Title: Mixed Greens (part 3 of Queer Feast)

Genre: Web-based interactive narrative; non-fiction/fiction hybrid

Applicant's Role in Production: Producer, writer, director, structural and visual design

Production Format: Web-based: Macromedia Studio MX plus Quicktime and ProTools, using still photographs, movies (digital and celluloid based), and sound.

Anticipated Length: unknown... perhaps 30-45 minutes to fully navigate

Color/B&W: both

Sound/Silent: sound

Brief Project Description (do not exceed space given below):

Mixed Greens is a web-based artwork that uses interactivity to tell a story of the complexities of identity. It will be a mixed genre piece using documentary, fiction, sound, and text. Mixed Greens interweaves two identity stories: of my paternal grandfather and his brothers who, as Irish Jews, lived in a “gray area” between Catholics and Protestants, and later negotiated a different set of identity issues as immigrants in Boston; and that of five lesbians, who live at a contemporary edge of assimilation and difference. Mixed Greens is the third piece in what will eventually be a five-piece/five-course meal that I call Queer Feast: a mosaic of contemporary lesbian culture played out through its contradictions of class, ethnicity, desire, and the banality of daily existence. The five pieces/courses consist of: Cocktails & Appetizers (2001), a tale of lust and love, voyeurism and the performance of gender; Mixed Greens, a meditation on identity and assimilation; Bread and Butter, a non-linear “memoir” of the twenty-four year relationship of me and my partner; The Main Dish, a social, historical, and political narrative of lesbian culture; and As American As Apple Pie (1999), occupying the space between melodrama and sitcom, a tale of lesbian family life. This feast crosses many borders – documentary/fiction/melodrama/comedy, memoir/history/myth, ethnicity/race/class – bringing complexity to the media representation of lesbian life and culture. It also uses interactivity to explore the paradoxes of narrative itself. I will use the Rockefeller New Media Fellowship to create Mixed Greens as well as the Queer Feast web site.
NAME: Michelle CITRON

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title: COCKTAILS & APPETIZERS (Producer, director, writer, editor, actor, interactive and visual design)

Year: 2001

Technical Info
Original Format
__ Software
__ Web
__ Installation
✓ Other __ CD-ROM

Format Submitted for Viewing
__ Software
__ Web
__ Installation
✓ Other __ CD-ROM

Preferred OS
✓ Windows
✓ Mac
✓ Unix

Web Info (answer only if sample work is in Web format)
__ URL _____________________________ (if more than one please list them below)

__ Browser requirement _____________
__ Plug-in requirement ________________

__ This sample requires broadband connection (fast Internet Connection)

__ A local copy of the sample work has been included with the application

Special Information For Viewing: Please watch this piece FIRST. Will not play on Windows NT operating system (will play on all other Windows OS). The sound is in stereo. You need Quicktime 4, which can be downloaded from the CD itself. Click on the "cocktails-pc" icon to start.

Description of Work (use an additional sheet if necessary)
Inspired by lesbian pulp fiction stories from the 50s, Cocktails and Appetizers is a tale of falling into lust and love. The lurid covers of these books -- two women, the innocent lying distraught on the bed, the butch leaning against the door frame smoking -- are the inspiration for the visuals. Cocktails is about women looking at women, the pleasures of voyeurism, and the performance of gender. This interactive piece starts with a brief linear introduction. This is followed by an interactive section: we are at a gallery opening for Max, a photographer, whose work explores the performance of gender through butch/femme imagery. We hear ambient chatter and snippets of gossip
overheard at such occasions. The screen offers a menu of drinks. By ordering a drink, the user accesses one of ten scenes. Each scene shows a photographic work at the exhibit while it eavesdrops on one of the conversations swirling around it. These “close-up” audio and visual moments suggest the gossip lying just beneath the social surface. At the same time, they offer important clues that will add understanding and depth to the final, payoff scene. Thus the story is retroactively constructed by synthesizing the fragments of the piece. When all ten drinks have been “served,” a linear narrative automatically runs: a flashback to the day Max spent photographing Jesse. This is the first course of the Queer Feast.

TO VIEW:
When the piece loads, it automatically plays a 45 second introduction. Once finished, you will be presented with a menu of drinks at the cocktail party, gallery opening. I suggest you click on the following:

1. “Bronx Cocktail”
2. “Daiquiri”
3. “Tom Collins”
4. “Mint Julep”
5. “Side Car”

This should take around 2 minutes to “play,” depending on how long you linger at the party. The interactive section is followed by the payoff. This final, linear scene (4 ½ minutes) flashes back to the day the photographs were taken. While Max shoots photos of Jesse, they cautiously check each other out, and slowly the power shifts from the woman in control of the camera to the woman being watched. The banter heats up, as does their hearts; the scene ends on the bed with a kiss.

If you want to watch some of the payoff scene, you will need to speed through the gallery event in the following way:

After ordering the 5 drinks above, you can “fast forward” through the rest of the menu. Click on a drink. When the Quicktime movie starts, click the [M] icon in the upper right hand corner of the screen. This will bring you immediately back to the menu, minus the drink you’ve just ordered. Do this until no drinks remain. After you’ve clicked the last drink, the final scene will automatically play.

However if time were short, I would prefer that you navigate through a bit of Jewish Looks.
NAME: Michelle CITRON

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title: As American As Apple Pie (Producer, director, writer, editor, interactive and visual design, pie maker)

Year: 1999

Technical Info

Original Format

Format Submitted for Viewing

Preferred OS

Windows

Mac

Unix

Web Info (answer only if sample work is in Web format)

URL________________________________________ (if more than one please list them below)

Browser requirement ________________

Plug-in requirement ________________

This sample requires broadband connection (fast Internet Connection)

A local copy of the sample work has been included with the application

Special Information For Viewing: Please watch this piece SECOND. The CD will not play on windows/NT operating system (will play on all other windows OS). When you click on the Apple Pie icon, the CD automatically checks your computer for Quicktime 4, which is necessary to properly play the piece. If the computer does not have this software, you be instructed to quite Apple Pie and install Quicktime 4, which is included on the disk.

Description of Work (use an additional sheet if necessary)

What happens after the honeymoon is over? Twenty-two random scenes reveal the story of Monica, a police detective, and Cilla, a psychiatrist, as they fight, love, work, raise their teenage son and commit adultery. Apple Pie explores the pull between monogamy and autonomy; the border between sitcom and melodrama; the ways in which we build stories of other people’s lives from fragments overhead. Along the way the viewer/player also learns how to make an apple pie. This is conceptualized as the final course the Queer Feast.
TO VIEW:
As you move the cursor around the screen, words from the apple pie recipe are revealed. Please click on the words in the following order:

1. “cut” upper left corner of the screen
2. “soft, but dry” right side, middle
3. “lifting and turning” lower left corner
4. “squeezed” upper right corner
5. “brush” lower left corner
6. “peeled” upper right
7. “crimp” lower right

This should take around 4 ½ minutes to “play.” After this, you’re on your own. The cursor reveals both words and larger sections of the recipe. The piece is played until the entire recipe is uncovered and the credits roll. Each time Apple Pie is played the order of the scenes change, and with it, the story.
If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title: JEWISH LOOKS (Producer, writer, research, interactive and visual design)

Year: 2002

Technical Info

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<td>___ Installation</td>
<td>___ Installation</td>
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<tr>
<td>___ Other</td>
<td>___ Other CD-ROM</td>
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Web Info (answer only if sample work is in Web format)

✓ URL __ at the time of this application, the piece is not yet up on the web. Slated to be published fall/winter issue of Intellectual Action, Barnard College

___ Browser requirement ________________

___ Plug-in requirement ________________

___ This sample requires broadband connection (fast Internet Connection)

___ A local copy of the sample work has been included with the application

Special Information For Viewing: Please watch this piece THIRD. Jewish Looks will play on either a PC or a MAC. You need Flash to play it, which can be downloaded by following the instruction on the splash page. You need to be online to download Flash; once you have Flash, you don’t need to be online to view the piece. There is no sound. To begin: click on the Netscape icon “starthere.” Adjust your monitor’s resolution as instructed. Then “START JEWISH LOOKS.”

Description of Work (use an additional sheet if necessary)

Jewish Looks is an essay/artwork designed as a meditation on identity and assimilation. It takes as its starting point four family images – of my great-grandparents and two of their children – photographed in the early 1900s. Formally, it is more sophisticated than either Apple Pie or Cocktails. Its structure consists of five levels: the textual, the familial, the historical, the mythical, and the psychological (“what you see,” “what I know,” “what was,” “what we believed,” and “what we desired”). The user can navigate laterally across any level to compare the Russian-American Jews with the Irish
Michelle Citron
Sample: Jewish Looks

Jews (the two ethnic threads of my paternal family), or vertically down through the levels toward a deeper understanding of the images and their context.

I’m submitting this sample because I used it to sketch out the narrative and structural complexity that I’m aiming for with my next piece, Mixed Greens. Jewish Looks was commissioned for an online journal. I was asked to “write” on: “Changing Focus: Family Photography and American Jewish Identity.” Because of the limitation of the journal’s server, and the specific focus of the piece itself, Quicktime Movies weren’t appropriate. This makes Jewish Looks more static than either my previous or my future work, and quite text heavy. I apologize for the “introduction.” The editors of the journal insisted upon it; I believe it’s unnecessary for the piece.

TO VIEW:

I suggest you start with one photograph and navigate down through the levels.

1. Insert the CD and click on “starthere.”
2. When the piece loads, click “ENTER” on the introduction page.
3. You’ll be presented with a wall on which hangs four picture hooks. Each is a rollover that reveals one of four photographs. I suggest you click the photo on the far right of the screen. This will take you to:
4. The Textual (what you see): explore the image; read the five pop-up texts. When you’re ready to move on, click on the thumbnail at the bottom left of the screen. This will take you down to:
5. The Familial (what I know): here is some text for you to read. Click on the thumbnail at the bottom left of the screen. This will take you down to:
6. The Historical (what was): here are some historical facts. Click on the thumbnail at the bottom left of the screen. This will take you down to:
7. The Story (what we thought): some more text. Click on the thumbnail at the bottom left of the screen. This will take you down to:
8. Desire (what we want): from here you can go back home (bottom right of screen) and follow another image down through the levels; or you can click on the thumbnails in the upper right hand corner of the screen to move laterally across the “desire” level, to sample other “conclusions.”

I have chosen to have you follow one photograph down through an increasingly complex understanding of the image. This particular thread deals with identity and assimilation. Other threads concern loss and mortality, the contradictions between family and historical stories, and gender and assimilation. You can, at any time, move laterally across. Feel free to explore.
My art experiments with ways to tell the stories of women's lives. Initially, I made structuralist films that told their tale through formal manipulation and metaphor. These evolved into experimental narratives that intentionally blurred the boundaries between fiction, documentary, and experimental practices. I was seeking a language with which to speak, as well as to question the categories themselves.

My current work uses the interactivity of new media to probe the idea of story in our post-modern, digital age of TV channel surfing, interactive games, hypertext, and complex websites. I'm keenly interested in new media's potential as a narrative art. Rather than being just a fascination with the latest tools I believe that at its core, interactivity expresses a deeply human tension between fragmentation and narrative cohesiveness, even memory is understood to be a narrative actively constructed at the moment of remembering from stored fragments. This tension between fragmentation and unity has been central in my work since the beginning. (Even before the beginning if I include my doctoral work in cognitive psychology where I investigated how the mind creates narrative coherence out of the mass of fragmented stimuli that constantly flood us.) Integration takes twenty-five still images and optically prints them to give unity, temporality, and movement to that which was fragmented, discontinuous and still. Daughter Rite and What You Take For Granted... create fragmentation whenever the documentary, fictional, and experimental threads interrupt one another; in this way, their stories are constructed through shifting and contradictory points of view. The fragmentation creates unexpected juxtapositions, which expresses complexity and ambiguity. Since my films speak of women's lived experience in all its messiness, form melts into content. My CDs continue this exploration. Created at the intersection of new media's interactivity and conventional linear film, they investigate the contradictions of lesbian lives, desires, and culture, as well as the paradoxes of narrative itself.
I’ve been working for the past five years on a series of intersecting, non-linear narratives that I have titled a *Queer Feast*, and which includes *Cocktails& Appetizers* and *As American As Apple Pie*. I have just begun to create the next part of the feast, tentatively titled *Mixed Greens*, a meditation on identity and assimilation. While making *Jewish Looks*, a web-based project solicited by an online journal, I grew interested in the idea of assimilation per se by making a connection between what my immigrant ancestors experienced negotiating the tensions of assimilation and identity, first in Ireland and than later in America, and what I’ve experienced as a lesbian living in middle America over the past twenty years. Commitment ceremonies announced in the New York Times society page, attendant gift registries, and employers offering same-sex partnership benefits all suggest assimilation, while the butch/femme scene at the baths, drag kings, “packing,” and other Queer possibilities work toward acceptance of differences, perhaps not giving a damn about acceptance at all.

*Mixed Greens* will use two narrative lines: the story of my Irish Jewish grandfather and his brothers played off against a contemporary tale of a lesbian and her circle of friends. Both stories will explore issues of identity and assimilation; I hope to stir up the subject and in the process, reveal some truths. In addition, both narrative lines occur between cultures: the Irish Jews lived between religions (Catholics and Protestants) and classes; the fictitious lesbians will inhabit their own porous borders, of class and sexuality. Formally, the piece explores the line between non-fiction (Irish Jewish thread) and fiction (lesbian thread) ways of telling. In this sense, *Mixed Greens* builds directly on my film work as well as my book.

*Jewish Looks* uses interactivity to blend and contrast the personal with the historical, the psychological with the political, and the visual with the textual. As such, it enabled me to
work through the themes and a possible structure for **Mixed Greens**. Thematically, **Mixed Greens**, like **Jewish Looks**, explores: identity versus assimilation, social history versus personal history, and discrimination versus accommodation. Structured as five levels, **Mixed Greens** could be navigated laterally to compare different inflections on a similar issue (for example, my Uncle Oscar joining, and imperfectly assimilating with, the Catholics in their fight for political inclusion on the one hand and on the other, two lesbians adopting a day-old baby and wondering how this is going to feel walking down the street); or navigated vertically to reveal deepening knowledge, both personal and cultural, of a specific person or character. What I describe below is the starting point for **Mixed Greens**.

The Irish Jewish strands from **Jewish Looks** will be transplanted to **Mixed Greens**: much of the text will be converted into a complex soundscape of words, sounds, and music; 8mm movies shot by my father in Dublin in the early 50s, along with new footage I plan to shoot there will also be incorporated into the piece. While in Dublin, I’ll conduct necessary onsite research at the Irish Jewish Museum there. The lesbian story(s) will be developed using the process I’ve long used in my work: extended, taped conversations, too rambling to call interviews, from which I’ll write composite characters who live out the issues of the piece. In this case, I’ll “interview” sources in the Chicago lesbian community, who will run the gamut from city dykes who strap on and hit the bars to suburban lesbians hauling their kids to soccer practice. Like most Americans, immigration as well as ethnic and/or racial assimilation will be part of their histories. From this material, I will design and shoot portraits, faux “home movies,” and fragmented scenes to tell the lesbian story(s).

**Mixed Greens** is designed as the third of part of **Queer Feast**: **Apple Pie** and **Cocktails** are parts one and five. Each of the five pieces is a stand-alone work. Collectively they will
create a five-course, meal: a mosaic of contemporary lesbian life played out through its contradictions of class, race, desire, and the events of daily life. **Mixed Greens** is intended to open up **Queer Feast**, give it a broader context and, at the same time, to more deeply explore the balancing act that is identity.

Each of the five pieces that will eventually make up the **Queer Feast** will use a different strategy to investigate the fragmentation/narrative tension. In this sense, the five pieces represent five evolving experiments in narrativity. I use the non-linear qualities of digital technology to explore questions about fragmentation and narrative: How can I maintain fragmentation and still provide narrative pleasure, which is perhaps derived from a linear narrative? How can a narrative be structured to respect contradiction and paradox? What is narrative's power: cause and effect or strong emotional moments? How can different performance styles and genres enhance the emotional stakes of fragmented narratives? What is the relationship between the emotional and intellectual pleasures of narrative?

This work in new media, though grounded in my film practice, evolved out of my book, **Home Movies and Other Necessary Fictions**. Using memoir, fiction, cultural criticism, and actual home movie sequences (the book contains a flip book and sequences of home movies produced on the page), the book uses fragmentation to create a meditation on filmmaking, memory, trauma, and the construction of identity through autobiographical art works. If **Home Movies** characterizes how we construct our life story from fragments remembered and imagined, my CD-ROMS, **Apple Pie** and **Cocktails**, characterize how we create stories from fragments overheard. **Apple Pie** tells its tale through twenty-two scenes randomly accessed by the user, from which a narrative of the characters’ family life can be constructed. With interactive video games, we control choices as the game is played; yet the
outcome is predetermined. However, **Apple Pie** is genuinely open-ended; a different story is constructed on each viewing. “Played” one time, Monica and Lucille might live happily ever after; another time, their relationship clearly will not survive; and in yet another “play” ambiguity prevails. **Cocktails** builds on **Apple Pie**’s structure with its more complicated relationship between the fragments and the narrative whole. The user eavesdrops on a multitude of conversations, during an art opening cocktail party. From these snippets of both relevant and inconsequential overhead conversations, the viewer constructs, retroactively, a story of the main characters, their interactions, and their milieu.

The rest of the **Queer Feast – Bread and Butter** and **The Main Dish** – will be created once I’ve completed **Mixed Greens**. **Bread and Butter** is conceptualized as a non-linear, visual memoir of the twenty-four year relationship of me and my partner, structured as a dialogue between the two of us. **The Main Dish** will use interactivity to tell a social, historical, and political narrative of lesbian identity and culture.

**Apple Pie** and **Cocktails** originated as CD-ROMs created with Macromedia Director. With the increased sophistication of web-based software, as well as the increased penetration of broadband, I intend to put the entire **Queer Feast** up on the web. The Rockefeller will enable me to create **Mixed Greens**, as well as to design and build the **Queer Feast** website. **Apple Pie** and **Cocktails** have already been converted into html and will be placed, along with **Mixed Greens**, at www.queerfeast.com, a domain that I own. I intend to link this site to and from lesbian sites so that women can find their way to the feast. I want **Queer Feast** to reach beyond new media art audiences, to the lesbians who aren’t walking into museums or going to experimental media festivals, or taking media classes. Anyone else interested in my play of narrative and the life of lesbians is, of course, invited to the feast.
### MIXED GREENS: web based

#### RESEARCH

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<td>Dublin lodging: 2 wks</td>
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<td>Dublin per diem: 14 days X $60</td>
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#### PRODUCTION

#### Irish Jewish Thread

**Dublin**

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<td>455</td>
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<tr>
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<tr>
<td>tripod in kind</td>
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**Chicago**

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<tr>
<td>AD: 1 day</td>
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<td>Sound equipment in kind</td>
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#### Lesbian Thread location shoot

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#### Crew

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**Project Budget**

**Make-up**

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**Sound:** 3 1/2 days X $300/day

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**Boom:** 3 days X $75

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**5950 total**

**Equipment, etc.**

**Props/costumes**

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**cables, lights, etc.**

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**Sound equipment**

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**Dolly/kinos**

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**Tracks**

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**tapes**

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**food**

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**transportation**

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**2955 total**

**Post Prod** (I will edit)

**AVID facilities**

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**Sound editing: Protools**

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<th>Item</th>
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**Asst. editor: $12/hr X 20**

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**240 total**

**WEB DEVELOPMENT PHASE**

**cds/scratch**

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**music: Mixed Greens & Queer Feast**

<table>
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<tbody>
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**1860 total**

**Programming Mixed Greens:** consultant/debugging for problems beyond my reach

**Flash MX programmin $65/hr X 24**

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**Quicktime Scripting $65/hr X 10**

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**compression $65/hr X 10**

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**testing $65/hr X 8**

<table>
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<tr>
<th>Item</th>
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**3380 total**

**Programming Queer Feast:** consultant/debugging for problems beyond my reach

**Flash MX programmin $65/hr X 24**

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**Testing $65/hr X 24**

<table>
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<th>Item</th>
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**3120 total**
WEB SITE

$150/mo X 12 1800
(incl video streaming) 1800 total

TOTAL 35000
EDUCATION
B.S. University of Massachusetts/Amherst 1970, Magna Cum Laude, Hon in Psychology
M.S. University of Wisconsin/Madison 1971, Educational Psychology
Ph.D. University of Wisconsin/Madison 1974, Interdisciplinary, Cognitive Psychology

PROFESSIONAL EXPERIENCE
Professor, Department of Radio/Television/Film, Northwestern University
Director, Center for Interdisciplinary Research in the Arts, Northwestern University
Associate Dean, Graduate School, Northwestern University 1999-2002
Chair, Department of Radio/Television/Film, Northwestern Univ 1992-94
Associate Chair, Department of Radio/Television/Film, Northwestern Univ 1990-91
Head of Production, Dept of Radio/Television/Film, Northwestern Univ 1983-90
Associate Professor, Dept of Radio/Television/Film, Northwestern Univ 1983-95
Assistant Professor, Radio-Television-Film, Northwestern Univ 1978-83
Faculty, William James College, Grand Valley State University 1975-78
Assistant Professor of Communications, Radio/Television/Film, Temple University 1974-75
Lecturer, Department of Integrated Liberal Studies, Psychology, University of Wisconsin-Madison 1974

FILMOGRAPHY/VIDEOGRAPHY/NEW MEDIA


COCKTAILS & APPETIZERS (2001) CD-ROM. 14 minutes. Producer, director, writer, editor, visual and interactive design. Interactive narrative about women looking at women, and falling in love.

Version >02: Digitalartsconvergence, Museum of Contemporary Arts/Chicago, 2002
SeNef, Seoul Net Festival, Seoul Korea 2002
Contact Zones: the art of the CD-ROM, Nickle Arts Museum, University of Calgary
Visibilla-Bologna 2002
Madrid Lesbian and Gay Film Festival 2002
13th Paris Lesbian Film Festival 2001
17th Berlin Lesbian Film Festival 2001
UFVA Conference, Rochester 2001
London Lesbian and Gay Film Festival 2001
Houston Lesbian and Gay Film Festival 2001
Dallas Videofest 2001
MIX/NYC Gay and Lesbian Experimental Festival 2000
AS AMERICAN AS APPLE PIE (1999) CD-ROM. 17 min. Producer, director, writer, editor, visual and interactive design. Interactive narrative about food, sex, and a lesbian family. Along the way you also learn how to make an apple pie.

Version >02: Digitalartsconvergence, Museum of Contemporary Arts/Chicago, 2002
SeNef, Seoul Net Festival, Seoul Korea 2002
UFVA Conference, Rochester 2001
London Lesbian and Gay Film Festival 2001
GiG 2.0, Center Portion Gallery, Chicago, December 2000
Viper International Festival of Film/Video/New Media, Basel, Switzerland, October 2000
Zoie Film Festival, on-line women’s film festival September 2000
1st Prize, best experimental work
Outfest, Los Angeles Gay and Lesbian Film Festival July 2000
Dallas Videofest March 2000
Society for Cinema Studies Conference, Chicago March 2000
Intermedia Arts, Mpls Jan 2000
Art in Motion Festival, USC Jan 2000
MIX, NYC Gay and Lesbian Experimental Festival Nov 1999
Mill Valley Film Festival Oct 1999
University Film/Video Assoc Conference, Boston Aug 1999
Interactive Frictions Conference, University of Southern California 1999

As American As Apple Pie is also incorporated into “HOME,” a web-based piece about home with 19 contributing artists. Annette Barbier and Drew Browning, project directors. “HOME,” with Apple Pie, has been shown at:
Block Museum, Northwestern University, part of the permanent collection of The Virtual Block, from 9/25/01 and ongoing
Ars Electronica Conference and Exhibition, Linz, Austria 2001
Inter Society for Electronic Arts, Paris, France 2000
Museum of Image and Sound, Sao Paolo, Brazil 2000

VISUAL AIDS (1997) 15 min. Video. Producer. Two companion videos on HIV/AIDS, one from the perspective of urban, high-school age heterosexual women; the other from the perspective university age gay men. I conceptualized this project, funded it through a center at Northwestern, and facilitated the young adults in the making of their pieces. The young woman worked out of Street Level Video, a Chicago community arts center created for urban youth at risk. This piece was sited as a significant project when Street Level received the "Coming Up Taller Award," sponsored by the President's Committee on the Arts and the Humanities and the National Endowment for the Arts.

Vital Links Conference, Toronto 1998
Fast Forward Conference, University of Chicago 1998
Mary and Leigh Block Museum, Northwestern University 1997
State of Illinois Building May 1997
GREAT EXPECTATIONS (1988) Film. 15 min. Co-producer, co-director, co-writer, co-editor (with Michael Hyde & Gordon Quinn). Documentary/narrative on high tech medicine.

MOTHER RIGHT (1983) Video. 25 min. Producer, writer, director, camera, editor. A documentary video about my mother, made as a response to my film Daughter Rite. The tape revolves around my straight mother, who worked for fifteen years in a gay bar and restaurant in Hawaii. This is screened only when I accompany it.

Southern Circuit Tour of 6 cities sponsored by South Carolina Arts Commission and NEA 1983: New Orleans Contemporary Arts Center; Birmingham Museum of Art; University of South Carolina; Georgia State University; Southwestern University at Memphis; College of Charleston

WHAT YOU TAKE FOR GRANTED... (1983) 75 min. Film. Producer, director, writer, editor. A fiction/narrative hybrid about women who work in traditionally male jobs, both working class and professional. The film interweaves faux talking-head interviews with a narrative about the friendship between two of the interviewees, a gay doctor and a straight truck driver. The film was based on interviews with 25 women. The hybrid form creates an exploration borders: between public persona and private life; between realist film and narrative fiction.

Selected screenings:
- Cincinnati Museum 1989
- American Association of University Women, Chicago 1988
- Gay Film Festival, Australian Film Institute 1987
- United Nations "End of the Decade" Women's Inter'l Conf, Nairobi, Kenya 1985
- New York Gay and Lesbian Film Festival 1985
- INDEPENDENT FOCUS, WNET-13, PBS, NYC May 12, 1985
- Luna Films, Festival of Women's Films, Rome 1984
- Northwest Film Study Center, Portland Art Museum, August 1984
- Society for Cinema Studies Conference, Madison 1984, curated
- Tynedale International Film Festival 1983
- London Film Festival 1983
- Films in the Cities, St. Paul 1984
- Independent Features Market NYC 1983
- IMAGE Film/Video, "Reel Women Film Festival," Atlanta 1983
- Edinburgh International Film Festival 1983
- Flaherty Film Seminar 1983
- National Women's Studies Association Conference 1983
- Film Center, Art Institute of Chicago 1983

DAUGHTER RITE (1978) 55 min. Film. Producer, director, writer, editor, cinematographer. Juxtaposing faux cinema verite with optically printed home movies, the film explores the emotional landscape of mothers and daughters. The documentary footage is scripted; the home movie images are manipulated to reveal that which is hidden at normal speed. The home movies are my family's; the faux "cinema verite" is based on interviews with 35 women.

Selected screenings:
- Walker Art Center 1999
- Museum of Modern Art 1997
- National Film Archive of the Republic of China 1994
Women Make Waves Film Festival, Taipei, opening night film 1994
Whitney Museum of American Art 1992
Women's International Film Festival, Sydney, Australia 1993
SBS TV, Australia 1991
Hong Kong Arts Center 1990
Wellington International Women's Film Festival, New Zealand 1988
Honolulu Academy of the Arts, Honolulu 1986
Rio de Janeiro International Film Festival 1985
INDEPENDENT FOCUS/WNET-13, PBS, NYC July 3, 1983
Boston Film/Video Foundation 1983
Southern Circuit Tour of 6 cities sponsored by South Carolina Arts Commission and NEA 1983: New Orleans Contemporary Arts Center; Birmingham Museum of Art; University of South Carolina; Georgia State University; Southwestern University at Memphis; College of Charleston
American Film Institute, Kennedy Center, Washington, DC. 1983
Northwest Film Study Center 1983
National Film Theatre, Australia 1981
International Conference of Women Film and Video Makers, Amsterdam 1981
Modern Language Association National Convention, Houston 1981
Denver Center Cinema 1981
New Directors/New Films, Film Preserve, Santa Fe 1980
New Directors/New Films, Museum of Modern Art 1980
Berlin International Film Festival 1980
Little Bit Ritz Cinema, London, 1 week theatrical engagement 1979
Neighborhood Film Project, Annenberg Cinematheque 1979
The Milky Way, European Festival of Women's Culture, Amsterdam 1979
Edinburgh International Film Festival 1979
American Film Festival, NYC 1979, Finalist
Athens International Film Festival 1979, Golden Athena, Best Experimental Narrative
Walker Art Center 1979


PARTHENOGENESIS (1975) Film. 25 min. Producer, director, editor, cinematographer. Experimental documentary about two women musicians, a student and her teacher. The film juxtaposes cinema verite footage with "structuralist" images abstracted from a performance of the piece under study. The film explores the border between documentary and experimental film aesthetics.
WHA-TV, PBS Madison, Wisconsin Feb 1976
Edinburgh International Film Festival 1975

INTEGRATION (1974) Film. 8 min. Filmmaker. An experimental, structuralist film that takes twenty-five still images of a solitary woman violinist and optically prints them to give unity, temporality, and movement to that which was fragmented, discontinuous and still. The film suggests a metaphor for lived experience.
MICHELLE CITRON
Resume

WTVS-PBS, Detroit March 1978
Anthology Film Archives NYC 1977
13th Ann Arbor Film Festival 1975
4th Annual International Women's Film Festival, Philadelphia 1975
Womanview Refocus, Iowa City 1974
Films by Women/Chicago Festival 1974

SELF DEFENSE (1973) Film. 4 min. Filmmaker. An experimental film that is both an exploration of filmic movement and a metaphor for the empowerment of the women's movement.
Anthology Film Archives, NYC 1977
4th Annual International Women's Film Festival, Philadelphia 1975
Womanview Refocus, Iowa City 1974
Films by Women/Chicago Festival 1974

FILM DISTRIBUTION
The Other Cinema and Cinenova, Great Britain
Women Make Movies, USA
Cinemien, Netherlands
Freunde de Deutschen Kinemathek, Germany (DR)
B & W Studio, Taiwan

PLAYS and PERFORMANCE

The Simple Act of Seeing (1993) Writer, director and performer. A performance piece for three actors about the language of trauma, and power within the family. The piece juxtaposes fiction, memoir, and social criticism to both perform and critique autobiography.
C.J. Jung Institute/Chicago 1994

THE SIMPLE ACT OF SEEING (1993) 45 min. Writer, director and performer. A performance piece about mothers and daughters, and the thin line between fiction and lived experience in autobiographical works. The pieces juxtaposes autobiography, biography and fiction to both perform and critique autobiography.
Chicago Institute for Psychoanalysis, Chicago Cultural Center 1993.

PANDORA (1991) 60 min. Writer and director. One-act play for five actors. The story of Dora and what unconsciously drives her. The character of Dora is split in two: the Dora who is self-aware and the Dora who doesn’t know.
Theatrical run April - May 1991, City Lit Theater, Chicago

PUBLICATIONS

Book
This book examines the relationship between psyche and art, history and memory, fiction and non-fiction, memory and aesthetic strategies. Juxtaposing fiction, memoir, cultural criticism, and home images, it uses a fragmented structured to be both a memoir and a critique of memoir.

Kraszna-Kraszna Moving Image Book Award 1999 (International)
Special Commendation
Kovacs Book Award, Society for Cinema Studies 1999, Special Commendation
Outstanding Book Award, Organization for the study of Communication,
Language and Gender 1999

Book Chapters
Chapter-length interview in *Women of Vision: Histories in Feminist Film and Video*, ed.
Alexandra Juhasz, University of Minnesota press, 2001

"Fleeing from Documentary: The Ethics of Autobiographical Filmmaking," in *Feminism
and Documentary*, ed. Diane Waldman and Janet Walker, University of Minnesota Press,
1999.

"Women's Film Production: Going Mainstream," in *The Female Spectator: Looking at
Film and TV*, ed. E. Deidre Pribram, Verso Press, London and Routledge, Chapman &

AWARDS AND DISTINCTIONS (others are noted under media work and book)
University Research Grants Committee Award 2001, for completion of *Cocktails*
Rockefeller Fellowship New Media Nominee 2000
Illinois Arts Council, Fellowship in Screenwriting 1995
Van Zelst Research Professor Chair in Communications 1991-92
Illinois Arts Council, Technical Assistance Grant 1990
Educational Excellence Grant, Northwestern University 1990
Alumnae Board Distinguished Professorship Award 1990
National Endowment for the Humanities, Media Planning Grant 1986
National Endowment for the Arts, Independent Filmmaker Grant 1985
Illinois Arts Council, Fellowship in Film 1985
Illinois Arts Council, Chairman's Grant 1985
National Endowment for the Arts, Independent Filmmaker Grant 1981

FILMS IN THE COLLECTION OF: (selected from over 200)
Arizona State University; Art Institute of Chicago; Australian Film and Television
School; Barnard College; Bates College; Brown University; Bryn Mawr; Carleton
University; CIC Film Collection (consortium Big Ten Universities and University of
Chicago); CUNY system; DePaul University; Donnell Media Center, New York Public
Library; ELTE Media Studies Center, Budapest, Hungary; Evergreen State College; Film
Society of Seoul Korea; Franklin & Marshall College; George Mason University; George
Washington University; Hong Kong University; Indiana University; Loyola University;
Monash University, Australia; National University of Singapore; New Hampshire
Department of Education; New York University; Ohio State University; Ohio University;
Pennsylvania State University; Queens University, Canada; Rutgers University; San
Francisco State University; Stanford University; Swarthmore College; Temple
University; Tokyo Junshin Women's College; University of Alberta; University of
Arizona; University of California/Irvine; University of California/Riverside; University
of Florida; University of Illinois; University of Massachusetts/Amherst; University of
Melbourne, Australia; University of Southern California; University of Toronto; Wayne
State University; USDA Forest Service; Yale University

CD-ROM IN THE COLLECTION OF (selected):
Claremont College; Columbia College; Ithaca College; The School of the Art Institute;
Penn State University; Temple University; Towson University; University of
Amsterdam; University of Arizona; University of California-Northridge; University of California-Riverside; University of California-Santa Barbara; University of California-Santa Cruz; University of Illinois-Champaign; University of Oregon

**VISITING ARTIST/LECTURES (Selected)**
- University of Southern California 1999
- School of the Art Institute of Chicago 1999
- New York University 1999
- Walker Art Center 1999
- University of Graz, Austria 1996
- Hong Kong University 1994
- The Chinese University of Hong Kong & Hong Kong American Center 1994
- University of Illinois, Center for Research on Women and Gender 1993
- University of Michigan 1993
- PRAXIS: Canadian Film Development Workshop, Guest Director, Vancouver, 1989
- DePaul University 1988
- Wellesley College 1986
- University of Chicago 1986
- SUNY-Binghamton 1986
- University of New Hampshire 1986
- Cornell Cinema, Johnson Museum 1986
- Visual Studies Workshop, Rochester 1985
- Temple University 1984
- The John Hopkins University 1982
- Big Muddy Film Festival 1982 (Retrospective)
- University of Illinois 1982
- Rutgers University 1981
- Athens International Film Festival, Athens, OH, 1981, (Retrospective)
- University of Colorado 1981
- University of Wisconsin/Madison 1981
- Indiana University 1980
- Ohio State University 1980

**ARTICLES (selected)**
- "Concerning DAUGHTER RITE," *Journal of Film & Video*, Vol. 38, No 3-4, Summer-Fall 1986


- "Exploring What We Take For Granted: Interview with Michelle Citron," Mimi White, *Afterimage*, December 1984

- "If I Even Stop Believing...", *Heresies*, No 16, Fall 1983


CONFERENCE PAPERS & PRESENTATIONS (selected)
“New Digital Cinema: Narrative and Interactivity,” National Film Theatre, British Film Institute, April 2001


“Interactive Fictions,” presentation, UFVA, Rochester August 2001


"Outside and Inside the Mainstream: Experimental Film," keynote address at Non-Mainstream Filmic Practices Conference, University of Graz, Austria, June 13, 1996

"the vibration of experience: The Self Constructs Images of the Self," paper presented at UFVA Conference, Temple University, August 1993


"What’s Wrong with this Picture," paper presented at International Semiotics Society, October 1991


"Objectivity/subjectivity in Narrative and Documentary," American Museum for the Moving Image, seminar on Philosophy and Film, invited paper. April 19, 1986


REVIEWS and EXTENDED CITATIONS (Selected)
Home Movies and Other Necessary Fictions, Aufderheide, Patricia, Feminist Studies, Spring 2001

Bonomo, Joe, The Georgia Review, Fall 1999 (Home Movies and Other Necessary Fictions)

Sherman, Suzan, Bomb, No. 68, Summer 1999 (Home Movies and Other Necessary Fictions)

Camper, Fred, Chicago Reader, Nov 13, 1999 (Home Movies and Other Necessary Fictions)

Inness, S.A., Choice, March 1999 (Home Movies and Other Necessary Fictions)

Publisher's Weekly, Oct 5, 1998 (Home Movies and Other Necessary Fictions)


Bordwell, David & Kristin Thompson, Film History: An Introduction, McGraw-Hill, 1994


Carson, Diane, Linda Dittmar, and Janice Welsch, Multiple Voices in Feminist Film Criticism, University of Minnesota Press, 1994

Gallagher, Margaret, "Women and Men in the Media: Production and Media Content," Communication Research Trends, Vol 12, No 1, 1992, p.11

List, Christine, "Spies Like Us," Afterimage, Jan 1990


George, Laura, J., "Reading the Revolution in Film and Television: A Review Essay," Feminisms, Vol 2, No 2, Spring 1989


Hulser, Kathleen, "Ten Cheap Movies and How They Got That Way," American Film, May 1984


Pena, Richard, "Diverse and Lively Makeup of Chi Indie Filmmakers," Variety, November 30, 1983


Feuer, Jane, "Living with Our Pain and Love," Jump Cut, No 23, Fall 1980

Clarke, Jane & H. Mackintosh, "Film Form Feminism," TimeOut, London, Oct 20, 1979


Rich, B. Ruby, "Remembering Mama," Reader, Chicago, May 18,1979

**COURSES TAUGHT**

Aesthetics; freshman and sophomore production classes (still photography, video, computer graphics and web design); Directing; Documentary History; Documentary Production; Feminist Film History, Criticism, & Theory; Media Literacy; 16mm Film Production; Video Production

**ORGANIZATIONS**

Electronic Literature Organization; University Film/Video Association; Association of Independent Video and Film; Chicago Filmmakers; Society for Cinema Studies; International Society for Traumatic Stress Studies; Women in Film/Chicago, founding board member

**SERVICE TO THE PROFESSION (selected)**