

DR. KIRSTEN MOANA THOMPSON

Professor & Director of Film Studies
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EDUCATION

Ph.D. Cinema Studies, 1998
New York University, USA

M.A. (First Class Honors) English Literature, 1989
Auckland University, New Zealand

B.A. English Literature and History, 1986
Auckland University, New Zealand

PROFESSIONAL HISTORY

Seattle University, WA, Department of English (2016-present)
Director, Film Program and Professor, Film Studies

Victoria University, New Zealand (2012-2016),
Director, Film Program and Professor of Film Studies

Wayne State University, Detroit, MI, Department of English (1999-2012)
Assistant Professor (1999-2006); Associate Professor (2006-2012);
Lifetime Tenure Awarded 2006; Director, Film Program

RESEARCH & TEACHING SPECIALIZATIONS

Animation; color studies; classical and contemporary American cinema and media; historical, material and technological histories; sponsored animation; transnational US & Pacific cinema; New Zealand and Pacific film and media; German Cinema.

BOOKS

Animation and Advertising: eds. Malcolm Cook and Kirsten Moana Thompson, London and New York: Palgrave, 2019

Apocalyptic Dread: American Film at the Turn of the Millennium. Albany: SUNY Press, 2007.

Crime Films: Investigating the Scene. London: Columbia University Press, 2007.

BOOKS CONTINUED

Perspectives on German Cinema eds. Terri Ginsberg and Kirsten Moana Thompson. New York: G.K. Hall, 1996.

IN PROGRESS (Book projects)

Animated America: Intermedial Promotion from Times Square to Walt Disney

Color, American Animation and Visual Culture, 1890-1960

Bubbles

IN PRESS

"Disney, DuPont and Faber Birren: Hollywood and the Color Revolution" eds. Katherine Spring and Phillipa Gates, *Resetting the Scene: Classical Hollywood Revisited*. Detroit: Wayne State University Press, 2021.

"Animation and Advertising", Malcolm Cook and Kirsten Moana Thompson, *Animation Handbook*, eds. Franziska Bruckner, Julia Eckel, Maïke Reinerth, and Erwin Feyersinger. Springer, 2021.

BOOK CHAPTERS/JOURNAL ARTICLES PUBLISHED

"Tattooed Light and Embodied Design: Intersectional Surfaces in *Moana*" eds. Paula Massood, Angel Daniel Matos, and Pamela Robertson Wojcik, *Media Crossroads: Intersections of Space and Identity in Screen Cultures*. Durham: Duke University Press, 2021: 250-261.

Copyright under COVID-19. Teaching Media Dossier, coed. with Brendan Kredell, *Journal for Cinema and Media Studies* (JCMS), March 2021

Animation and Advertising "Introduction", eds. Malcolm Cook and Kirsten Moana Thompson, 1-51.

"Live Electrically with Reddy Kilowatt, Your Electrical Servant" in *Animation and Advertising*: eds. Malcolm Cook and Kirsten Moana Thompson, London and New York: Palgrave, 2019; 127-145.

"The Colour Revolution: Disney, DuPont and Faber Birren" *Cinéma&Cie International Film Studies Journal*, ed Elena Gipponi and Joshua Yumibe, vol XIX, No. 32 (Spring 2019), 39-52.

"Light, Color and (E)Motion. Animated Materiality and Surfaces in *Moana*", *Emotion in Animated Films*, ed. Meike Uhrig, New York: Routledge University Press, 2019: 142-160.

"Rainbow Ravine: Color and Animated Advertising in Times Square, 1891-1945." Joshua Yumibe, Sarah Street and Vicky Jackson, eds. *The Color Fantastic: Chromatic Worlds of Silent Cinema*, Amsterdam: Amsterdam University Press, 2018: 161-178.

BOOK CHAPTERS/JOURNAL ARTICLES CONT'D.

- “Introduction: Digital Communities,” Kirsten Moana Thompson, Allan Cameron and Misha Kavka ` eds. Special Issue *MediaNZ* 16.1 (2016): 1-98. (published Oct. 2017).
- “Colourful material histories: The Disney paint formulae, the paint laboratory and the ink and paint department” *Animation Practice, Process and Production* 4: 1(2014): 45-66. (published 2016)
- “Classical Cel Animation, World War Two and *Bambi*, 1939-1945,” reprinted in *American Film History: Selected Reading: Origins to 1960*, eds. Cynthia Lucia, Art Simon and Roy Grundmann. New York: Wiley-Blackwell, 2015: 311-325.
- “Falling In (to) Color: Chromophilia and Tom Ford’s *A Single Man*” *The Moving Image* 15.1 Special Issue on Color Restoration (Spring 2015): 62-84.
- “The Construction of a Myth: Bloody Mary, Aggie Grey and the Optics of Tourism.” *Journal of NZ and Pacific Studies*. vol 2. no 1. (April) 2014: 5-19.
- “Animating Ephemeral Surfaces: Transparency, Translucency and Disney's World of Color” *Refractory: A Journal of Entertainment Media*. vol. 24. (June) 2014.
<http://refractory.unimelb.edu.au/2014/08/06/thompson/>
- “Quick-- Like a Bunny !’ The Ink and Paint Machine, Female Labor and Color Production.” *Animation Studies*, vol. 9. February (2014). <http://journal.animationstudies.org/kirsten-thompson-quick-like-a-bunny/>
- “Classical Cel Animation, World War Two and *Bambi*, 1939-1945” *History of American Film, 1929-1945*, eds. Cynthia Lucia, Art Simon and Roy Grundmann. vol II. New York: Wiley-Blackwell, 2012: 358-378.
- “Philip Never Saw Babylon!: 360 Degree Vision and The Historical Epic in the Digital Era” *The Epic Film in World Culture*, ed. Robert Burgoyne. Los Angeles: AFI/Routledge, 2010: 39-62.
- “Experiments with Desire: The Psychodynamics of Alison Maclean” in *New Zealand Filmmakers*, eds. Ian Conrich and Stuart Murray. Detroit: Wayne State University Press, 2007: 304-319.
- “Scale, Spectacle and Movement: Massive Software and Digital Special Effects in *The Lord of the Rings*,” in *From Hobbits to Hollywood: Essays on Peter Jackson’s Lord of The Rings*, eds. Ernest Mathijs and Murray Pomerance. Rodopi: Amsterdam, 2006: 283-299.
- “Queer German Filmmaking” in *Routledge International Encyclopedia of Queer Culture*, ed. David Gerstner. New York: Routledge, 2006: 243-244.
- Contribution to Roundtable “Queer Film and Media Pedagogy,” Michael Bronski, Terri Ginsberg, Roy Grundmann, Kara Keeling, Kirsten Moana Thompson et al, *GLQ: A Lesbian and Gay Studies Quarterly*, 12.1, (2006): 117-134.

BOOK CHAPTERS/JOURNAL ARTICLES

“Animation and Comedy” in *Comedy: A Geographic and Historical Guide*, ed. Maurice Charney. vol 1. Westport, CT: Praeger, 2005: 135-152.

“*Cape Fear* and Trembling: Familial Dread” in *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*, eds. Robert Stam & Alessandra Raengo. NY: Blackwell, 2004: 126-147.

“*Once Were Warriors*: New Zealand's First Indigenous Blockbuster” in *Movie Blockbusters*, ed. Julian Stringer. New York: Routledge, 2003: 230-241.

“The Sickness unto Death: Dislocated Gothic in a Minor Key,” in *Piano Lessons: Approaches to the Piano*, Felicity O'Brien & Suzanne Gemmell, eds. Bloomington: John Libbey, 1999: 64-80.

“Ah Love! Zee Grand Illusion! Pepé Le Pew, Narcissism and Cats in the Casbah” in *Reading the Rabbit; Explorations in Warner Bros. Animation*, ed. Kevin Sandler. New Brunswick: Rutgers University Press, 1998: 137-153.

REVIEWS/BLOGS

Christine Brinckmann, *Color and Empathy: Essays on Two Aspects of Film*. Amsterdam: Amsterdam University Press, 2015 rev. in *Film Quarterly* 70.1 (Fall 2016):123-125.

Gender on the Edge: Transgender, Gay, and Other Pacific Islanders, eds. Niko Besnier and Kalissa Alexeyeff. Honolulu: University of Hawaii, 2014 rev. in *Journal of NZ and Pacific Studies*. 4.1(June 2016): 91-93.

“Wiki Archive Fever” *Animation 2.0*, June 27, 2015. <http://blog.animationstudies.org/?p=1185>

Hollywood's South Seas and the Pacific War. Sean Brawley and Chris Dixon. NY: Palgrave, 2012 rev. in *Journal of NZ and Pacific Studies*. 2.1 (April 2014): 106-108.

Lost and Found: American Treasures from the New Zealand Film Archive, 2013 rev. in *The Moving Image*. 14.1 (Spring 2014): 103-108.

Observations: Studies in New Zealand Documentary. Russell Campbell. Wellington: Victoria University Press, 2011, rev. in *Journal of NZ Studies*. NS 16 (2013): 179-181.

Animation and America. Paul Wells. New Brunswick: Rutgers University Press, 2002, rev. in *Film Quarterly* 58 No. 2 (Winter 2005): 53-54.

Optical Poetry: The Life and Work of Oskar Fischinger. William Moritz. Bloomington: Indiana University Press, 2004 rev. in *Film Quarterly* 59 No. 1 (Fall 2005): 65-66.

CONFERENCE PAPERS

Chair and Panel Proposer *Cleaning out Walt's Vault: A Closer Look at Disney's Corporate Practices*, Society for Cinema and Media Studies (SCMS), Denver, Colorado, April 1-4, 2020
(postponed to March 17-21, 2021, Covid-19)

"There's Money In That Scholarship: Disney's Appropriation and Monetization of (its) Historiography", Society for Cinema and Media Studies (SCMS), Denver, Colorado, April 1- 4, 2020 (postponed to March 17-21, 2021, SCMS, Chicago 2021, Covid-19)

"Global Fantasy and Indigeneity: Appropriation, Storytelling and New Markets", *Utopia & Dystopia Conference on the Fantastic in Media Entertainment*, Odense, Denmark, 28-29 May 2020
(postponed to May 27-28, 2021, Copenhagen, Covid-19)

Animate Energies, Society for Animation Studies 32nd Annual Conference June 15-18, 2020, New Orleans (postponed to June 14-18, 2021, Covid-19)

"Global Fantasy and Indigeneity: Pacific Influence in Hollywood, from *Moana* to *Aquaman*" *From the Centre to the Rim: Oceania and the Pacific Lakes*, New Zealand Studies Association Conferences Marseille, France, July 7-10, 2020 (postponed to 2022, Covid-19)

Chair, "Kanaka Maoli Childhood, Epistemologies, and Futurity", Sponsored by Childhood and Youth Studies Caucus, American Studies Conference, Honolulu, Hawaii, Nov 7-10, 2019

Chair and Panel Proposer *Animation that Works: Sponsored animation in Taiwan, Japan and the United States*; Society for Cinema and Media Studies (SCMS), Seattle, March 13-17, 2019

"Disney for Hire?: Sponsored Disney Animation, from Bucky Beaver to Ludwig von Drake"
Society for Cinema and Media Studies (SCMS), Seattle, March 13-17, 2019

“ ‘Quick, Quick, Like a Bunny’: Animated Labor, Color and The Ink and Paint Dept” *Breaking the Glass Frame: Women and Animation Past, Present, Future*, Oct. 6-7, 2018, USC, Los Angeles

“Boundary crossings: Beaches, waterfalls, reefs and other liminal spaces in *Moana* (Disney, 2016),”
New Zealand Studies Association Annual Conference, *Regional Identities and Coastal Communities of the Pacific*, June 27-30, Aveiro, Portugal, 2018

“The Color Revolution: The Disney Studio, Du Pont and Faber Birren” *Classical Hollywood Studies in the 21st Century*, Wilfred Laurier University, May 11-13, 2018

“Harvey Weinstein, # MeToo, #TimesUpNow, and Social Media” *Ends of Cinema*, Center for 21st Century Conference, Milwaukee, WI, May 3-5, 2018

“The Color Revolution: The Disney Studio, Du Pont and Faber Birren” *Color in Film III Conference*
London, UK, March 19-22, 2018

CONFERENCE PAPERS

- “Arab Cinema and Animated Advertising: From the Frenkels to Future TV”, *Cinema of the Arab World*, American University in Cairo, Egypt, March 2-5, 2018
- "Light, Color and Motion: Animated Materiality in *Moana*," Society for Animation Studies Annual Conference, *And Yet it Moves!* Università degli Studi di Padova, Italy, July 3-7, 2017.
- "*Moana*: From Flaherty to Disney" (Keynote), New Zealand Studies Association (NZSA), *Contested Territories in the Pacific*, University of Strasbourg, France, July 7-10, 2017
- "Lanu *Moana* (Blue) and Brown Skin: Disney Color Design and the Pacific," Society for Cinema and Media Studies (SCMS), Chicago, USA, March 22-27, 2017.
- Chair, *Animation Aesthetics* and Chair, *Thinking Beyond Borders 1*, Society for Animation Studies, *The Cosmos of Animation*, Nanyang University, Singapore, June 26-30, 2016.
- “The Mighty Atom! Reddy Made Magic with Reddy Kilowatt,” Society for Animation Studies, *The Cosmos of Animation*, Nanyang University, Singapore, June 26-30, 2016.
- “Legacies of World War II: Militourism and the Anthro(s)genic Pacific,” Pacific History Association, *Mo'na: Our Pasts Before Us*, Guam, May 19-21, 2016.
- “ ‘Better Living Through Chemistry’: Du Pont, Disney and the Getty Institute” and Organizer of *Color and Film I: Animated Materialities, Aesthetics, Visual Culture*, Society for Cinema and Media Studies (SCMS), Atlanta, USA, March 30-April 3, 2016.
- Panel Respondent, *Color II: Poetics of Address and Space*, Society for Cinema and Media Studies (SCMS), Atlanta, USA, March 30-April 3, 2016.
- “Rainbow Ravine: Color and Animated Advertising,” *Beyond the Frame*, Society for Animation Studies (SAS), Canterbury, UK, July 13-16, 2015.
- Chair, *New Zealand Music and the Arts*, New Zealand Studies Association (NZSA), July 1-4, Vienna, Austria, 2015.
- Chair, Keynote, Professor Eva Rueschmann (Hampshire College), “Traces of Empire: (Post)Colonialism, Gender and the After-Life of Victorianism in Jane Campion’s Films,” New Zealand Studies Association (NZSA), July 1-4, Vienna, Austria, 2015.
- “Million Dollar Point: World War Two, Tourism and the Anthro(s)genic in Vanuatu,” *Empires and Cultures of the Pacific*, New Zealand Studies Association (NZSA), July 1-4, Vienna, Austria, 2015.
- Chair, *Color and Animation* Panel: “Material Histories: Ink and Paint and The Disney Color Formulas,” Society for Cinema and Media Studies (SCMS), Montreal, Canada, March 25-29, 2015.

CONFERENCE PAPERS

- “Rainbow Ravine: Color and Animated Advertising in Times Square, 1892-1915,” *The Color Fantastic: Chromatic Worlds of Silent Cinema*, Amsterdam, The Netherlands, 29-31 March 2015.
- “‘Now Isn’t Simply Now’: *A Single Man* (2009) and the Color Image,” *Loops and Splices: Changing Media Technologies*, Victoria University, Wellington, New Zealand, Aug 1, 2014.
- “‘Now Isn’t Simply Now’: *A Single Man* (2009) and the Color Image.” *The Artefactual Image: Fragments, Folds and Futures*, Auckland University, Auckland, New Zealand, July 25, 2014.
- “The Fugitive Figure: Bubbles, Liminality and Animation,” Society for Animation Studies (SAS), Toronto, Canada, June 16-19, 2014.
- “Shellbacks and Cockroach Schooners: Interisland Trading and the Cases of Carl Anderson and Ebbe Thomsen,” *Across the Pacific: Voyaging and Migration*, New Zealand Studies Association (NZSA), Oslo, Norway, June 25-28, 2014.
- “Nostalgic Myth: Aggie Grey, Tourism and Nation, or the Americans Come to the South Pacific” Society for Cinema and Media Studies (SCMS), Seattle, USA, March 18-22, 2014.
- “‘You Never Need a Ticket to the World’s Biggest Show!’: Douglas Leigh and Animated Advertising in Times Square.” *Third International Visual Methods: Visual Methods in Mediated Environments*, Victoria University, New Zealand, September 2-6, 2013.
- “The Construction of a Myth: Aggie Grey, Tourism and Samoan History,” New Zealand Studies Association (NZSA), Nijmegen, The Netherlands, June 27-June 29, 2013.
- “Colorful Cartography and the Empire State Thermometer: The 2012 American Election, and Technological Display,” Society for Animation Studies (SAS), Los Angeles, USA, June 24– 26, 2013.
- “The Ephemeral Immersive Screen: Disney’s Wonderful World of Color” Society for Cinema and Media Studies (SCMS), Chicago, USA, March 6-10, 2013.
- “‘You Never Need a Ticket to the World’s Biggest Show !’: Douglas Leigh and Animated Advertising in Times Square,” Film History Association of Australia and New Zealand (FHAANZ), Melbourne, Australia, December 2-5, 2012.
- “In the Laboratory with the Wicked Queen: Color, Chromophobia and the Cosmetic in *Snow White*” and Chair of Panel “Color and Myth, Aesthetics, Affect and Apprehension,” Film History, Milwaukee, USA, September 26-30, 2012.
- “‘Quick, Quick, Like a Bunny’: The Ink and Paint Machine, Female Labor and Color Production,” Society for Animation Studies (SAS), Melbourne, Australia, June 24-27, 2012.

CONFERENCE PAPERS

“You Never Need a Ticket to the World’s Biggest Show!”: Douglas Leigh and Animated Advertising in Times Square,” Society for Cinema and Media Studies (SCMS), Boston, USA, March 21-25, 2012.

“Animated Twinkles and Starbursts: Radiating, Oscillating and Blinking Light in Animation,” *Critical M.A.S.S.*, Ann Arbor, MI, USA (Michigan Alliance for Screen Studies) February 3, 2012.

“The Doors of Perception: Imagination and Transformation in Classical Cel Animation in Color,” American Studies(ASA), Baltimore, USA, Oct 21, 2011.

“Liquid Color in Animation: Chromatic Paradoxes of Form and Abstraction,” Society for Animation Studies (SAS), Edinburgh, Scotland, July 11, 2010.

Respondent “Hollywood’s New Leases on Life: Practices of Production, Modes of Exhibition, and Patterns of Reception in the Post-Movie Age,” Society for Cinema and Media Studies (SCMS), Los Angeles, USA, March 2010.

Chair and Presenter “‘New Patterns for Living’: Design and the Industrial Films of Jam Handy,” Society for Cinema and Media Studies (SCMS), Philadelphia, USA, March 8, 2008.

Co-chair, “Persian Gulf War II: the Television War” and presenter “Technology & War Weaponry” workshop, Society for Cinema and Media Studies (SCMS), Atlanta, USA, March 2004.

Chair, Cinema/Technology/History Panel, SCMS, Denver, May 2002 and “In Living Color: Technicolor and Early Animation,” Society for Cinema and Media Studies (SCMS), Denver, USA, May 2002.

“Animation and the Avant-Garde,” Teaching the Avant-Garde Workshop, Society for Cinema and Media Studies (SCMS), Denver, USA, May 2002.

Chair, Politics, Ideology and Film Panel, Society for Cinema and Media Studies (SCMS), Washington, D.C, USA, May 2001.

“At Play in the Field of Animation: The Fleischer Bros Studio 1915-1944,” Humanities Conference, Wayne State University, Detroit, February 23, 2001.

“From Cab Calloway to Louis Armstrong; Betty Boop and Urban Surrealism,” Society for Cinema and Media Studies (SCMS), Chicago, April 2000.

PUBLIC TALKS

Respondent to Joshua Yumibe’s “Vivid Colors and Afrotopes in African and Diasporic Cinema” Columbia Seminar series Jan 21, 2021.

“Tattooed Light and Embodied Design: Intersectional Surfaces in *Moana*,” Northwest Research Media Commons, Nov. 13, 2020

PUBLIC TALKS

"Animated America: Animated Advertising from Times Square to Walt Disney", [Seattle University Lightning Research Talks](#), Nov 5, 2020

Moderator, Q & A, Social Justice Film Festival Indigenous Futures Panel Indigenous Futures, [Transform: Another World is Possible](#), October 8th, 2020.

"Quick, Quick—Like a Bunny! The Ink and Paint Machine, Female Labor, and Color Production at Disney during the Classical Era" 24 Sept, 2020, Columbia University Seminar Series

"Disney for Hire?: Sponsored Disney Animation, from Bucky Beaver to Ludwig von Drake" Film and English Dept. Research Seminar Series, Seattle University, Oct 15, 2019

"[Animation and Fantasy](#)" Podcast, [Animation/Fantasy](#), March 2019.

Introduction to E.A. Dupont's *Variété* (1925) "Views of the World" Paramount Theater Silent Film Series, Seattle, Feb. 4, 2019

"Tattooed Light and Embodied Design: Contested Surfaces in *Moana*" College of Arts and Sciences/English Dept. Research Seminar Series, Seattle University, Feb 13, 2018.

"Waste, Militourism and the Anthro(po)s(cenic Pacific" English Dept Research Seminar Series, Seattle University, April 19, 2017.

"*Moana*: From Flaherty to Disney" New Zealand Studies Association (NZSA), *Contested Territories in the Pacific*, University of Strasbourg, France, July 7-10, 2017. (Keynote)

"Walt Disney and the Wonderful World of Color" *Farbe Im Kopf/Color in Mind: From Perception to Art*, Tübingen, Germany, Sept 21-23, 2016. (Keynote)

"The Ephemeral Figure: Bubbles, Animation and Color" Department of English, Michigan State University, Feb 25, 2016.

"'Quick, Quick, Like a Bunny': The Ink and Paint Machine, Female Labor and Color Production," Seattle University, Feb 4. 2016.

"The Fugitive Figure: Bubbles, Liminality and Animation" Film Studies Program, Oklahoma University, Feb 6, 2015

"The Construction of a Myth: Bloody Mary, Aggie Grey and the Optics of Tourism," Film/Media Seminar Series, Victoria University, July 31, 2014.

"I'm Seeing Pink Elephants! Color in the Movies" Year 12 Day, Victoria University, June 12, 2014.

"The Ephemeral Immersive Screen: Disney's World of Color" Inaugural Professorial Lecture, Victoria University, May 27, 2014. <https://www.youtube.com/watch?v=ZUzbwWZhM8>

PUBLIC TALKS

“Animate: Art and Moving Image Effects,” Adam Art Gallery, Victoria University, Wellington, New Zealand, May 2014.

“Disney's Wonderful World of Color” University of California, Fullerton, CA. Feb 2014.
Guest Lecturer, “*Once Were Warriors*,” “*Heavenly Creatures*,” and “*Utu*” 3 Lectures on NZ Cinema to Arizona State University Study Abroad Program, Wellington, New Zealand, June 2013.

“Animating Ephemeral Surfaces: Transparency, Translucency and Disney's World of Color.” (Keynote) *Intermediations*, Otago University, Dunedin, New Zealand, May 31, 2013.

“Ephemeral Exhibition and Immersive Space: Disney's World of Color” Film/Media Seminar Series, Victoria University, May 2, 2013 & Auckland University May 23, 2013.

“Color, Glass and Light in Classical American Cel Animation,” Victoria University, Nov. 2011

Introduction and Panel Discussion of *The Black Power Mixtape, 1967-1975* (Goran Olsson, 2011), Wayne State University, October 2011.

Introduction to *Pépé le Moko*, *The Damned Don't Cry*, & *Gun Crazy*, Film Noir Festival, Detroit, Fall 2010

The Maltese Falcon, Ferndale Public Library ‘Big Read’ Lecture, Detroit, March 2010.

Sonnensucher (Konrad Wolf, 1958, East Germany) Communism 20 years after the Fall of the Wall Screening Series, Wayne State, October 2009.

Introduction to *Revanche* (Götz Spielmann, 2008, Austria), Detroit Institute of the Arts, March 2009.

In The Mood For Love (Wong Kar Wai, 2000), Wayne State Foreign Language Screen Series, Feb 24, Detroit, 2009.

Q & A *Slumdog Millionaire*, Screening and discussion with Director Danny Boyle, Birmingham, Michigan, Fall 2008.

Panel, “Copyright Issues and Best Practices: Use of Digital Media in Education,” Oct 16, 2008.
2046 (Wong Kar Wai, 2004), Wayne State Foreign Language Screen Series, Oct 8, 2008.

“Michael Haneke's *Funny Games*,” Wayne State Foreign Language Screen Series, March 20, 2008

“Surveillance and Sound in *Das Leben Der Anderen*,” Association for Psychoanalytic Studies, Reel Deel Series, Oct 21, 2007.

“*Pandora's Box*,” Association for Psychoanalytic Studies, Reel Deel, Detroit, Dec 10, 2006.

“*Brokeback Mountain* and the Western,” Association for Psychoanalytic Studies, Reel Deel, Oct 2006.

PUBLIC TALKS

“Fear and Trembling in *The Exorcism of Emily Rose*,” Humanities Center Fall Symposium, Wayne State University, November 2005.

“Vito Russo’s *The Celluloid Closet*,” Detroit Unitarian Church, Gay Lesbian Bisexual Film Festival, June 26, 2004.

“Spies on the Move: Journeys of Desire and Film Noir in Istanbul in the Thirties and Forties,” Mithrat Film Center, Boaziçi University, Istanbul, Turkey, March 2002.

INTERVIEWS

Claire Needs “[Film Students and Faculty Discuss Golden Globe Nominations](#)” *The Spectator*, February 27, 2021

Ashley Hagar “[Seattle U Community Honors Actress Cicely Tyson After Passing](#)” *The Spectator*, February 11, 2021

Lara McLain “Oscar Snubs: Our Obsession With a Broken System” *The Spectator*, January 23, 2020

[Michaela Moore](#), “[Holiday Films: It’s the Most Cliché Time of the Year](#)” *The Spectator*, December 5, 2019

Kirsten Thompson “Animation and Fantasy” Society for Cinema and Media Studies Live Podcast, March 2019, Fantasy/Animation Podcast, <https://www.fantasy-animation.org/podcasts/2019/3/31/episode-17-18-society-for-cinema-and-media-studies-2019>

Frances Divinagracia, Alec Downing, Josh Merchant, and Sofía Muro-Wells “SU President Removes Planned Parenthood Reference—Deems it Incompatible With Jesuit Universities” *The Spectator*, October 9, 2019

Jack Derby “Kira Lehtomäki Breaks the Internet” *The Spectator*. November 14, 2018

Sofía Muro-Wells, Jakob Fenton, and Samuel McGough “Local Film Festivals Provide New Lens for Social Issues”, *The Spectator*, October 18, 2017

Paul Maunder’s *Sons for the Return Home* (1979), *Never Repeats* Podcast on NZ film with Hayden Frost and L. J. Ritchie, <http://neverrepeats.co.nz/2015/11/26/episode-7-sons-for-the-return-home-1979/>

“Color and Visual Culture,” Katherine Ryan Show, Radio New Zealand, 9 June 2014.
<http://www.radionz.co.nz/national/programmes/ninetoon/audios/2598932/kirsten-thompson-on-the-history-of-man-made-colour>

“Disney Style Animation Saturation” Marlene Sharp, September 5, 2015, The Examiner.com
<https://atombash.com/disney-style-animation-saturation/>

FELLOWSHIPS/GRANTS/AWARDS

“Study Shows Women Miss out on Powerful Film Roles” (Geena Davis Institute on Gender in Media Representation), Radio New Zealand, 24 Sep. 2014

“Classical Animation,” Chicago National Public Radio Interview, Gretchen Helfrich, Feb. 6, 2004.

"*Catholicism in Media and Popular Culture*," Institute for Catholic Thought and Culture: Course Development Grant, 2020

Animated America: Animation and Advertising from Times Square to Walt Disney, Seattle University Summer Faculty Fellowship, Summer 2020

Breezy Brands and Creative Commercials: Animated Advertising in Cinema, Television and New Media, Seattle U Summer Faculty Research & Seattle University NEH Summer Seminar nominee, 2018

Seattle University Summer Faculty Fellowship *Animated America: American Animation from Times Square to Walt Disney*, Summer 2020

(Inaugural) Shine Award: Championing Student Professional Formation Service Award, Seattle U, Fall 2020

Seattle University Student Research Assistant, Spring 2018

Seattle University Summer Faculty Fellowship, *Color, American Animation and Visual Culture*, 2017 Marsden Development Fund, 2015

Royal Society of New Zealand Marsden Grant Finalist, 2014 & 2013

University of Victoria, Wellington, New Zealand Research Fund Grant, 2013

Teaching and Learning Grant, Victoria University, Wellington, New Zealand, 2012

Humanities Center, Wayne State University Open Competition Grant, 2011

Presidential Award for Excellence in Teaching, Wayne State University, Detroit, 2009

Board of Governors' Faculty Recognition Award for Research, Wayne State University, 2008

Millennial Dread, Keal Fellowship, Wayne State University Summer 2007

The Fleischer Bros, Keal Fellowship, Wayne State University, Fall 2003

Adults and Children at Work and Play: The Fleischer Bros Studio, Wayne State University Humanities, 2001

A Surrealist Aesthetic: The Fleischer Bros. Studio, 1915-1944, Wayne State University Research Grant, 2001

New York University Summer Dissertation Fellowship Nominee, 1996

New York University Teaching Assistantship Fellowship, 1990-1992

Fulbright Scholarship (Declined award), 1989

Pacific Island Youth Leadership Fellowship, Auckland University, 1989 & 1990

New Zealand Postgraduate Scholar, 1989

TEACHING

University of Washington, Spring 2021, Guest Professor CMS 597, Special Topics in CMS: Seminar in Color: Aesthetics, Technologies, Materialities and Philosophies

Seattle University (2016-present)

FILM 4910: A History of Visual and Special Effects, Winter 2021

FILM 3720: Pacific Cinema, Winter 2019

FILM 3020: History of Film Fall 2016

FILM 4910: Murder Most Foul: Crime Cinema, Winter 2017, Winter 2018, Fall 2020

FILM 3910/3280: Loony Toons and Cwazy Wabbits: History of Classical Cel Animation, Winter 2017, Fall 2021

FILM 3000/3820: Intro to Film Winter 2020, Winter 2019, Spring 2017, Fall 2017, Winter 2018

TEACHING

FILM 3220: Film Noir, Fall 2017

Victoria University, Wellington, New Zealand (2012- 2016)

Undergraduate

Film Cultures B: German Cinema

Film Genres: Classical Film Noir

Film Genres: US Crime Film: Murder Most Foul

Film Cultures: History of Classical American Animation

Film and Visual Culture of the Pacific

Graduate

Film Aesthetics: Color in Film

Wayne State University, Detroit (1999-2012)

Undergraduate

Film Aesthetics: American Animation

Introduction to Film

History of Film I, 1890-1940

History of Film II, 1940-1960

History of Film III, 1960-present

Contemporary American Directors

Major Works of World Cinema

Film Criticism & Theory

Documentary Film

Cinema Movements and Genres

Loony Toons and Cwazy Wabbits: A History of Classical American Animation

Wayne State University, Detroit (1999-2012)

Undergraduate

Introduction to Traditional Animation Techniques

Global Hollywood Cinema: From Special Effects to Blockbusters

Murder Most Foul: Crime and Homicide in Cinema

Glorious Technicolor! Film and Color

German Cinema

Weimar Cinema

Film Noir

Contemporary New Zealand Cinema

Views from the Antipodes: Cinema of the Pacific I & II

Introduction to Women's Studies

Graduate

World Literature: Traditions and Challenges

Cinema Studies Orientation

Shock Corridor: Cinema of Madness

Introduction to Film and Media Studies

TEACHING

Topics in Film: Film Historiography
Topics in Film: Introduction to Advanced Film Theory
Weimar Cinema and Modernism
Advanced Studies in Film: Media and War
Advanced Studies in Film: Film Noir
Advanced Studies in Film: The Blockbuster
Advanced Studies in Film: Film and Literature
Advanced Seminar in American Studies: There Will be Blood: The Americas, Violence and Myth
Advanced Seminar in Film and Media: Color in Film: Aesthetics, Theory, Philosophy
Advanced Seminar in Film and Media: Animation

Professional Development

Resistance Or Resource?: How Resistance Can Bring About Organizational Change, Feb. 2021
Nonviolent Conflict Communication Fall 2020
Online Course Design (9 individual Certificates including Canvas Basics, Flip & Flow, Deeper Learning, Framework, Video, First Module, Create Community, Zoom, Course Check)
Covid Certificate, Summer 2020
Peer Observations/Consultations with Teaching office 2017 & 2018, 2020
Catholic Intellectual Tradition Seminar: June 21 & 22, 2018
Arrupe Seminar, Fall and Winter 2019-20
Chair Leadership weekly Sessions 2019
Brunsma Research Method, Feb, 2020
Grant Forward Trial Information Session, Feb 2020

STUDENT SUPERVISION/EXAMINATION

Seattle University (2016-present)

Nathan Graham, BA (Hons), "Film Production: A24: A Comprehensive Breakdown" Jan-April, 2020
Cory Christiaens, BA (Hons), "History Research project, "The transformation of contemporary Australian Aboriginal or New Zealand Maori under the effects of British colonialism" Jan-Feb 2019
Hannah Lang, BA, "Representations of sexual assault of indigenous women within Hollywood cinema, Women and Gender Studies Thesis, project, Winter 2019
Andrew Okada, BA, Research Project, Film Careers Workshop, Spring, 2017 (admin only)
Morgan McDougal, BA, Internship with Seattle Reign Soccer Team, Spring Quarter, 2017
Juliana Bojorquez, BA, Internship at Seattle International Film Festival, Winter Quarter, 2017
Anna Maria Gallegos, BA, "Disney Animation and Fairy Tales" Independent Study, Winter Quarter, 2017
Elzar Mercado, BA, Independent Study, Pedro Almodóvar, Fall Quarter, 2016 (admin only)
Hans-Martin Rall, PhD, University of Tübingen, Germany "Adaptation for Animation- Transforming Literature Frame by Frame", co-supervisor with Dr. S. Marschall (2017- 2019)

STUDENT SUPERVISION/EXAMINATION

Victoria University (2012-2016)

- Kayla Bakker, MA, "Subversion of Gender Norms in *Hunter x Hunter* (2011)", 2016.
- Indranil Chakravarty, PhD., Victoria, "Historical Fiction & Fictionalised History in the Biopic Film: A Screenplay in Search of a Forgotten Hero of 19th Century India" 2015-2016.
- Rosina Hickman, PhD., Victoria, "Amateur Film and its Archiving," 2016.
- Toby Woollaston. MA, Massey, "The Cinema of Darren Aronofsky: A Phenomenological Case Study." Examiner, April 2015.
- Sofia Alexi, MA, Victoria, *Nordic Noir*, 2015-2016.
- Rosina Hickman, MA (Distinction), Victoria, "Landscapes of Desire: The Geography of Amateur Filmmaking in New Zealand, 1920-1939," Co-supervisor, Oct. 2014.
- Grace Russell, MA (Distinction), Victoria, 'A Likeness Made From First Hand Witness?' The Discursive Position of a Purported Crazy Horse Photograph" Co-supervisor, March 2014.
- David Chatterton, BA Hons. Thesis, "Seventies Cinema, Neo Noir and Nihilism" Oct. 2013.
- Anita Purcell Sjölund, MA, Otago, "Analysis of the Samoan reaction to the film *The Orator (O Le Tulafale)* prompting Fagogo defining a global Samoan identity." Examiner, April 2013.

Wayne State University (1998-2012)

- Kerin Ogg, PhD (Film), Wayne State University, "Japanese Anime," Q.E (Qualifying Exams), 2012
- Justin Remeselnik, PhD (Film), "Motion (less) Pictures: The Cinema of Stasis," Q.E, Fall 2010, Prospectus Winter 2011, Defense April 2012
- Edward Brown, PhD (Film) "Film Noir and Technology" (Film), Q.E, Winter 2012
- Robert Patterson, BA, Independent Study, "Pacific Cinema" Fall 2011, Film Noir, Fall 2010
- Mark Brown, PhD (Film) "Mormonism and Mormon Cinema," Q.E "Classical Hollywood Cinema and Film Noir," Fall 2009
- Sibyl Wilson, PhD (English), "African-American Gospel Films," Q.E, Fall 2010
- Kelly Coleman, BA (Film), Writing Intensive, Film Noir, Fall 2010
- Joshua Phippen, BA (Communications), Writing Intensive, Film Noir, Fall 2010
- Angela Wynn, BA (Communications), Honors, Film Noir, Fall 2010
- Veronica Rogalla, BA (Film), Independent Study, Film Noir, 2010
- Kele Martin, BA (Film), Directed Study "Music in Stanley Kubrick's *2001: A Space Odyssey*," Fall 2010
- Scott Dunkerley, BA (Communications), Writing Intensive, "Italian Neo-Realist Film," Fall 2010
- Sherry Santos BA (Film) Directed Study, *Mulan* ENG 5993 Winter 2010
- Antal Zambo, BA (Film), Writing Intensive, "The Films of Andrzej Wajda," Fall 2009
- Andre Seeward, BA (Film), Writing Intensive, "Fassbinder," Fall 2009
- Tim Shorkey, PhD (Film), "Silent Cinema." Qualifying Exam, Fall 2009
- Alonso Del Arte, BA (Communications), Writing Intensive "Justice in the JAG Courtroom and the Civilian Courtroom," Spring 2008
- Christina Planisek, MA (English), "Romeo and Juliet on Film," Fall 2008
- Helen Ditouras, PhD (English), Qualifying Exam, "Hollywood Sound Film," Fall 2007;
- M.A. (English), Essay, "The Representation of Sexual Murder in True-Crime Novels" 2003
- Elizabeth Lulis, MA (English), Directed Study, "Masculinity and Homosociality in Post-war American Films," Fall 2006
- Cale Kehoe, BA (Communications), Directed Study. "*Dark Passage* and Film Noir," Fall 2006
- Angela Pham, BA (Film), Honors, Spring 2005

STUDENT SUPERVISION/EXAMINATION

- Suzanne Spagnolo, BA (Communications), Writing Intensive, "Linda Williams' Film Bodies: Gender, Genre and Excess," Summer 2002
- Manuela Glaser, MA (English), Directed Study, "The Cyborg" Winter 2002
- Sarah Rohrbeck, MA (English), "Forsaken City: Perception of Urban Space in David Fincher's *Seven*" Fall 2000
- Matt Hanson, PhD, (Communications), "Nonlinear film narratives," Fall 2012
- Sarah LaBeau Delahousse, Ph.D. (Film) "Female Detectives, Female Criminals: An Examination of Crime, Modernity and the New Woman in Early French and American Crime Films in the US During the 1910s." Q.E (Qualifying Exams), Spring 2007, Prospectus Spring 2008, Defense Summer 2010
- Eric Marshall, PhD (Film), "Distributed Cinema: Interactive, Networked Spectatorship in the Age of Digital Media," Q.E 2002, Prospectus Winter 2004, Defense Winter 2010
- Selmin Kara, PhD (Film), Q.E & Prospectus "Reassembling Documentary: From Actuality to Virtuality" Q.E, Winter 2008, Defense 2011
- Carole Piechota PhD (Film), Q.E "Sound and Music," Fall 2008, Prospectus 2009.
- Christopher Gullen, Ph.D. (Communications), Q.E, "Classical Sound and the Musical," Winter 2009, Prospectus Summer 2009, Defense 2012.
- Jenna Gerds, PhD (English), "Modernism and Film," Q.E, Fall 2008
- Pam Goodacre Brown Ph.D. (English), "African American Film," Q.E, Spring 2007
- Craig Smith, PhD (English), "In Eustace Tilley's Closet; Gay and Lesbian Writers at the New Yorker, 1925-1992," 2001, Q.E 2001, Prospectus 2002, Defense Fall 2003
- Chris Salinas, PhD (Communications), "Appeals to the Public: An Examination of Rhetorical Strategies from the Candidates, Courts, and News Media in the Post-Election Crisis of 2000" Q.E 2001, Defense Summer 2002
- Heather Blankenheim, Ph.D. (English), Directed Study, Film Theory Fall 2001, Q.E, 2002

ADMINISTRATION, SEATTLE UNIVERSITY, 2016-present

Film Program

- Curricular Redesign: 12 new or amended classes, 2018; Complete redesign of BA in Film, 2019-2021
- Chair monthly program meetings with all faculty, cognate faculty and adjunct staff
- Chair, Search Committee, One year NTT Film Production, June-Sep 2017
- Chair, Search Committee, One year NTT, Film Studies, June-Sep 2017
- Chair, Search Committee, TT Film Production, 2017-18
- Chair, Search Committee, TT Film Studies, 2017-18
- Annual Film Majors Pizza Party; Advising Session with Transfer Students; Advising Sessions with First Time in College Students (Fall Quarter each year); Film Screenings of Graduating Students (Spring)
- Annual Convocations, Award Ceremonies and Graduation Ceremonies (Fall, Spring)
- Welcome back to term Events, Fall 2016, 2017, 2018, 2019, 2020

Film Studies Special Events, Invited Guests and Screenings

Social Justice Film Festival

- Indigenous Futures" Panel Moderation, Oct 8, 2020
- "Themes on Courage," Oct 6, 2019
- Transgender and mixed race Program (*Outcognito; Lambeth Lights; Act of Terror; Change in the Family*)
October 10, 2018

ADMINISTRATION, SEATTLE UNIVERSITY, 2016-present

Art and Censorship Program (*We Are the Mass Shooting Generation; Comedy and Social Protest; For Your Safety; Help Me to Speak*), October 14, 2018

Tasveer Film Festival Partnership with SU Film Program

Screenings on Campus: Sep 27, *Kaifinama* (Sumantra Ghosal, 2019) India, and Oct 3, 2019 *Reason* (Anand Patwardhan, 2019) India

South Asian Fundraiser (December 8, 2018)

Vishal Bhardwaj (Bollywood filmmaker) October 7, 2018

Sharmeen Obaid Chinoy (Pakistani journalist and Academy Award filmmaker); Screening of her films *A Girl in the River: The Price of Forgiveness*, with Tasveer (South Asian Film Festival) Sept.13, 2018

Seattle International Film Festival Sponsored Partnerships

May 2019: SIFF Sponsored Films: *Good Kisses* (Wendy Jo Carlton), *Lynch: A History* (David Shields, & Producer Danny Glover, 2018)

Workshop: "How to Build an Online Following for Your Feature, Short or Episodic"

May 2018: *Prospect* (Chris Caldwell and Zeek Earl, 2018); *Return to Mount Kennedy* (Eric Becker, 2018)

Workshop: #Disruption #Inclusion: *The Film Industry's 'new' landscape after #MeToo #TimesUp*, May 2018

May 2017: *Prom King* (Christopher Schaap, 2010, SU grad); *Wallflower* (Jagger Gravning, 2017); *The Inland Road* (Jackie Van Beek, 2017); *Whose Streets* (Sabaah Folley, 2018)

Workshop: "The Creativity of Limits: Micro Budgets, Maximized Films"

Curator and Co Sponsorship: Visiting Speakers & Screenings on Campus

Lynn Cunningham (Documentary filmmaker) and screening of *Medicating Normal*, Nov 19, 2019

Seattle University Film Festival (SUFF), Judge, May 2, 2019 & May 8, 2018

Antonio Sison "Taste and See: Foodways and Film" (Jesuit Writer with Catholic Institute for Catholic Thought and Culture) April 26, 2018

Britta Lundin (TV writer for *Riverdale*) April 19, 2018

Wendy Kram (Hollywood Creative Manager/Consultant), April 14, 2018

Q & A with Val Kilmer; screening of *Cinema Twain*, May 4, 2017

Paul Green (Executive Producer *The Revenant*), Oct 20, 2017

Gary Glushon (Executive Producer Ethan Hawke's *24 hours to Live*) Nov 15, 2017

Jonathan Foster "Writing for Artificial Intelligence" (Microsoft Head of Cortana), Dec 1 2017

The Rest I Make Up: A documentary about playwright Maria Irene Fornes with Theater Dept, Nov. 13, 2018

Gabby Antonio Smashes the Imperialist White Supremacist Capitalist Patriarchy! (Comedy Webisode on activism) May 31, 2018

The Secret Life of Muslims (Comedic Webisodes on Muslim identity) May 30, 2018

Reunification (Alvin Tsiang, 2015), documentary on immigrant identity, May 18, 2018

Promised Land (Sarah Samudre Salcedo and Vasant Salcedo, 2016) Social Justice documentary on Duwamish and Chinook fight for federal recognition) April 5, 2018 & Oct 2017

Chasing Coral (Jeff Orlowski, 2017), documentary on global warming and coral reefs, Sept 22, 2017

Weirdos (Bruce McDonald, 2016), fiction film about a hitchhiking couple, Sept 29, 2017

ADMINISTRATION, SEATTLE UNIVERSITY, 2016-present

Student Professional Development

'Movie Bites' Careers in Film Series

Joan Churchill, cinematographer & Alan Barker sound editor, Nov 20, 2019

Dustin Sweet, Animator, Nov 13, 2019

Amy Lillard, Director Washington Filmworks, May 23, 2019

Dave Merlino Director and Producer, April 18, 2019

Harvey Weinstein/#MeToo/#TimesUp Discussion Panels, 2018

"Women, Media and the Law" Panel (Caitlin Carlson(Communications), Teresa Earenfight (Women And Gender Studies), Sonora Jha (Communications) and Kirsten Thompson (Film Studies)#MeToo, Jan 16 2018

"Avengers, Wonder Women, and Predators: Sharing Experiences and Strategies for Survival Women Working in the Film Industry" (Justine Barda (Instructor SU), Nancy Chang (Executive Director Reel Grrls), Siran Aysan (Journalist), Jennifer Roth (Executive Producer *Black Swan*, *The Wrestler*, *Mudbound*), Anne Rossellini (Executive Producer, *Winter's Bone*), Courtney Sheehan (Executive Director Northwest Film Forum) Jan 10, 2018

Kirsten Moana Thompson, "Harvey Weinstein, #MeToo, #TimesUpNow, and Social Media" Talk at the Criminal Justice Research-athon at Seattle University on Saturday June 2, 2018.

"Me-Too and The Film Industry, One Year, On", with Justine Barda and Ben Stork (Facilitators), with Kirsten Schaeffer (Executive Director, Women in Film, LA), Ellen Huang (Senior Director of EEO & Diversity, SAG-AFTRA), Tania Kupczak (Designer and Set Director), Siran Aysan (Turkish-American Journalist and Director/Producer) and Anne Rossellini (Independent Producer, *Winter's Bone*), Nov 17, 2018, Seattle U

Teaching Observations & Supervisor Feedback

Solicited new curricula from adjunct faculty; critical feedback; Peer Observations of adjunct and tenure track faculty: Georg Koszulinski (Fall 2016), Justine Barda (Spring 2020), Daniel Thornton (Winter 2017), John Comerford(Winter 2018, 2020), Ben Stork (Winter 2020), John Trafton (Spring 2017, Spring 2020), Jonathan Keasey (Fall 2017), Craig Downing (Fall 2017), Alex Johnston (Winter 2019, Spring 2020), Ben Schultz Figueroa (Winter 2019, Spring 2020)

Infrastructure and Resources

Worked with Film librarian Lynn Deeken on a special project to purchase \$2300 of DVD resources for Lemieux Library. Solicited input from adjunct and cognate faculty and selected 98 titles, 2017; \$ 3000 grant 2018, 2019, 2020

Major upgrades for Teaching classrooms; liaised with ITS and Project Managers Pigott 107, Boeing Room; Pigott Room 100 (completed Spring 2018)

Created new film storage cage in Casey 500 (for film equipment storage facilities) March-July 2017

Technology crisis management: transition to online Teaching under COVID-19 (Winter/Spring 2020)

Created and Catalogued DVD Collection; administered purchasing, equipment maintenance and upkeep. Trained users on equipment and software use.

ADMINISTRATION, SEATTLE UNIVERSITY, 2016-present

Upgraded film production equipment with \$8000 purchase of new cameras, lighting and sound equipment, created inventories of new equipment, 2016/17/18/19/20
supervised film technician work assignments; created new equipment checkout procedures and legal contracts with students

Marketing and Promotion

Designed new posters, fliers, T-shirts, logos and other promotional program literature. Staffed annual prospective student fairs, internship and career fairs in Fall, Winter and Spring quarters
Redesign of webpage 2019, 2020 including new videos, class trailers and interviews; BIPOC Recruitment Pilot, Feb. 2021

Interdisciplinary Work

Organizer of Visual Culture Reading Group, Spring 2017
Liaising with faculty in Criminal Justice, Art and Art History, Women's Studies, History, Data Visualization, Psychology, Philosophy, Digital Media and Communications to solicit new classes, cross listings and new curricular pathways with Film

Seattle U Community Outreach and Service Learning

Partnerships with Social Justice Film Festival, Tasveer Film Festival, Habitat for Humanities for Internships, Screenings on Campus and Embedded learning, 2016-18
Outreach Training Faculty Immersion Day Feb 13, 2017 with Center for Community Engagement
Developed new Yearlong Service Learning Internship with Film and Center for Environmental Justice and Sustainability Spring/Summer 2017
Sponsorship of visiting filmmaker Daichi Saito, March 2017 ongoing collaboration with Northwest Film Forum on festivals, student outreach, 2016-17
Sponsorship with Seattle International Film Festival (SIFF) of screenings and workshops, 2016, 2017, 2018, 2019
Work with Indigenous People's Center, Summer Outreach Project and screening of *Promised Land*, Summer Fall 2017

English Dept, Seattle University Service, 2016-present

Internship Director, 2017-present.
Grad Nite Film and English Program Graduation Celebrations, May 30, 2019.
Chair, Search Committees, TT Assistant Professor in Film Production and Assistant Professor in Film Studies, 2017-18.
Search Committee TT Assistant Professor Creative Writing Search, Feb. 2017
Search Committee Administrative Assistant, English Department, March-April 2017
Search Committee English and Film Studies Work-study, June 2017
Governance Ad Hoc Committee, Spring 2017

Curator and Moderator of Film and English Research Quarterly seminar series, 2016- present

Serena Chopra, "I Wanted to Write a Book that Was Like Lying Down: Proximity to Loss and the Erotics of Healing for Indian Bodies in American Nationalism", Nov 14, 2019
John Trafton, "300 Days of Sunshine: California Impressionists and Early Hollywood" Nov 7, 2019
Kirsten Moana Thompson "Disney for Hire?: Sponsored Disney Animation, from Bucky Beaver to Ludwig von Drake" Oct 15, 2019

ADMINISTRATION, SEATTLE UNIVERSITY, 2016-present

Nalini Iyer "Remembering the Resistance of the Pioneering South Asian Americans," May 7 2019
Alex Johnston, "Evidence of the Evidence" Screening and Discussion, April 9, 2019
Melba Boyd "Double Consciousness and Double Entendre in the Cinematic Construct of *Get Out*", Feb 14, 2019
Miles Coleman, "The Magical Compulsions of Machinic Parody in @DeepDrumpf" Nov. 7, 2018
Kate Koppelman, "Dreadful Translation: Griselda and the Insistence of Meaning" Oct. 30, 2018
Allison Meyer, The Royal Gift of Robert Ashley's *Almansor*", May 24, 2018
John Trafton, "A Land of Wolves: *Sicario* and the New Drug War Film", April 26, 2018
María Bullón-Fernández "A Crisis of Categorization: Hermaphrodites and Language in Gower's *Mirour de L'omme*" April 5, 2018
Molly Clark Hillard "Such Strange transformations: Burne-Jones' *Cinderella* and Domestic Technologies," Feb. 22, 2018
Kirsten Moana Thompson, "Contested Territories and Animated Surfaces in *Moana*", Feb. 13, 2018
Ben Stork, The Punch Seen 'Round the World': Freedom of Speech and the Crisis of Hegemony" March 29, 2017
Kirsten Moana Thompson "Waste, Militourism and the Anthro(s)genic Pacific", April 19 2017
Charles Tung, "Time Machines and Timelapse Aesthetics in Anthropocenic Modernism" May 17, 2017

Senior Leadership

Vice President of Academic Assembly for Policies (Chair Faculty Handbook Committee), Fall 2018-2021 (two terms)
Member, Executive Leadership, Academic Assembly (meets with Assoc. Provost, biweekly)
Academic Assembly (Equivalent of Faculty Senate) College of Arts and Sciences Representative, (Fall 2017-present)
Member, Provost Council (meets Monthly)
Member, Committee on Committees, Summer 2019-present

University-wide Taskforces

Makerspace Committee, Center for Science and Innovation 2020
Instructional Continuity under COVID-19, Spring & Summer 2020
Member, Taskforce LGBTQ+ Diversity & Inclusivity Committee, 2018-2020
Co-Chair, Task Force on Academic Technology and Online Education, 2019-20

University Wide Committees

Faculty Handbook Committee (Chair, 2018-2021 meets monthly)
Ad-hoc Committee on Committees Draft Taskforce, Spring- Fall 2019
Inaugural Committee on Committees (2019-present)
Selection Committee, Summer Research Assistant Fellowship February 2019
Selection Committee, Summer Faculty Fellowship March 2019
Academic Assembly Ad hoc Bylaws committee (2018-2019), drafted new bylaws
Academic Assembly Bylaws Committee, 2019-present
Member, Engaged Faculty Community Outreach & Teaching Retreat, April 12, 2019
"Contagious Social Media and Premediation" SU Teach in, February 2017 on Trump Election
Judge, Seattle University Film Festival (SUFF), June 5, 2017, 2018, 2019

ADMINISTRATION, VICTORIA UNIVERSITY, 2012- 2016

Working Meetings with faculty in English, Art and Art History, History, Philosophy, Digital Media Art and Art History, Women and Gender Studies, Environmental Studies/Science, Criminal Justice, Biology, International Studies, Photography, Design and Communications to facilitate new interdisciplinary connections in classes and curricular pathways

Film Program

Chair, Film Program Faculty Committee (2013-2015)

Coordinator, Film Program External Review & Report, Oct. 2014 (major review every 7 years);
Implementation Plan 2015

Developed Marketing and Promotional Plans, 2013

Appointments Committee, Film Program, Job searches, October 2012 & September 2013

Alumni fundraising; donors to film collection; internships, Curricular planning and assessment; Budget; Chair Faculty meetings, 2012-2016

Pedagogy, Scheduling and Curricular Work

Coordinated and planned new curriculum with faculty, BA in Film, 2013 (21 new courses)

Administration of waivers/approvals/cross-credits; undergraduate and graduate advising

Teaching Observation reports (2012, 2013); Promotion Recommendations (2013, 2014, 2015)

Tutor Hiring, Administration and Supervision (2013-present)

Initiated changes in DVD Resources, Ratings Practices and Library Procedures for Film Program

Customized Film Classroom upgrades, Memorial Theater (2013), Hugh McKenzie Theater (2014)

Coordinated capital expenditure submissions, film equipment, 2013, 2014, 2015

Working Group on Coursework MA in Film and Media Studies and MFA, 2014-15

Curricular & Supervisory Liaison, Film Technician, University Advisors, Coordinators of Postgraduate Studies and Honors, Faculty in Schools of Languages and Culture; Faculty of Design and Engineering; History, Classics; Theatre; Italian; German; Student and academic services; Marketing dept; Deputy Dean for Academic Affairs; Film Librarian; NZ Film Archive; NZ (Te Papa) National Museum; NZ Film School.

Interdisciplinary Conference & Events Work

Film Screening, *Out of Print* (Julia Marchese, 2014) Memorial Theatre, May 28, 2015

Host, Roundtable Q & A on Nollywood Film Festival, Victoria University, Oct. 9, 2014

Co-Organizer of the Film/Media Seminar Series, 2015 (biweekly seminar presentations)

Founder Visual Culture Research Cluster (interdisciplinary group with 50 members),

Cosponsor of Adam Art Gallery, *Beautiful Creatures* Exhibition, (May 2013); *Film and Painting*, (May 2014)

Chair, Steering Committee: “*Loops and Splices: Changing Media Technologies*,” Film/Media

Conference, Victoria University, 1 August 2014. Assessed Submissions, arranged Keynote

Speakers, secured grant funding; promotion, venue booking, catering and logistics

Steering Committee, *International Visual Methods III* Conference, Victoria University, Dec. 2013. Assessed

Submissions, grant funding, venue logistics; keynote speaker

Initiator and co-funder *Peripheries and Place*, Film and Media Conference, Victoria University, Sept. 2013, grant funding, logistics

Visual Studies Research Center Proposal Fall 2013

ADMINISTRATION, VICTORIA UNIVERSITY, 2012- 2016

Departmental and University Committee Service

Chair, University Grievance Committee, Victoria University, Jan.-July 2015.
Faculty of Humanities and Social Sciences Pilot Committee on Marketing and Promotion, 2015
Humanities and Social Sciences Committee on University Summer Scholarships, 2014
Co-Author, School of English, Film, Theatre and Media Studies, Research Strategy 2013
School of English, Film, Theatre and Media Studies Postgraduate Committee, 2013
School of English, Film, Theatre and Media Studies Executive Committee, 2013-2016
University Academic Board (equivalent to Senate), 2012-2016
Faculty Board, Faculty Humanities and Social Sciences, 2012-2016
Chair, School of English, Film, Theatre and Media Studies Research Committee 2012- 2016
Pasifika Faculty Committee, 2012-2016

Community Outreach: Pacific Island Research and Community

Nga Taonga (NZ Film Archive) *Moana with Sound* Symposium 2016 Working Group
Improving Pasifika Student Retention, Pilot Program, June & August 2015
Recruitment, Wellington Secondary Schools, 2013, 2014, 2015
"Talanoa (Symposium) on Pacific Island Access to Education" Tertiary Education Union, Oct. 2014
Pacific Island Student Orientation, Welcome Address, Workshop, Feb. 2015
Regionalism Symposium, May 28, 2015
Upgrading Victoria University, Pacific media collection (2014)
Pacific Faculty Network (Pasifika), 2012-2016
Pacific Island Student Success Plan (2014)
Visits of the Prime Ministers of Samoa and Papua New Guinea, Victoria University (2013).

ADMINISTRATION, WAYNE STATE UNIVERSITY, 1999-2012

Film Program

Liaison Film Technician; University Advisors; Coordinators of Postgraduate Studies and Honors;
Schools of Languages and Culture; Faculty of Design and Engineering; History,
Classics; Theatre; Italian; German; Student and academic services; Marketing; Deputy Dean for
Academic Affairs; Film Librarian; NZ Film Archive, Te Papa National Museum, NZ Film
School, Alumni and Community fundraising; donors to film collection; internships
Teaching Observation Reports: Fall 2011, Fall 2008, Winter 2006, Fall 2001, Fall 2000
Redesigned PhD Qualifying Exams in Film (created bibliographies, demo exams, questions, 2008)
Training and selection of graduate teaching assistants in consultation with Director of Graduate
Studies and Grad Committee, 2006-12
Annual selection of applicants to Film studies program, in consultation with Graduate committee and
Director, Graduate Studies; Annual Orientation for new students
Program Web redesign and promotion & advertising campaign (magazine advertisements, *Cinema
Journal*, *Cineaste*, social media)
Tri-Annual Film Course promotion; judging of film prizes and Turner Scholarship
Organizer annual social and professional events in film studies/ promotion of undergraduate and
graduate cohort
Organizer, Turner Speaker Series, Fall 2011 (Vivian Sobchack); Fall 2010 (D.N. Rodowick); Fall 2009
(Garrett Stewart, Tom Gunning); Winter 2008 (Jon Lewis); Winter 2006 (Jacqueline Stewart);
Fall 2001 (James Lastra)

ADMINISTRATION, WAYNE STATE UNIVERSITY, 1999-2012

Special Event Promotions (Annual Film screenings, Foreign Language screening series and talks); guest speakers and promotional events (DeRoy Speaker series); Warhol Screening/Symposium (Winter 2011); Film Noir Festival (Fall 2010), Germany: 20th Anniversary of the Fall of the Wall (Winter 2010); Gay Pride (Winter 2010, 2009, 2008);
Big Read/Ferndale Public Library: *Maltese Falcon* (2010)
Promotion and liaison with visiting filmmakers to Wayne State: Richard Chew, 2010, Michael Moore 2009, Les Blank 2008, Albert Maysles, 2007, Danny Boyle, 2006
Drafted and implemented New Curriculum, BA in Film, 2007 & MA/Ph.D. Concentration in Film Studies, 2000, revised 2008
Annual Curriculum development, planning and promotion
Film Studies Program External Review 2000-2

Staff Supervision

Staff Supervision: Administrative Assistants; Film Technician, Student Workstudy and Intern Job sheets, Weekly task assignments and training of film adjuncts
Teaching observations of junior colleagues; mentoring of tenure track faculty
Liaison, Dept. of Communications (School of Film and Performing Arts); Foreign Languages Media Lab and Faculty; Film Librarian (collection upkeep): Department Chair; Directors of Graduate and Undergraduate Studies

Infrastructure and Resources

Teaching Classrooms upgrades and renovations; State Hall (2002, 2005, 2008); Manoogian (1999-2000, 2010, 2011)
Technology crisis management
Created and Catalogued DVD Collection (c. 1500 titles); 16 mm Collection 2011 (c. 350 films), administered purchasing, equipment maintenance and upkeep. Trained users on equipment and software use.
Creation of large online database of film clips for instructional purposes

Budget

Administered DVD Purchasing and film rentals; annual and periodic capital equipment and classroom refurbishment and upgrades; honoraria for speakers; film prize administration

English Department

English Department Appointments Committee, Job Searches in Film, Fall 2010 and Fall 2011
English Department Policy Committee, Chair, 2009-2011, Fall 2008
English Department Undergraduate Studies Committee, 2006-2010; Review of BA major Curriculum
Annual Orientation for new students, Summer 2008
English Department Graduate Studies Committee, 2005-2009
English Department Graduate Workshops: Job Market, 2010, Fall 2002, 2001, 2000; Graduate Qualifying Exams, Fall 2009, Winter 2008; Graduate Student Publications, September 2006
English Department Tompkins Fiction Writing Award Judge, Winter 2006

ADMINISTRATION, WAYNE STATE UNIVERSITY, 1999-2012

University Service

Co-Founding Member, Interdisciplinary Visual Culture Working Group 2010-2012: initiated annual symposia with keynote speakers/screenings/special events; added new courses in visual culture to BA (English)

Graduate Council & New Programs Subcommittee, 2008-2010

Board of Governors Faculty Recognition Award in Research, Evaluation committee, Winter 2010

College of Liberal Arts Summer Dissertation Fellowship Evaluation committee, Winter 2009

Review and ranking of Detroit high school scholarships, Winter 2004

Community Outreach

Royal Oak and Ferndale Library Film Talks and Screenings; Bloomfield Hills Jewish Film Group; Allied Entertainment; Detroit Film Center; Detroit Institute of the Arts Film Program; Ann Arbor Film Festival; Detroit Documentary Film Festival; GLBT Film Festival; Reel Deal; Museum of Contemporary Art (MOCAD); Windsor Film Festival

Liaison with Regional film faculty: University of Michigan; Oakland University; University of Michigan-Dearborn; University of Windsor, Canada

Internship discussions with Kunsthalle, Detroit Institute of the Arts, Burton Theater, Redford Film Theater, MOCAD, Film Festivals

EDITORIAL

Color Turn: An Interdisciplinary and International Journal, 2017-

TechArt: Journal of Arts and Imaging Science, Chung-Ang University, Korea, 2014- ongoing

Criticism, 2012- ongoing

Journal of American Culture, 2012- ongoing

Journal of Animation Studies, 2008- ongoing

Journal of New Zealand and Pacific Studies, 2012- ongoing; formerly *The Bulletin of New Zealand Studies*, 2007-2011; New Zealand Studies Association (NZSA) Council, 2012- present

MediaNZ, 2013- (Advisory Board)

Professional Notes Editor, Cinema Journal, 2004-2008

SERVICE TO THE DISCIPLINE: PEER REVIEW

Book Proposal, Alfio Leotta and Diego Bonelli, eds. *Audiovisual Tourism Promotion: A Critical Overview*, Palgrave, February, 2020.

Manuscript Review. Sunka Simon, *German Crime Scenes. Regional and Global Formations from Network TV to Netflix*. Bloomsbury, September 2019.

Manuscript Review. Maria Mellins, *Murder Society. An Investigation into True Crime Media*. Bloomsbury, May 2019.

Letter of support, Tenure Case, Hofstra University, 2018

External Research Evaluator, Performance Based Research Review (PBRF), Pacific, 2018- 2019.

With other reviewers, I assess all scholarly research outputs in Pacific Research in the previous 7 years of all NZ universities (34 portfolios of 4 research articles each, and 15 other nominated research outputs). This is a time-intensive process and equivalent to a full tenure review for all scholars in New Zealand and analogous to REF in UK.

Manuscript Review, Sarah Street and Joshua Yumibe, *Chromatic Modernity: Color, Cinema, and Media of the 1920s*. Columbia University Press, 2018. 300 pp.

Journal Submissions, *New Review of Film and Television*, March 2020; *Cinema Journal*, September 2019; *Postscript*, October 2017, *Queer Studies in Media and Popular Culture*, July 2016; *Religions*, March 2016; *Continuum*, Dec. 2017, March 2016, Dec 2017; *Journal of NZ and Pacific Studies*, May 2015, October 2016; October 2017, Jan 2018; *NZ Journal of Educational Studies*, May 2015; *Refractory: A Journal of Entertainment Media*, Oct. 2014

Journal Submissions, *Journal of American Culture*, Dec. 2017, September 2017, April 2017, September 2016, January 2016, February 2015, June 2014, January 2013, May 2013

Journal Submissions, *Criticism*, April 2020, February 2018, February 2014, January 2013, March 2013, August 2012, April 2012.

Journal Submissions, *Journal of Animation Studies*, Fall 2014, Spring 2014, Fall 2012, 2011, 2010, 2009, 2008

Faculty Tenure Review, Dept. of Film studies, Brooklyn College, May 2017; School of Humanities and Social Sciences NTU, Singapore Dec 2012; Loyola Marymount University, 2012

External Reviewer, Non-traditional Creative Projects University of Hong Kong, October 2016

Manuscript Review. Elizabeth A. Ford and Deborah C. Mitchell, *Filmageddon: The Dark Spectacle of Hollywood Films Post 9/11*. Lexington: University of Kentucky, March 2017.

Manuscript Review. Fran Mason, *Murder Is My Business: The Assassin on Film*. New York: Palgrave Macmillan, Sep. 2017.

Manuscript Review. *The Animation Studies Handbook*, ed. Nichola Dobson, Annabella Honess Roe, Amy Ratelle and Caroline Rudell, Bloomsbury Press, Sept. 2016.

Manuscript Review. Maureen Furniss. *Animation: A New History*. London: Thames and Hudson, Jan. 2016.

Manuscript Review. George Larkin. *The Introduction of Post-Production: The Invisible Revolution of Filmmaking*. New York: Routledge. December 2015.

Manuscript Review. Alfio Leotta, *Peter Jackson*. London: Bloomsbury, July 2015

Manuscript Review. *Immaterial Materiality: Collecting in Entertainment Media*, Albany: SUNY Press, August 2015

Conference Submissions, Visual Methods Conference III, Victoria University, 2-6 Sept. 2013

Journal Submissions, *LIT*, Fall 2011, Fall 2010; *Extrapolation Journal*, Winter 2010; *The CNZS Bulletin of New Zealand Studies* August 2008, March 2008; *Movels and Tales: Journal of Fairy Tale Studies*, Fall 2001

Manuscript review. Margaret McFadden *The L Word*. TV Milestones Series. Detroit: Wayne State University Press, August 2012

Manuscript review. Maureen Furniss *Animation in History*. NY: Thames & Hudson, August 2012

Manuscript review. Sarah Casey Benyahia, *Crime Guidebook*. NY: Routledge, Summer 2009

Manuscript review. David Cook and Evan Lieberman, *The Moving Image: An Introduction to Film*. Oxford: Oxford University Press, February 2009

Manuscript review. Roy Grundmann, *Michael Haneke: A Cinema of Provocation*. and *Companion to Michael Haneke*, ed. Roy Grundmann, London: Blackwell, Fall 2007

Manuscript review. *Contemporary New Zealand Cinema*. eds. Ian Conrich and Stuart Murray. Detroit: Wayne State University Press, 2006, Winter 2006

Manuscript review. *The Film Experience*, Timothy Corrigan & Patricia White. NY: St Martin's Press, 2004, 2nd edition, Fall 2005 & chapter 3, 1st edition, Fall 2003

CD Rom Review. *Film, Form and Culture*, Robert Kolker, vol. 1.03, CD ROM. NY: McGraw-Hill, Winter 2003

SERVICE TO THE DISCIPLINE: COMMITTEE AND JURY WORK

Society for Cinema and Media Studies

Society for Cinema and Media Studies Fair Use Committee, 2020-present
Society for Cinema and Media Studies, Program Committee, Denver 2020, Seattle Fall 2019, Montreal 2015 (peer review all conference proposals)
Seattle University Student Film Festival (SUFF), Judge, 2018, 2019
Co-Chair, SCMS in Seattle, Program Host Committee, 2018-19
Society for Cinema and Media Studies, Anne Friedberg Innovative Scholarship Selection Committee, 2016
Society for Cinema and Media Studies Scholarly Interest Groups Queer; Asian/Pacific; Media Archives; CinemArts; Film and Art History; Film Festivals; Urban Studies, 2010-
Society for Cinema and Media Studies Katherine Singer Kovacs Essay Selection Committee, 2005
Co-Founding Member and Co-Chair, Animation SIG Committee, (SCMS), 2014-2016
Media Archives Subcommittee, Society for Cinema and Media Studies (SCMS), 2012-2013.

Society for Animation Studies

Society for Animation Studies (SAS) Membership & Archival Subcommittees, 2013-present

Other

Participant, University of Newcastle, Australia, Research Project (Dr. Margaret Kiley) “A cross-national study of the relative impact of an oral component on PhD examination quality, language and practice,” May 2013
Detroit Documentary Film Festival Jury, Fall 2005

PROFESSIONAL SOCIETY MEMBERSHIPS

Society for Cinema and Media Studies (SCMS)
International Animated Film Society-ASIFA Hollywood (ASIFA)
Women in Animation (WIA)
Society for Animation Studies (SAS)
American Studies Association (ASA)
Pacific History Association (PHA)
New Zealand Studies Association (NZSA) Council Executive Committee Member
Film History Association of Australia and New Zealand (FHAANZ)
Color Group (UK)

References available on request