TEXAS STATE VITA
(with Fine Arts components)

I. ACADEMIC/PROFESSIONAL BACKGROUND

A. Name: Jennifer Stob Title: Assistant Professor

B. Educational Background

Degree	*Year*	*University*	*Major*	*Thesis/Dissertation*
Ph.D.	2010	Yale University	Art History and Film Studies	"With and Against Cinema: The Situationist International and the Cinematic Image"
M.A.	2005	Yale University	Art History and Film Studies	
B.A.	2000	Grinnell College	French and Art History	

C. University Experience

Position	*University*	*Dates*
Assistant Professor	Texas State University	2014 - present
Visiting Assistant Professor	Colgate University	2011 - 2014
Postdoctoral Fellow	Colgate University	2010 - 2011

II. TEACHING

A. Courses Taught

Texas State University

"Gender and Visual Representation." Thematic foci: Feminist theory and history, intersectionality, queer theory, masculinity studies.

"Global History of Cinema." Thematic foci: Political modernism, representations of migration, transnational cinema.

"Art History Thesis I." Thematic foci: History of Art History, Art Historical methodologies, critical theory, research skills, graduate school and professional preparation.

"Art History Thesis II." Thematic foci: Research and writing skills, historical and theoretical synthesis, cumulative oral research presentation.

"Feminism and Visual Representation." Thematic foci: Feminist theory and history, intersectionality, queer theory, masculinity studies.

"History of Experimental Film." Thematic foci: Expanded cinema, the essay film, contemporary experimental film.

"Issues in Contemporary Art." Thematic foci: Intermedia performance, video and experimental film.

"History of Cinema." Thematic foci: Experimental film, transnational cinema, the essay film.

Colgate University

"Site and Sight in Film and Media." Thematic foci: Self-reflexive film and media, social space.

"Art Since 1960." Thematic foci: Intermedia performance, video and experimental film.

"History and Theory of Cinema." Thematic foci: experimental film, the essay film.

"Film in Europe Since 1945." Thematic foci: The essay film, political modernism, transnational cinema.

"Global Cinema." Thematic foci: Global neorealism, representations of migration, transnational cinema.

"Introduction to Film and Media Studies." Thematic foci: media specificity versus media convergence, ideological interpellation, the virtual public sphere.

"Core Curriculum: Challenges of Modernity." Thematic foci: experimental film.

Yale University

"Paris and the Cinema." Summer Session, Paris, France. Thematic foci: social space, the essay film, gender.

B. Graduate Theses/Dissertations or Exit Committees

Ph.D. Qualifying Oral Exams Committee

Lauren Richman, Art History Department, Southern Methodist University, August 2014 – May 2015.

C. Courses Prepared and Curriculum Development

Texas State University

"Gender and Visual Representation." Thematic foci: Feminist theory and history, intersectionality, queer theory, masculinity studies.

Multicultural Curriculum Transformation for ARTH 3307, Multicultural Curriculum Transformation and Research Institute. February 2015.

"Global History of Cinema." Thematic foci: Political modernism, representations of migration, transnational cinema.

"History of Experimental Film." Thematic foci: The essay film, appropriation and found footage, representations of social space.

"History of Video Art." Thematic foci: Video as a catalyst for social justice, analog versus digital technologies, representations of gender and race.

Colgate University

Revisions to the Film and Media Studies minor

D. Funded Internal Teaching Grants

Multicultural Curriculum Transformation and Research Institute Travel Funding, 2015

Program for Excellence in Teaching and Learning Travel Funding, 2014-2015

E. Mentoring Activities

Supervision of Art History Bachelor's Degree Theses

Texas State University

Rebecca Alvarado, "The Hitler Youth Motif: The Role of Adolescence in Poster Art Propaganda." 2018.

Kaytlin Esparza, "New Game Plus: On Gaming, Identity, Misogyny, & Inclusivity." 2018.

Marlene Gallegos, "The Wall of Persuasion: A Semiotic Study of Identity in Advertisement." 2018.

Kiana Long, “Pedro Bell as Funk-Infused Hieronymus Bosch: Funkadelic’s Album Artwork and Its Role in Afrofuturism.” 2018.
Senior Thesis Advisor, Matt Loya, “Chinese Aesthetics: Shang Dynasty Ritual Devices.” 2018.

Christopher Machemehl, “Matriarchy’s Effect on the Minoan Palace at Knossos.” 2018.

Blake McCoy, “Masc for Masc: The Deconstruction of Hegemonic Masculinity.” 2018.

Rachel Pantuso, “Animal symbolism in the self-portraits of Frida Kahlo, the ‘Fifth Inhabitant of Mexico’.” 2018.

Rachel Rood, “Inappropriately Appropriate: an Analysis of Appropriation in Roger Peet’s Series *IN/APPROPRIATE*.” 2018.

Madison Shiller, “Pre-Raphaelite Beauty: Edward Burne-Jones and the Androgynous Figure.” 2018.

Kellye Son, “Adrian Piper: Unapologetically Woman.” 2018.

Christopher J. Cruz, Thesis: “Minimizing Exploitation: Proposing a Template for Social Documentary Photography.” 2017.

Maggie Delamater, Thesis: “From Naturalistic to Militaristic: How Sociopolitical Changes Can Be Seen In Nasca Iconographic Development.” 2017.

Jessica Garcia, Thesis: “Guerrilla ‘ART’fare.” 2017.

Adrienne Hudson, Thesis: “The Divinity of Nature through the Eyes of Caspar David Friedrich.” 2017.

Hannah Jones, Thesis: “‘Resistance Born Out of Love’: *Tongues Untied* as Cultural Agitation.” 2017.

Danielle Rider, Thesis: “The Loss of Poetry: The Transition to Sound and Its Effect on Silent Stars.” 2017.

Isabella Vinceslio, Thesis: “‘Making Whiteness Strange’: Candice Breitz and Cultural Appropriation.” 2017.

Alexis Schnalzer, Thesis: “Problematizing Essentialist Feminist Theory.” 2016.

David Ross, Thesis: “The Meaning of the Resurgence of Style: Nineteen-Nineties Cycling Ideologies in Contemporary Bicycle Design.” 2016.

Trisha Fabian, Thesis: “Archetypes: Innuendo and Intimidation within the Homeric *Hymn to Aphrodite*.” 2016.

Bryan Valadez, Thesis: “A Gift for What You Gave to Me.” 2016.

Cindy Puente, Thesis: “Beyond the Panel: Webcomics and Marginalized Communities.” 2016.

Bryan Baker, Thesis: “Stepping through the Frame: Video Games as an Artistic Frontier.” 2016.

Krista Kelly, Thesis: “The Ever-Changing Gallery: Technology, the Gallery and the Visitor.” 2016.

Kathryn Lance, Thesis: “A Period Eye for Fifteenth Century Architecture: Applying Baxandall’s ‘Period Eye.’” 2015.

Stephanie Cerame, “Finding the Eroticized Self: Searching the Mind and Body of Yayoi Kusama.” 2015.

Veronica Camara, “Constructing Cannibal Forms: The Vibrating Body of Ernesto Neto's *Anthropodino*.” 2015.

Laura Bledsoe, “Remarkable Distinctions: Female Hegemonic Portraiture in Ancient Egyptian Art.” 2015.

Erik Garcia, “Rethinking *Mexicanidad*: Machismo, Matriarchy, and Queer Identity in Graciela Iturbide’s *Juchitán de las Mujeres*.” 2015.

Colgate University

Ashlee Eve. Thesis: “The Artist as Recycler: Vik Muniz and Twenty-First Century Appropriation.” 2013 - 2014.

Jackie Ansell. Thesis: “Corporatism, Site-Specificity and the Social in Doug Aitken’s *Station to Station* (2013).” 2013 –2014.

Nicole Vilanova. Thesis: “David Wojnarowicz and the Pier 34 Project.” 2012 - 2013.

Ben Etkin. Thesis: “Disembodied Space in Architecture and Film.” 2012 - 2013.

Audrey Williams. Thesis: “New Perceptual Approaches to Reality: The Trajectories of Nouveau Réalisme and American Pop Art (1960-1963).” 2011 - 2012.

Curriculum-related Excursions

Texas State University

Art History Thesis I class trip to Anne Zanikos Art Conservation, San Antonio, Texas. 2017.

Art History Thesis I class trip to Carrabba Fine Arts Conservation, Austin, Texas. 2016.

Colgate University

CORE 152 class trip to the Oneida Community Mansion House, Oneida, New York, 2012.

ARTS 339 class trip to Marina Abramović lecture, Hamilton College, Clinton, New York, 2012.

FMST 200 class trip to the George Eastman House archives, Rochester, New York, 2011.

FMST 200 class trip to the New Museum exhibition, "The Last Newspaper," New York, New York, 2010.

Student Accomplishments

Texas State University

III. SCHOLARLY/CREATIVE

A. Works in Print

1. Books (if not refereed, please indicate)

a. Edited Books:

b. Chapters in Books:

J. Stob (RA), "Female Material: *Invisible Adversaries* and the Intermedial," in *On Women's Films: Across Worlds and Generations*, edited by Ivone Margulies and Jeremi Szaniawski. New York: Bloomsbury, (forthcoming June 2019), 215-232.

J. Stob (RA), "*Détournement*, Social Space and the *Cinétracts* in Paris," in *Architectures of Revolt: The Cinematic City circa 1968*, edited by Mark Shiel. Philadelphia: Temple University Press, 2018, 35-65.

J. Stob (RA), "Private Looking and Collective Memory in *The Danube Exodus* (1998)," in *Watersheds: Poetics and Politics of the Danube River*, edited by Marijeta Bozovic and Matthew D. Miller. Brighton: Academic Studies Press, 2016, 120-143.

Prior to Texas State University

J. Stob (RA), "Riverboat Europe: Interim Occupancy and Dediasporization in Goran Rebić's *Donau, Duna, Dunaj, Dunav, Dunarea* (2003)," *European Cinema After the Wall: Screening East-West Mobility*, edited by Leen Engelen and Kris Van Heuckelom. New York: Rowman and Littlefield, 2013, 155-175.

J. Stob (RA), "*D'est*," "*Sud*," "*De l'autre côté*," "*Là-bas*," "*Toute une nuit*," and "Belgian Surrealist Cinema," *Directory of World Cinema: Belgium*, edited by Marcelline Block and Jeremi Szaniawski. Chicago: University of Chicago Press, 2013, 89-101; 258-260.

2. Articles

a. Refereed Journal Articles:

J. Stob (RA), "The Delinquency of the Script: Corneliu Porumboiu's *Police, Adjective* (2009)," "Special Issue: New Romanian Cinema," edited by Alina Haliliuc and Jesse Schlotterbeck, *Film Criticism*, 41 no. 2, (October 2017): http://dx.doi.org/10.3998/fc.13761232.0041.202.

J. Stob (RA), "*Détournement* as Optic: Debord, Derisory Documents and the Aerial View," *Philosophy of Photography* 5 no. 1 (Winter 2014): 19-34.

J. Stob (RA), "'History is What's Happening': 59th Annual Flaherty Film Festival, 13–21 June 2013," *The Moving Image Review and Art Journal*, 3 no. 1 (November 2014): 124-132.

Prior to Texas State University

J. Stob (RA), "The Paradigms of Nicolas Bourriaud: Situationists as Vanishing Point," *Evental Aesthetics* 2 no. 4 (February 2014): 23-54.

J. Stob (RA), "Cut and Spark: Chris Marker, André Bazin and the Metaphors of Horizontal Montage," 12 no. 1. *Studies in French Cinema* (January 2012): 35-46.

b. Criticism, Exhibition Brochures, Film Notes, Interviews and Translations:

J. Stob (RA), commemorative text on Agnès Varda (1928-2019), *Texte zur Kunst*, Issue No. 115 (forthcoming September 2019).

J. Stob (RA), "Unreconciled Social Spaces," film criticism for *Docalogue* site featuring *Faces Places* (Agnès Varda, 2017), October 2018. https://docalogue.com/october-faces-places/.

J. Stob (RA), "Archive Fervor," Catalogue essay commissioned for *Projection Series* film program featuring film artist Jodie Mack and accompanying the exhibition, *Free Radicals: Cinema on the Wrong Side of the Tracks*, Govett-Brewster Art Gallery/Len Lye Centre, New Plymouth, New Zealand, May – July 2018, 5-9.

J. Stob (RA), "*FOOD* Program Notes," FEED Project Space, School of Art and Design, Texas State University, October 2016.

J. Stob (RA), "*No Home Movie* Program Notes," Experimental Response Cinema screening, May 2016. https://www.ercatx.org/notes-from-chantal-akermans-diaristic-novelette/.

J. Stob (RA), "*Out 1* Program Notes," Experimental Response Cinema screening. November 2015. https://www.ercatx.org/out-1-program-notes-by-jennifer-stob/.

J. Stob (RA), "Interview with Jodie Mack," *Back and Forth* Interview Series. *INCITE: Journal of Experimental Media*. June 4, 2015. http://www.incite-online.net/mack.html.

J. Stob and Ekrem Serdar, trans. and eds. "Michael Klier, *The Giant*, 1983" by Harun Farocki. Original translation by Fjoder Donderer. Experimental Response Cinema web archive, April 2015. https://www.ercatx.org/michael-klier-the-giant-1983-by-harun-farocki/.

J. Stob (RA), "*Total Body*, Liz Rodda, 2015." Exhibition text for artist Liz Rodda's dual-channel video piece, *Total Body* in the Project Space at Lawndale Art Center, Houston, Texas. May 8 – June 13, 2015.

Prior to Texas State University

J. Stob (RA), "An Epic Work in Miniature: The Pictures and Processes of Robert Seydel's *The Book of Saul*." Catalogue insert commissioned for the exhibition, *Robert Seydel*, Cue Foundation, New York, New York, March 15 – April 21, 2007.

3. Book Reviews:

J. Stob (RA), "The Sober Joy of Thieving," book review of *Radical Prototypes: Allan Kaprow and the Invention of Happenings* (Cambridge: MIT Press, 2011). Judith F. Rodenbeck, author. *Criticism: A Quarterly for Literature and the Arts*, 57:1, Winter 2015, 151-157.

J. Stob (RA), Book review, *Dossier Chris Marker: The Suffering Image*. Gavin Keeney, author. *H-France Review* November 2014, Volume 14, No. 181, 1-4.

Prior to Texas State University

J. Stob (RA), Book review, *The View from Above: The Science of Social Space*. Jeanne Haffner, author. *French Studies* 68:1, January 2014, 145-146.

J. Stob (RA), "Evil is as Evil Does," book review of *Evil Media*. Matthew Fuller and Andrew Goffey, authors. *Parallax*, 20:1, January 2014, 112-117.

J. Stob (RA), Book review, *Writing and Filming the Painting: Ekphrasis in Literature and Film*. Laura M. Sager Eidt, author. *Modern Language Review* 105:1, January 2010, 210-212.

B. Works not in Print

1. Papers Presented at Professional Meetings:

"'This Place is Not About Us': *La Pointe Courte* and Asocial Space," Panel: Agnès Varda's Documentary Politics. Society for Cinema and Media Studies Annual Conference. Toronto, ON, Canada. March 14 - 18, 2018.

"Split Screen/Superimposition: Political Anamorphosis In Contemporary Experimental Documentary," *Documentary After Farocki*: Annual Documentary Theory/Practice Symposium. School of Theater, Film and Media Arts, Temple University, Philadelphia, Pennsylvania. September 22, 2017.

"In the Dark: Cinema as Spectacle's 'Privileged Figure.'" *Beyond Spectacle/Spectacle of Fascism* hybrid residency and conference, Institute for the Humanities, Simon Fraser University, Vancouver, BC, Canada. April 7 – 9, 2017.

"The Delinquency of the Script: Corneliu Porumboiu's *Police, Adjective*," Panel: Space, Affect, and (Post) Socialist Subjectification: Readings of The Romanian New Wave. Society for Cinema and Media Studies Annual Conference. Chicago, Illinois. March 22 – March 26, 2017.

"Hallucination, Abstraction, Consciousness: Social Space in the *Cinétracts* and other Moving Image Activist Imaginaries," Panel: Art and Society. THE SOCIAL, the 4th International Association for Visual Culture Biennial Conference, Boston University, Boston, Massachusetts. September 29 – October 1, 2016.

Surface Tension: Flatness and its Filmic Uses, Panel Chair and Organizer. Panel Participants: Michael Cramer (Sarah Lawrence), Lalitha Gopalan (UT Austin), Lida Oukaderova (Rice), Peter Schweigert (UC Irvine). Society for Cinema and Media Studies Annual Conference. Atlanta, Georgia. March 30-April 3, 2016.

"Pathos, Perception and Flow: River as Archive in *The Danube Exodus* (1998)," Panel: Watersheds and Futures: Navigating a 21st Century Danube. Modern Literature Association Annual Conference. Austin, Texas. January 6-10, 2016.

<u>Prior to Texas State University</u>

"Reality Without Reference Points: Mapping *The Place of Time* (1985)," Panel: Chorological Mapping: Negotiating Place in Cinematic and Digital Geographies. Society for Cinema and Media Studies Annual Conference. Seattle, Washington. March 19-23, 2014.

"Image Invasions: The Real and the Intermedial in *Invisible Adversaries*," Panel: (Filmic) Traces of the Analogue and the Digital. Sapientia Hungarian University International Symposium, *Rethinking Intermediality in a Digital Age*. Cluj-Napoca, Romania. October 2013.

"Expansion, Transgression, Duration: The Cinema of Hans Scheugl," Panel: Boundary and Transgression. Moderator: Tessa Wegener. Colgate University Interdisciplinary Symposium, *The Black and Blue Danube*. Hamilton, New York. March 2013.

"*Invisible Adversaries* and the Remediation of Ephemeral Cinema," Panel: Ephemeral Cinema. Coordinator: Dr. Kaira Cabañas. College Art Association Annual Conference. Los Angeles, California. February 2012.

"*Une réalité en trompe l'oeil*: Paris From Above in Two Films by Guy Debord." Panel: Aerial Perspectives. Coordinator: Dr. Wanda Strauven. European Network for Cinema and Media Studies Conference. Istanbul, Turkey. June 2010.

"Anti-art, Non-event: The Situationist Inverse of Relational Aesthetics." Panel: "Art as Event." Coordinator: Dr. Nadja Rottner. College Art Association Annual Conference. Chicago, Illinois. February 2010.

"*Le fil conducteur*: Cinema as Surrealism's Communicating Vessel." Panel: Memory and Representation in Art History. University of Chicago Center in Paris and Center for European Studies at Harvard University Graduate Student Conference, *France Now and Then*. Paris, France. April 2009.

"Cut and spark: Chris Marker's Horizontal Montage and Bazin's Lament of the Image." Panel: Reading the Unread Bazin. Yale University and University Paris-Diderot International Conference, *Ouvrir Bazin/Opening Bazin*. New Haven, Connecticut. December 2008.

"*In media res*: Situationist cinematic theory and the *Cinétracts*." Panel: Architectures of Revolt: The Cinematic City circa 1968. Coordinator: Dr. Mark Shiel. Society for Cinema and Media Studies Annual Conference. Philadelphia, Pennsylvania. April 2008.

"Immersion Spaces: The Panorama, the Cinema, and the Museum." Panel: Expiry Dates: The Technologies of Obsolescence. University of York International Conference, *Real Things: Matter, Materiality and Representation*. York, England. July 2007.

"Writing the Scar, Cutting the Text: Inscription and Incision in George Franju's *Les Yeux sans Visage*." Panel: Cinematic Enunciations." New York University Department of French Graduate Student Conference: New York, New York. February 2006.

2. Invited Talks, Lectures, Presentations:

"*The Smiling Madame Beudet / Meshes of the Afternoon*." Reel Women in Film screening program, Bullock Texas State History Museum, Austin, Texas (forthcoming April 12, 2019).

"Contemporary Art 101: Creating, Collecting, and Preserving Contemporary Video Art." Blue Star Contemporary, San Antonio, Texas, March 7, 2019.

"Agnès Varda's *Jane B. for Agnès V.* (1988)". Femme Film Fridays screening program, Bullock Texas State History Museum, Austin, Texas, June 8, 2018.

"Performance Tapes no. 6: Acting Out," Pastelegram Art Organization, Museum of Human Achievement, Austin, Texas. November 2016.

"*L'aménagement du territoire*: Jacques Tati and the Situationists," Department of Art History, Rice University, Houston, Texas. October 2016.

"Citizen Voyeur: Direct Address in *The Danube Exodus* (1998)," Department of Art History, Meadows School of the Arts, Southern Methodist University, Dallas, Texas. April 2015.

Prior to Texas State University

"*Faux Raccords*: Young Cinema, the Short Film and the Situationists." Bryn Mawr Visual Culture Colloquium Lecture. Bryn Mawr, Pennsylvania. November 2013.

"Expanded Cinema Remediated: VALIE EXPORT's *Invisible Adversaries* (1976)," Colgate University Humanities Colloquium Lecture. Hamilton, New York, February 2012.

3. Multimedia Design Productions (web-based and/or electronic media):

Prior to Texas State University

Website creator, "Art-a-pedia," ARTS 339 pedagogical website. Thematic foci: class-sourced encyclopedia entries on artists, themes and concepts in contemporary art and accompanying high resolution digital images. Colgate University, Hamilton, New York, 2012.

Website creator, "Film and Media Studies Film Terminology Website," ARTS 287 pedagogical website. Colgate University, Hamilton, New York, 2011.

4. Film Programming:

"Metaphors on Vision 1 – 3," February 11, 12, 13, 2018. Austin Film Society, Austin, Texas; GrayDUCK Gallery, Austin, Texas; and Masur Gallery, Lockhart, Texas. Film Co-programmer. Experimental Response Cinema. Regional.

"Cauleen Smith: *The Way Out is the Way Two*," November 28, 2016. GrayDUCK Gallery, Austin, Texas. Film Programmer. Experimental Response Cinema. Regional.

"Babette Mangolte: *The Camera: Je; La Camera: I*," September 17, 2016, Austin Film Society, Austin, Texas. Film Programmer, AFS Avant-Cinema/Experimental Response Cinema. National.

"Chantal Akerman: Early Works," Retrospective, September 2 – 18, 2016, Austin Film Society, Austin, Texas. Film Programmer, AFS Avant-Cinema/Experimental Response Cinema. National.

"Chantal Akerman: *No Home Movie*," May 15, 2016, Austin Film Society, Austin, Texas. Film Programmer, AFS Avant-Cinema/Experimental Response Cinema. National.

"Bad Resolutions: Three by Hito Steyerl." November 20, 2015, Farewell Books, Austin, Texas. Film Programmer, Experimental Response Cinema. Regional.

"Hybrid Cinema: Films, Videos and Performances by Michael A. Morris." October 18, 2015. First Street Studio, Austin, Texas. Film Programmer, Experimental Response Cinema. Regional.

"Glass Puzzles: Joan Jonas, Film and Video." October 11, 2015. First Street Studio, Austin, Texas. Film Programmer, co-programmed with Robin Kathleen Williams, Experimental Response Cinema. Regional.

5. Collections, Commissions, Gallery Representation, Residencies:

"Beyond Spectacle" writing residency, The Institute for the Humanities, Simon Fraser University, Cinevolution Media Arts Society, Vancouver, BC, Canada. April 3 – 7, 2017.

Prior to Texas State University

Signal Culture Research Residency, Owego, New York. June 2014.

C. Grants and Contracts

1. Funded External Grants and Contracts:

Prior to Texas State University

New York State Council on the Arts Electronic Media and Film Screening Grant, funding for Alternative Cinema Film Series programming, 2013-2014. Colgate University, Hamilton, New York. December 2013.

Mellon Foundation Grant for Central New York Humanities Corridor, funding for scholarly events associated with the March 2, 2013 interdisciplinary symposium, "The Black and Blue Danube." Colgate University, Hamilton, New York. September 2012.

New York State Council on the Arts Electronic Media and Film Screening Grant, funding for Alternative Cinema Film Series programming, 2012-2013. Colgate University, Hamilton, New York. December 2012.

2. Funded Internal Grants and Contracts:

FY17 Research Enhancement Program Award, $8000, Texas State University, January 2017 – May 2018.

Visiting Lecturer Series grant awarded for the visit of Lida Oukaderova, School of Art and Design, Texas State University, March 2017.

Visiting Lecturer Series grant awarded for the visit of Cauleen Smith, School of Art and Design, Texas State University, November 2016.

Visiting Lecturer Series grant awarded for the visit of Babette Mangolte, School of Art and Design, Texas State University, September 2016.

Visiting Lecturer Series grant awarded for the visit of Peggy Ahwesh, School of Art and Design, Texas State University, March 2016.

Visiting Lecturer Series grant awarded for the visit of multi-media artist Michael A. Morris. Co-applicant: Assistant Professor Liz Rodda. School of Art and Design, Texas State University, August 2015.

Visiting Lecturer Series grant awarded for the visit of multi-media artist Jesse McLean, School of Art and Design, Texas State University, January 2014.

FlexSpace Proposal for "*Somewhere only we know*: Videoworks by Jesse McLean." Gallery [3] FlexSpace, School of Art and Design, Texas State University, April 2015.

Prior to Texas State University

Dean of Faculty Discretionary Fund, funding of the March 2, 2013 interdisciplinary symposium, "The Black and Blue Danube." Colgate University, Hamilton, New York. May 2012.

Paul Mellon Travel Grant, research funding for travel to the United Kingdom. Yale Center for British Art, New Haven, Connecticut. May 2007 – June 2007.

3. Submitted, but not Funded, Internal Grants and Contracts:

Alkek Library Online Resource Grant Proposal, funding for "FIAF International Index to Film Periodicals Plus." February 2015.

Prior to Texas State University

American-Scandinavian Foundation Award, research funding for travel to the Museum Jorn, Silkeborg, Denmark. June 2010.

Yale University Dissertation Fellowship, fellowship for dissertation writing in abstentia. Paris, France. September 2008 – August 2009.

Georges Lurcy Fellowship, fellowship for dissertation research and writing in France. Paris, France. September 2007 – August 2008.

Beinecke Rare Book and Manuscript Library Fellowship, Summer funding awarded for dissertation research. New Haven, Connecticut. June 2007 – August 2007.

IV. SERVICE

A. University:

1. Committees:

2016-2017 University Leadership Assembly Member. Texas State University, August 2016 – May 2017.

2015-2016 University Leadership Assembly Member. Texas State University, August 2015 – May 2016.

2. Awards and Honors

Nominated for 2018 Excellence in Diversity and Inclusion Award (Faculty), Texas State University, May 2018.

3. Workshops and Programs:

“LGBTQIA Allies Training” Workshop Participant. Texas State University, January 2016.

“Supporting Trans Students on Campus” Workshop Participant. Texas State University, April 2015.

2014-2015 Program for Excellence in Teaching and Learning Participant. Texas State University, August 2014 - May 2015.

4. Events:

Organizer, School of Art and Design Potluck, Texas State University Camp, April 2017.

Prior to Texas State University

4. Events:

Event programmer, Alternative Cinema Visiting Artist Series: Denise Iris in person, Colgate University, March 2014.

Event programmer, Alternative Cinema Visiting Artist Series: James Benning in person, Colgate University, April 2014.

Event programmer, Friday Night Film Visiting Artist Series: Corneliu Porumboiu in person, Colgate University, December 2013.

Event programmer, Alternative Cinema Visiting Artist Series: The Alloy Orchestra, silent film musical accompaniment ensemble, Colgate University, November 2013.

Event programmer, Alternative Cinema Visiting Artist Series: Sabine Gruffat in person, Colgate University, October 2013.

Event programmer, Friday Night Film Visiting Artist Series: Kimi Takesue in person, Colgate University, September 2013.

Event programmer, Alternative Cinema Visiting Artist Series: Leonard Retel Helmrich in person, Colgate University, March 2013.

Event programmer, "The Artist as Typographer," lecture by scholar Tom McDonough, Binghamton University SUNY. Colgate University Humanities Colloquium, Colgate University, November 2012.

Event programmer, "The Behavioral Turn: Happenings, Performance, Social Practice," lecture by scholar Judith Rodenbeck, Sarah Lawrence College, Colgate University Art and Art History Lecture Series, Colgate University, November 2012.

Event programmer, "Cinema as an Event," lecture by director of Light Industry Ed Halter, Colgate University Art and Art History Lecture Series, Colgate University, October 2012.

Event programmer, Alternative Cinema Visiting Artist Series: The Center for Visual Music and Jordan Belson film program: "Jordan Belson, Films Sacred and Profane, 1952-2005," Colgate University, October 2012.

Event programmer, Alternative Cinema Visiting Artist Series: Experimental filmmaker Ernie Gehr in person, Colgate University, October 2011.

Event programmer, Alternative Cinema Visiting Artist Series: The Alloy Orchestra, silent film musical accompaniment ensemble. Colgate University, September 2011.

B. Departmental:

1. Committee:

Chair

Diversity Committee, School of Art and Design, Texas State University, August 2017- present.

Member

FLEX Texas State Galleries Committee member, School of Art and Design, Texas State University, August 2018-present.

FEED Project Space mission statement author and facilitation committee member, School of Art and Design, Texas State University, August 2016-present.

Visiting Lecturers Series Committee member, School of Art and Design, Texas State University, August 2015-2018.

Search Committee member, Texas State Galleries Director search, School of Art and Design, Texas State University, August 2015-May 2016.

LUMA TXST Redesign Proposal head writer and team member, School of Art and Design, Texas State University, January 2016-August 2016.

Adjunct Reviewer, Department of Art History, School of Art and Design, Texas State University, August 2014-present.

Scholarship Committee member, School of Art and Design, Texas State University, August 2014-2016.

Search Committee member, Renaissance Art History search, Department of Art History, School of Art and Design, Texas State University, August 2014-May 2015.

2. Awards and Honors:

College Achievement Award in University Service, College of Fine Arts and Communication, Texas State University, February 2019.

3. Workshops and Programs:

Organizer, Art History Major Information Session on Graduate School, School of Art and Design, Texas State University, February 2019.

Organizer, Art History Major Information Session on Graduate School, School of Art and Design, Texas State University, March 2018.

Organizer, Art History Major Information Session on Graduate School, School of Art and Design, Texas State University, October 2016.

Organizer, Art History Major Information Session on Art History Internships, School of Art and Design, Texas State University, February 2016.

Multicultural Curriculum Transformation and Research Institute Participant. School of Art and Design, Texas State University, May 2015.

Panelist, Art History Major Information Session on Graduate School, School of Art and Design, Texas State University, November 2014.

C. Community

Peer Reviewer for the exhibition *Effort Economy*, Blue Star Contemporary, San Antonio Texas. May 2019.

Film Co-Programmer for Experimental Response Cinema, Austin Texas. June 2015-present.

E. Organizations

1. Professional:

College Art Association
European Network for Cinema and Media Studies
International Association for Visual Culture
Society for Cinema and Media Studies