffy the Vampire Slayer*", paper given at SouthWest Texas/Popular Culture Association/American Culture Association conference, New Mexico, 2005.

"*The Body* and the Cinematic Representation of Death in Television," the Humanities Institute, University of Toledo, 2004

"I Wish I Had the Blue: Cinematic Language in *The Body*" paper given at *Slayage*, an International Academic Conference on *Buffy the Vampire Slayer*, Nashville, 2004.

Invited Chair, "*Angel* the Series" section, *Slayage* Conference on *Buffy the Vampire Slayer*, Nashville, 2004.

Invited Panelist, "Cancellation as Apocalypse: A Panel Discussion on the End of *Angel*," *Slayage* Conference on *Buffy the Vampire Slayer*, Nashville, 2004.

"Propaganda and Media Images" Invited lecture with video compilation screening, The Symposium on Social Justice in Times of War, University of Toledo, 2003.

"Perfect and Poisonous: Todd Haynes' *Velvet Goldmine* and the Culture of Glam Rock," Southwest/Texas Popular/American Culture Associations Conference, 2001.

*BodyState*, Brown Bag presentation and discussion, Catharine Eberly Center for Women, University of Toledo, 2000.

Curator, "Northwest Ohio Student Film Work, 1997-99," Lecture and screening, James River Festival, Richmond, VA, 1999.

"Films of Maya Deren," Talk and presentation of films, James River Festival of the Moving Image, Richmond, VA, 1996.

"Barbara Hammer's *Nitrate Kisses*," Talk and presentation of film, James River Festival of the Moving Image, Richmond, VA, 1995.

## EXPERIENCE AS REVIEWER/READER

Reader, Master of Liberal Studies Thesis by Daniel Kall, *Steven Spielberg, Film Auteur*, University of Toledo, 2016.

External Reviewer, Tenure and Promotion, Filmmaking Dossier, Department of Communication Studies, University of Missouri-Kansas City, 2010.

Ad Hoc Manuscript Referee, The Moving Image, University of Minnesota Press, 2006.

External Reader, PhD History, Dissertation: "War or peace? Representations of pro- and anti-war sentiment in popular American combat films 1898 to 1974." University of Toledo, 2005.

Reviewer, chapter "No Girls Allowed: Caleb and the Evils of Misogyny" for K. Dale Koontz' book *Faith and Choice in the Works of Joss Whedon*, 2006.

Textbook reviewer/referee for W.W. Norton & Company, Inc., Wadsworth/Cengage Learning, Pearson/Longman Publishers, Bedford/St. Martin's, and Focal Press.

## EXPERIENCE AS ADJUDICATOR and CURATOR

Juror, American Presidents Film and Literary Festival, Rutherford B. Hayes Presidential Library & Museums, Fremont, OH, 2019.

Juror, **REGIONAL EMMY® AWARDS**, Northwest Chapter, Crafts Achievement in Photography—Video Essay, The National Academy of Television Arts and Sciences, Spring 2012.

Juror, Franchise Competition, **apexarts**, New York, NY, 2011-2012, 2012-2013.

Juror, Winter Ball Film Festival, Toledo Museum of Art, 2010.

Coordinated planning, development, and organization of the LightsOUT Film Series with the UT Office of LGBT Initiatives. Series co-sponsored by the President's Lecture Series on Diversity and the Department of Theatre and Film. Screened films and led discussion following each screening, 2009-2010.

Juror, Erase the Hate Film Festival, Multi-faith Council, Northwest Ohio, 2005-2012.

Juror, Frogtown Film Festival, Toledo, OH, 2004

Juror, Visual Arts Section, National Scholastic Art and Writing Competition, 2003-04

Juror, Annual Film/Video Student Show, University of Toledo, 1998-2012, 2016.

Director, Art Film Series, Anderson Gallery, Virginia Commonwealth University, Richmond, VA, 1996-1997.

## AWARDS AND GRANTS

Travel funding for Documentary Field Production class trip to Belize, College of Communication and the Arts and Department of Theatre and Film, University of Toledo, 2017.

Shining Star Award for Research, Office of the Provost, University of Toledo, 2015.

Course Design grant (funded through the Teagle Foundation and Interfaith Youth Core) to develop the *Cinema and the Sacred* course for the University of Toledo's Interreligious Studies Program, 2015.

Kohler Grant in support of research and filming of ruins at Guayabo National Park and Monument, Costa Rica, Spring 2015.

Travel funding for Documentary Field Production class trip to Costa Rica, College of Communication and the Arts and Department of Theatre and Film, University of Toledo, 2015.

URAF Summer Research Grant in support of documentary film project *Sacred Spaces: An Investigation of Pacific Islands' Notions of Meaning in the Contemporary World*, University Research Associate Fellowship, Office of Research and Sponsored Programs, University of Toledo, 2014

Travel funding for Documentary Field Production class trip to Portugal, College of Visual and Performing Arts and Department of Theatre and Film, University of Toledo, 2013.

Travel funding for Documentary Field Production class trip to Romania, College of Visual and Performing Arts and Department of Theatre & Film, University of Toledo, 2012.

URAF Summer Research Grant in support of documentary film project "Reflections on Rapa Nui," University Research Associate Fellowship, Office of Research and Sponsored Programs, University of Toledo, University of Toledo, 2011.

"Master Teacher" Award, 2009-2011, University of Toledo.

Faculty Excellence Award, 2009-10, College of Arts & Sciences, University of Toledo.

*Faith Healers and Plastic Icons: Images of the Sacred in the American South*, Sabbatical Project, University of Toledo, Fall 2007.

Travel funding for Documentary Field Production class trip to Ireland, Wales and England, Friends of Film, UT Foundation, University of Toledo, 2010.

Travel funding for conference presentation at Ohio University, Friends of Film, UT Foundation, University of Toledo, 2010.

Faculty Development Fund Grant Awards, College of Arts and Sciences, University of Toledo, 2001, 2004, 2006, 2008, 2010, 2011.

Travel funding for investigative visit to the University of Bangor, Wales, Friends of Film, UT Foundation, University of Toledo, 2008.

Recipient, Center for Teaching and Learning Grant, University of Toledo, 2005

## FILMOGRAPHY

*Sacred Spaces: An Investigation of Pacific Islands' Notions of Meaning in the Contemporary World* (work in progress), digital video documentary work exploring meaning of ancient spaces to contemporary people

*Reflections on Rapa Nui*, digital video documentary on this South Pacific island, its presence as landscape, the meaning & power of its legends and folktales, 2013

*Portrait of Gypsey* (work in progress), digital video documentary on transgender activist Gypsey Teague.

*GodHead* (work in progress), three channel digital video installation work addressing notions of patriotism and the visual construction of responsibility.

*Banjo Housings*, digital video portrait, 2011.

*Sacred*, digital video with film elements, 2010.

*Trust*, digital video with 16mm film elements, 2008-10.

*Totem*, 16mm, hand-processed and toned, silent, 1999.

*Strapped to my Boot*, 3-channel video installation, 1999.

*A Totem Speaks*, video, color and black & white, 1998.

*Dagaz*, 16mm, black & white, optical sound, 1998-99.

*Timepiece*, 16mm, black & white, optical sound, 1996.

*This Sudden Rain*, 16mm, black & white, optical sound, 1996.

*Passage*, 16mm, black & white, optical sound, 1996.

*Speaking of Angels*, 16mm, 1995.

*Muhng Yauh (Dream Walk)*, 16mm, 1994.

*She*, 16mm, black & white, fully optically printed, silent, 1993.

*Think*, 16mm, color, optical sound, 1992.

*Knowledge is Power* (PSA, Richmond AIDS Information Network), 16mm, 1991.

*Snow Leopard*, 16mm, black & white, silent, 1991.

*Your Name Was Mentioned*, 16mm with optical printing, silent, 1990.

## COLLABORATIONS

*For Jonas Mekas, with Love*, 2019 (a Kinsina Film).

Digital video homage to the spirit of Jonas Mekas' lyrical film meditations. This piece is a visual exploration of the bending of light and image as seen through the lens of an ordinary object. .

*Café*, 2017 (a Kinsina Film) digital video, a meditation on the human presence in a Portuguese city square.

*One Track Mind*, 2016, (a Kinsina Film). Original collaboration with Jean Kusina. Comprised of MiniDV and DSLR images.

*Cavellini on Ice*, 2014 (a Kinsina film).

created for the Cavellini Festival: a three-day celebration of GAC 1914-2014 held at White Box, Lynch Tham, Richard L. Feigen & Co. gallery, and the Museum of Modern Art, New York, New York. Guglielmo Achille Cavellini was known for neo-Dada work, performance art, mail art, and the invention of *autostoricizzazione* (self-historicization).

*Too Many Cooks*, 2012, collaboration between Kinsina Films and Jeff Sass.

Digital piece exploring process and viewership, stop-motion animation, and spontaneous creation.

*Bon Appetit*, 2011 (a Kinsina Film). Original film collaboration with Jean Kusina.  
Digital work exploring the tenuous relationship between hunter and hunted.

*George*, 2011 (a Kinsina Film). Original film collaboration with Jean Kusina.  
Digital video homage to the spirit of Fluxus and pioneer George Maciunas. This visual exploration of the digital medium features the signature style black bowler hat worn by Maciunas and his counterparts.

*Packages*, 2011 (a Kinsina Film). Original film collaboration with Jean Kusina.  
Digital video film comprised of found footage and commercial advertising images in an examination of the objectification of the male body.

*Textual Flood*, 2011 (a Kinsina Film). Original film collaboration with Jean Kusina.  
Digital tale of loss, a basement flood, and the love of books.

*All About Head*, 2011 (a Kinsina Film). Original film collaboration with Jean Kusina.  
Experimental digital video examination of time told through the daily experiences of a disembodied head. Live action with object manipulation.

*Love Thy Neighbor: The Eight Mile Wall*, 2010 (a Kinsina Film). Original film collaboration with Jean Kusina. Documentary piece about the '8 Mile Wall' (Birwood Wall) built in 1941 to separate a neighborhood in Detroit, Michigan into 'white' and 'black' areas.

*Recollection: A Poetic Journey Through the Life of Catharine S. Eberly*, 2000. (Editor, Director, Producer, DP). Documentary produced in cooperation with the Catharine S. Eberly Center for Women. The work honors Eberly, an activist & political figure.

*BodyState*, 1999-2000. Documentary video work made in cooperation with the Center for Choice in Toledo, OH.

*One Way Ladder*, 1998-99, 3-projector film installation, created with Patricia J. Lyons.

*Damp Leaves and Opal*, 1994. Collaborative mixed media live piece created with Mark Rose, featuring 16mm film, recorded audio, and live guitar, James W. Black Music Center, Virginia Commonwealth University.

## OTHER

Committee Member, Universal Film & Festival Organization (UFFO), an international group of filmmakers and industry professionals supporting an ethical code of conduct for film festivals and other screening environments, education and outreach, 2011-present.

Film Production Advisor, Lucas County Court of Common Pleas Juvenile Division, educational digital video (shot and edited by Brady Doecker) for the Family Violence Intervention Project. Developed with funds from the federal stimulus program and the Stop Violence Against Women Act. Coordinated by Deborah Lipson Kaplan, 2010.

Producer, video components for University of Toledo Theatre and departmental production of *Unidentified Human Remains*, Irene Alby, director, University of Toledo, 2007.

Producer, video components for University of Toledo Theatre departmental production of *Polaroid Stories*, Jennifer Rockwood, director, University of Toledo, 2004.

Cinematographer, Elspeth Kydd's 16mm film version of Larry Dean Harris' play *Bible Stories*. ("We all have our gods. Make sure yours is a good one."). 1997.

## **UNIVERSITY, COLLEGE, AND DEPARTMENTAL SERVICE**

### **University:**

Research Council, 2017-present

UT Leadership Institute Fellow, 2017-18

University Committee on Academic Personnel (UCAP), 2016-17.

Search Committee, Dean of the College of Arts and Letters, 2016-17.

University Committee on Sabbaticals, 2011-2017.

Graduate Faculty Member, 2009-present

Presidential Scholarship Committee, 2013-present

Academic Programs Committee, Faculty Senate, 2015-2016

Office of Undergraduate Research Advisory Committee, 2015-2018

Advisory Board, Office of LGBT Initiatives, UT, 2008-present

Steering Committee, Safe Places Program, UT, 2007-2013.

Research Associate, Humanities Institute, 2004-2007



## **College:**

Chair, College Council on Academic Personnel (CCAP), College of Arts and Letters, 2018-19.

At-Large Arts Representative, College of Arts and Letters Council, 2017-18

Co-Chair, College of Arts and Letters Council, 2017.

Member, Executive Committee, College of Arts and Letters Council, 2016-2017

Member, College of Arts and Letters Council, 2016-18.

Member, CoCA Council, 2014-2016 (through dissolution of CoCA)

College Committee on Academic Personnel (CCAP), College of Communication and the Arts, 2013-2015.

Strategic Planning Committee, College of Communication and the Arts, 2013-15.

Implementation Committee for College of Communication and the Arts, 2013

Strategic Planning Committee, College of Visual and Performing Arts, 2011

Dean's Essay Prize Selection Group, Arts & Sciences, UT, 2009-2011

Academic Journey Committee, College of Arts and Sciences, 2008-10

College of Arts and Sciences Cluster Proposals planning group, 2006-2008

College of Arts & Sciences Council Executive Committee (Secretary), UT, 2006-07

College of Arts & Sciences Council member, UT, 2005-07

College of Arts & Sciences Council Executive Committee (Secretary), UT, 2006-07

College of Arts and Sciences College Committee on Diversity, UT, 2006-07

Instructional and Educational Technology Committee, College of Arts & Sciences, 2004-08

Arts & Science College Scholarship Committee, 2002-2010

Law and Social Thought Faculty Working Group, 2001-2006

Women's and Gender Studies Affiliated Faculty, 2000-present

Search Committee, Director of College Computing, Arts and Sciences College, 2001

School of the Arts Curriculum and Development Committee, 1999

Director, Censorship Symposium, 1999-present

**Department:**

Associate Chair, Department of Theatre and Film, 2005-13, 2016-2019

Head of Film, Dept. of Theatre and Film, 2005-2013

Department Curriculum Committee, 2006-09, 2010-2014, 2015-present

Department Personnel Committee, Dept. of Theatre and Film, 2007-2013, 2015-16

Dept of Theatre and Film International Committee, 2009-present

Search Committee, Lighting Designer, Dept. THR & FILM, 2008

Season Selection Committee, Dept. of THR & FILM, 2006-2007, 2012-2013

Chair, Search Committee, Assistant Professor of Cinema Studies, Dept. of Theatre and Film, 2006

Chair, Search Committee, Assistant Professor of Film/Video Production, Dept. of Theatre and Film, 2006

UT-AAUP Departmental Representative, Theatre and Film, 2005-07

Producer, Student Film and Video Showcase, 2005-2010, 2012

Chair, Search Committee, VAP Film/Video, Dept. Theatre and Film, 2005

Faculty Advisor, UT Film and Video Society (student activities group), 2003-2018.

Search Committee, VAP Film/Video, Dept. Theatre and Film, 2003

Library Liaison, Dept of Theatre and Film, 2002-2004

Search Committee, Chair, Dept. of Theatre and Film, 2002

Director, Censorship Symposium, 1999-present

Chair, Scholarship Committee, Dept. Theatre & Film, 1999-2018

Recruitment and Retention Committee, Dept of Theatre and Film, 1998-2006, 2013

Equipment Room and Lab Supervisor, Dept of Theatre and Film, 1997-2014, 2017

Publicity Committee, Dept. of Theatre and Film, 1997-99

## **ORGANIZER:**

Cinema of Andy Warhol Screening Series

Francois Truffaut Retrospective

Films of the Russian Avant-Garde

Films of Marlon Riggs

Annual Censorship Symposium

Panel discussion about *Twist of Faith* with Tony Comes (the subject of the film), members of SNAP (Survivor Network of Those Abused by Priests), and other affected community members, 2006.

Screenings of Kirby Dick's *Twist of Faith* (the only public screenings in Toledo, OH, the setting for the film about a man who was abused by a priest in his youth), Doermann Theater, University of Toledo, 2005.

Visiting Artists and Workshops, including:

Peter Kubelka, Su Friedrich, Laszlo Kovacs (ASC), Daryn Okada (ASC), Fred Camper, Barbara Hammer, Valerie Kaur, Peter Abraham (Steadicam)

University Film and Video Association Annual (National) Conference (co-host with Elspeth Kydd), University of Toledo, 2004.