

KAREN BECKMAN

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EMPLOYMENT

Elliot and Roslyn Jaffe Associate Professor of Film Studies, History of Art department,
University of Pennsylvania (2006-present)

Director, Cinema Studies Program, University of Pennsylvania (July 2007 –)

Elliot and Roslyn Jaffe Assistant Professor of Film Studies, History of Art department,
University of Pennsylvania (2004-2006)

Visiting Assistant Professor, Department of English, Princeton University (Spring 2006)

Assistant Professor, English and Film Studies, University of Rochester (2002-04)

Whiting Post-Doctoral Fellow, Princeton University (2000-2002)

Assistant Master, Wilson College, Princeton University (1996-7)

EDUCATION

Ph.D. Princeton University, English (1999)
Advisers: Professors Diana Fuss and Michael Wood

M.A. Princeton University (1997)

Graduate research year in German Literature at Georg-August (1993-4)
Universität Göttingen, Germany. Research director: Professor Wilfried Barner

B.A. Cambridge University, English (1992)

PUBLICATIONS

BOOKS:

Vanishing Women: Magic, Film, and Feminism (Duke UP, 2003)

My book uncovers a pattern of female vanishings in nineteenth and twentieth century visual culture, and argues, through a series of close readings, that vanishing women repeatedly emerge at different historical moments in response to anxieties about female excess. Is vanishing a particularly female affair, and why? What makes a human body socially visible or invisible, and how does vanishing differ from invisibility? What is the relationship between real and metaphorical disappearance? And finally, what are the ethics of witnessing the spectacle of vanishing, and how can we, as observers, become more vigilant? By tracing the vanishing woman's elusive emergence in stage magic, spiritualist photography, psychoanalysis, and film, I argue that we can begin to think differently about both female subjectivity and what it reveals about the media in which the female subject appears.

Reviewed in: *Quarterly Review of Film and Video*; *The Drama Review*; *Theater Journal*; *Victorian Literature and Culture*; and *Screening the Past: An International, Refereed, Electronic Journal of Visual and Media History* (Australia)

Still Moving: Between Cinema and Photography, eds. Karen Beckman and Jean Ma (Duke UP, Sept. 2008). This edited volume stages a conversation between artists and academics in the fields of art history, film studies, literature and photography about the space between cinema and photography. Addressing issues of indexicality, medium specificity, movement, stasis, and hybridity, the book examines how these two modern media have developed and defined themselves through, and against, each other. Contributors include: Tom Gunning, Rebecca Baron, George Baker, Raymond Bellour, Nancy Davenport, Timothy Corrigan, Juan Suarez, and Rita González.

"Little Bastard": Car Crashes, Cinema and the Politics of Speed and Stasis (forthcoming, Duke UP)

A book-length project—named after the car in which James Dean died—that takes cinematic, photographic, and literary depictions of car crashes and traffic jams as the starting point for an inquiry into contemporary discussions of medium specificity, hybridity, interdisciplinarity, speed, stasis, and mobility. Texts include numerous car safety films, *How It Feels to Be Run Over*, *Two Tars*, *Hot Water*, *Weekend*, J.G. Ballard's *Crash*, Andy Warhol's *Since*, and Alejandro González Iñárritu's *Amores Perros*.

PEER-REVIEWED ARTICLES:

Telescopes, Transparency, and Torture: Trevor Paglen and the Politics of Exposure," *Art Journal* Vol. 66, no.3 (Fall 2007): 74-79

“The Archive, The Phallus, and the Future,” *Camera Obscura: Feminism, Culture and Media Studies*, Vol.22, no. 64 (January 2007): 186-193

“When Video Does Foster Care: Pepón Osorio’s *Trials and Turbulence*,” *Grey Room* 19 (Spring 2005): 80-101

“Dead Woman Glowing: Karla Faye Tucker and the Aesthetics of Death Row Photography.” *Camera Obscura: Feminism, Culture, and Media Studies* 55 (Spring 2004): 1-40

“Film Falls Apart: *Crash*, Semen and Pop.” *Grey Room* 12 (Fall 2003): 94-115

“Terrorism, Feminism, Sisters and Twins: Building Relations in the Wake of the World Trade Center Attacks,” *Grey Room* 7 (Spring 2002): 24-40

“Violent Vanishings: Hitchcock, Harlan, and the Disappearing Woman,” *Camera Obscura: Feminism, Culture, and Media Studies* 39 (Fall 1996): 79-104

INVITED ARTICLES, INTERVIEWS, REVIEWS, AND TEXTBOOK ENTRIES:

“Doing Death Over: Accidental Motion Studies,” *Discourse: Journal for Theoretical Studies in Media and Culture*, Special Issue: “Accidents in Film and Media” (forthcoming)

“Nothing to Say: The Madness of Photography,” in *Picture This! Photography and Narrative*, ed. Liliane Weissberg (forthcoming)

“Impossible Spaces and Philosophical Toys: An Interview with Zoe Beloff” (*Grey Room* 22, January 2006)

“Feminism in a Time of Violence.” *Interventions: Activists and Academics Respond to Violence*, eds. Elizabeth A. Castelli and Janet R. Jakobsen (New York: Palgrave/MacMillan, 2004): 15-22

“Feminism in a Time of Violence.” *The Scholar and the Feminist Online* (Journal of the Barnard Center for Research on Women), (Winter 2004):
<http://www.barnard.columbia.edu/sfonline/reverb/index.htm>.

“Dead Women and Serial Killers: Autopsy and Cinematic Spectatorship” in Wanda Teays, *Second Thoughts: Critical Thinking for a Diverse Society* (New York: McGraw-Hill, 2003): 430-431

“Review of Philip Simpson’s *PsychoPaths: Tracking the Serial Killer Through Contemporary American Fiction and Film*,” *Journal of Criminal Justice and Popular Culture* 8:1 (2001): 61-65

“Vanishing Women: Hitchcock, Harlan, and the Politics of Prestidigitation,” *Critical Matrix* 11 (1997): 33-59

GALLERY BROCHURE ESSAYS:

“Ectoplasmic Cinema: Zoe Beloff’s *The Ideoplastic Materializations of Eva C.*,” catalogue essay, Gallery TPW, Toronto, <http://www.photobasedart.ca> (Spring 2005)

“When Video Does Foster Care: Pepón Osorio’s *Trials and Turbulence*,” ICA Philadelphia (Fall 2004)

WORK IN PROGRESS:

Currently organizing a tour of experimental German women filmmakers entitled, “Ute Aurand, Milena Gierke, Renate Sami with Films from Three Decades” for Fall 2008: Harvard Film Archive, Anthology Film Archives, Princeton University, Mount Holyoke College, and the University of Pennsylvania / Slought Foundation.

EDITORIAL WORK:

Co-editor, *Grey Room* (Summer 2005-)

Advisory Board, *Grey Room* (2003-Summer 2005)

ACADEMIC HONORS AND AWARDS

Freeman Foundation fellow, Freeman Foundation Symposium at the Salzburg Seminar: “East Asia—The United States: The Search for Common Values” (June 9-14, 2007).

President’s Award, University of Pennsylvania to support attendance at the Salzburg Seminar (Special Session: “Women and Political Power,” September 11-17, 2006)

Penn Humanities Forum Mellon Fellowship (2005-6)

Runner-up, Society of Cinema and Media Studies Katherine S. Kovács Book Award (Society of Cinema and Media Studies, March 2004)

Mrs. Giles Whiting Post-Doctoral Fellowship in the Humanities, Princeton University (2000-02)

Member, Society of Fellows, Council of the Humanities, Princeton University (2000-02)

Council of Graduate Schools / University Microfilms International Distinguished

Dissertation Award in the Fine Arts and Humanities (1999)

Mrs. Giles Whiting Doctoral Fellowship in the Humanities (1997-8)

CONFERENCES AND PRESENTATIONS

“See Something, Say Something: Strategies of Counter-Surveillance,” Panel discussion participant with Peter Galison, Thomas Y. Levin, and Lim + Lam, organized by the Whitney Museum of American Art Independent Study Program in conjunction with the exhibition *For Reasons of State*, The Kitchen, New York (May 2008)

“Crash!” Philomathean Society, University of Pennsylvania (April 2008)

Official Faculty Host for Laura Mulvey’s 2-week visit to Penn as part of the Provost’s Distinguished International Scholars Program. Coordinated series of public and classroom events.

“Doing Death Over: Accidental Motion Studies,” Program in Film and Media Studies, University of Chicago (February 2008)

“‘Jerky Nearness’: Film Theory, Immersive Media and the (Dis)Embodied Spectator,” College Art Association, Dallas (February 2008)

“Doing Death Over: Accidental Motion Studies,” Visible Evidence conference, Bochum, Germany (December 2007)

“Nothing to Say: Mortal Words and Images,” Syracuse English Colloquium & Andrew M. Mellon Foundation Central New York Humanities Corridor (November 2007)

Respondent to Matthew Solomon, Philadelphia Film Seminar (November 2007)

Conversation with Werner Herzog, Slought Gallery, Philadelphia (October 2007)

“Photographic Messages from Iraq: M. Ho and Roland Barthes,” History of Art colloquium (October 2007)

“Education without Borders: Cinema Studies and the Globalized University,” Salzburg Seminar (June 2007)

“Magic and Early Cinema” panelist, Pordenone Silent Film Festival Collegium (October 2006)

“Nothing to Say,” “Picture This! Photography and Narrative in Contemporary Literature” Symposium, Penn Humanities Forum (March 2006)

- “Something into Nothing: the Magic of Film,” Transforming Illusions Conference, Princeton University (March 2006)
- “Since *Weekend: The Disastrous Sixties*,” Society of Cinema and Media Studies Conference, Vancouver (March 2006)
- “The Afterlife of *Weekend*,” Baltimore Contemporary Museum Lecture series (February 2006)
- “Disaster Time! Andy Warhol’s *Since* (1966/2002),” Women’s Studies faculty works-in-progress colloquium (November 2005)
- “Disciplining Film” Panel organizer, and presenter of “The Rejection of Projection: Art History and Cinematic Exhibitionism,” Society of Cinema and Media Studies, London (April 2005)
- “Crash Aesthetics: *Amores Perros* and the Dream of Cinematic Mobility,” Visual Studies Colloquium, Bryn Mawr College (April 2005)
- “Music in Movies,” Annenberg Center, Philadelphia (March 2005)
- “Crash Aesthetics: *Amores Perros* and the Dream of Cinematic Mobility,” History of Art Colloquium, University of Pennsylvania (February 2005)
- “Star Teachers: Hollywood and the Motivation of the Educationally Disinclined.” Film Studies Panel: “Bad Teaching on Film.” MLA, Philadelphia (December 2004)
- “Feminist Film Theory in the Twenty-First Century,” Cinema Studies Colloquium, University of Pennsylvania (November 2004)
- Consultant to BBC2 television for six-part documentary, *Magic!* Filmed interview with BBC January 2004 for episode on violence and magic (Aired November 20, 2004)
- “The Use of Video in Pepón Osorio’s *Trials and Turbulence*,” Gallery talk, Institute of Contemporary Art, Philadelphia (September 2004)
- “Cut: *Amores Perros* and the Resistance to Film,” MOSAIC International Conference: “The Photograph,” Winnipeg (March 2004)
- “Between Photography and Cinema: Memory, History, Nation” (Chair and panelist). Society and Media Studies Conference, Atlanta (March 2004)
- “Dead Woman Glowing: Karla Faye Tucker and Death Row Photography.” Susan B. Anthony Institute Works-in-Progress series (February 2004)

“Dead Woman Glowing: Karla Faye Tucker and Death Row Photography.” University of Pennsylvania (February 2004)

“Dead Woman Glowing: Karla Faye Tucker and Death Row Photography,” University of California, Irvine (January 2004)

“Film Falls Apart: *Crash*, Semen and Pop.” “Art, Architecture and Film in the First Pop Age” conference, Princeton University (November, 2002)

“Film Falls Apart: *Crash*, Semen and Pop.” Visual and Cultural Studies Works-In-Progress series, University of Rochester (September 2002)

“Feminism, Terrorism, Ambivalence.” Participant in “Responding to Violence” colloquium, Barnard College (October 2002)

Co-organizer and moderator of Gauss Roundtable: “Literature and Art, War and Terrorism: A Conversation.” Participants: Judith Butler, Gyan Prakash, Michael Wood, Eduardo Cadava, Laura Kurgan and Lynne Tillman, Princeton University (November 2001)

“Feminism, Terrorism, and the New German Cinema: Female Activism in the Films of Margarethe von Trotta.” Special Session: Gender and Terrorism, MLA conference, New Orleans (December, 2001)

“Reading Like An American: Literature in the Wake of September 11.” Public lecture, Community Bookstore, Brooklyn (October 2001)

“Biography, Thanatography, and the Media Coverage of Karla Faye Tucker.” Popular Culture Association Conference, Philadelphia (March 2001)

“Sex Crimes: Karla Faye Tucker and the Photographic Image,” Southwest/Texas Popular Culture Association / American Popular Culture Association Conference, Albuquerque (Spring 2001)

“Flat Death: Karla Faye Tucker and the Photographic Image.” Surviving the Photograph Conference, Princeton University (Fall 2000)

“The Future of Graduate Education.” Council of Graduate Schools Conference, Washington D.C. (1999)

“Mother Knows Best: Freud and the Fiction of the Disappearing Mother.” NEMLA Conference, Philadelphia (Spring 1997)

RECENT TEACHING

- CINE 103: Introduction to Film Theory (Spring 2008)
- CINE 392: Cinema and Photography, University of Pennsylvania (Spring 2008)
- CINE 498: Senior capstone seminar, University of Pennsylvania (Spring 2008)
- ARTH793 (with Professor Gwendolyn DuBois Shaw): Race, Sex and Gender in Early Cinema, University of Pennsylvania (Fall 2007)
- CINE061: British Cinema, Penn-in-London program (Summer 2007)
- 2006-07: On leave (Berlin)
- ARTH292: Women and Film, University of Pennsylvania (Spring 2006)
- ARTH593. Contemporary Film Theory, University of Pennsylvania (Spring 2006, Fall 2004)
- ARTH793: Cinema and Photography, University of Pennsylvania (Fall 2005)
- ARTH291: Film History, University of Pennsylvania (Fall 2005)
- ARTH301-2. Issues in Contemporary Art and the Art of Curating, University of Pennsylvania (Fall & Spring 2004-5)
- ARTH291. The Road Movie, University of Pennsylvania (Spring 2005, Fall 2008)
- English 553. Feminist Theory. Special Topic: Psychoanalysis, University of Rochester (Spring 2004)
- English 134b. History of Sound Cinema, 1959-Present, University of Rochester (Spring 2003, 2004)
- English 335. Introduction to Feminist Theory. University of Rochester (Spring 2003)
- English 196q. Writing Identity: Contemporary Women Writers. Freshman research seminar, University of Rochester (Fall 2002, 2003)
- English 117. Introduction to the Art of Film, University of Rochester (Fall 2002, 2003)

PROFESSIONAL SERVICE

- Professional Development Committee, Society of Cinema and Media Studies (2007-2010); Chair (Summer 2008-)

Executive Committee Member, Women's Studies Program and Alice Paul Center for Research on Women and Gender, University of Pennsylvania (Fall 2005-)

German Graduate Group Member, University of Pennsylvania (Spring 2005-present)

Penn Africana Media Project (September 2007-)

Penn Philadelphia Film Festival Planning Committee (2004-present)

Co-organizer of History of Art colloquium (with Michael Cole) (2005-6)

Organizer, Cinema Studies colloquium (2007-8)

Arthur Ross Gallery search committee, Curatorial Position (2007-8)

History of Art search committee, Contemporary Art (2005-6)

One of 12 participants in Mellon Foundation research project to examine the state of scholarly publication in art and architectural history as well as adjacent fields such as archeology. Project directors: Mariet Westermann (Director of the Institute of Fine Arts), Hilary Ballon (Professor of Art History, Columbia University) (Fall 2005)

Undergraduate Curriculum Development Committee, English department (2003-04)

Film and Media Studies search committees, University of Rochester (2002-3 & 2003-4)

Art History search committee, University of Rochester (2002-3)

Carnegie Initiative on the Doctorate Committee for development of graduate program, University of Rochester (2002-3)