

Rockefeller Foundation New Media Fellowships  
2003 Project Cover Form

**NAME: Michelle CITRON**

**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

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**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.

Rockefeller Foundation New Media Fellowships  
2003 Sample Work Form

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.

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**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.*

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**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  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**.

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2003 Sample Work Form

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

**Year: 1999**

**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 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.*

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**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.

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

**Year:** 2002

**Technical Info**

**Original Format**

Software  
 Web  
 Installation  
 Other \_\_\_\_\_

**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 \_\_\_\_\_ 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."*

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**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

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 melds 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 then 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](http://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.

category	cost	total
<b>MIXED GREENS: web based RESEARCH</b>		
Chgo-Dublin-Chgo airfare		545
Dublin lodging: 2 wks		1150
Dublin per diem: 14 days X \$60		840
Research assist: Chgo \$12/hr X 100 hrs		1200
		3735 total
<b>PRODUCTION</b>		
<b>Irish Jewish Thread</b>		
<b>Dublin</b>		
DVCam Canon XLS1plus accessories		4507
microphone w/ cables		455
Tapes: 30X \$7		210
tripod		in kind
		4962 total
<b>Chicago</b>		
Voice over actors: 5 actors X 1 day X \$300		1500
Sound recordist: 1 day		300
AD: 1 day		150
Sound equipment		in kind
DAT tapes: 10		48
		1998 total
<b>Lesbian Thread location shoot</b>		
<b>Actors</b>		
Rehearsal: 5 actors X \$100/day X 1 day		500
Shoot: 5 actors X 3 days X \$300/day		4500
		5000 total
<b>Crew</b>		
Director (I will direct)		
DP: 3 1/2 days X \$350		1225
AD: 3 1/2 days X \$150/day		525
AC: 3 1/2 days X \$100		350
Gaffer: 3 1/2 days X \$100		350
Grip: 3 days X \$75		225
Grip: 3 days X \$75		225
PM: 3 1/2 days X \$150		525
Production design/props		500
Costume Design/costumes		400

**Michelle Citron**  
**Project Budget**

Make-up	350	
Sound: 3 1/2 days X \$300/day	1050	
Boom: 3 days X \$75	225	
		5950 total

**Equipment, etc.**

Props/costumes	400	
Camera		in kind
cables, lights, etc.		in kind
Sound equipment		in kind
Dolly/kinos	540	
Tracks	225	
tapes		
DAT: 20 X \$5	100	
Digital: 20 X \$7	140	
food	1200	
transportation	350	
		2955 total

**Post Prod** (I will edit)

AVID facilities		in kind
Sound editing: Protocols		in kind
Asst. editor: \$12/hr X 20	240	
		240 total

**WEB DEVELOPMENT PHASE**

cds/scratch	260	
music: Mixed Greens & Queer Feast	1600	
		1860 total

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

Flash MX programmin	\$65/hr X 24	1560
Quicktime Scripting	\$65/hr X 10	650
compression	\$65/hr X 10	650
testing	\$65/hr X 8	520
		3380 total

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

Flash MX programmin	\$65/hr X 24	1560
Testing	\$65/hr X 24	1560
		3120 total

**Michelle Citron  
Project Budget**

WEB SITE

\$150/mo X 12  
(incl video streaming)

1800

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**

**JEWISH LOOKS** (2002) Web-based essay/artwork. Producer, writer, visual and interactive design. A meditation on identity and assimilation. Created for: "Intellectual Action," an online journal published by the Center for Research on Women, Barnard College. To be published in fall/winter 2002.

**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

13<sup>th</sup> Paris Lesbian Film Festival 2001

17<sup>th</sup> 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

1<sup>st</sup> 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 Paulo, 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  
Museum of Contemporary Art, Chicago, "Art in Chicago 1945-1995," 1996  
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  
 "Partners in Purchase: Selected Works, 1976-87," Art Institute of Chicago 1989  
 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  
 Intern'l 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, Sante Fe 1980  
 New Directors/New Films, Museum of Modern Art 1980  
 Berlin International Film Festival 1980  
 Little Bit Ritzy 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

**CLAIRE ZEISLER: TEXTILE ARTIST** (1979) Video. 31 min. Artistic Consultant  
 and Cinematographer. Documentary on the artist's life and work.  
 Conference on Women in Art, University of Pittsburgh, 1980, curated  
 Moore College of Art, Philadelphia, 1979

**SECRETARY TAPES** (1976) Video. Five 30 min videos. Videomaker (with Fina  
 Bathrick). Documentary on 5 secretaries at work.

**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.

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  
 Northwestern University 1992.

**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, Chica

### **PUBLICATIONS**

#### **Book**

***Home Movies and Other Necessary Fictions.*** University of Minnesota Press, 1999. 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 structure 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 & Hart. 1988.

### **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

"Michelle Citron," in *The Hand That Holds The Camera: Interviews with Women Film and Video Directors*, by Lynn Fieldman Miller, Garland Press, NY, 1988.

"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

"The Woman with the Movie Camera: Strategies for Teaching Film Production to Women," co-authored with Ellen Seiter. Jump Cut, No 26, Fall 1981. Reprinted in, *Jump Cut: Hollywood, Politics, and Counter Cinema*, ed. Peter Steven, Between the Lines, Toronto, 1985

"Lesbians & Film," Co-edited with E. Becker, J. Lesage, B.R. Rich, Special Section, Jump Cut, No 24/25, Spring 1981. Reprinted in, *Jump Cut: Hollywood, Politics, and*

*Counter Cinema*, ed. Peter Steven, *Between the Lines*, Toronto, 1985; and *Out in Culture: Lesbian, Gay and Queer Essays in Popular Culture*, ed. Alexander Doty & Corey K. Creekmeer, Duke University Press, 1995

"Films of Jan Oxenberg," *Jump Cut*, No 24/25, Spring 1981. Reprinted in, *Jump Cut: Hollywood, Politics, and Counter Cinema*, ed. Peter Steven, *Between the Lines*, Toronto, 1985; and *Films for Women*, Ed. Charlotte Brunsdon, BFI Books, British Film Institute, London, 1986

"Women & Film: A Discussion of Feminist Aesthetics," *New German Critique*, No 13, Winter 1978. Reprinted, *Frauen & Film*, 21, Sept. 1979

**CONFERENCE PAPERS & PRESENTATIONS (selected)**

"New Digital Cinema: Narrative and Interactivity," National Film Theatre, British Film Institute, April 2001

Introduction and response to "Poems that Go," Interactions Series, Electronic Literature Organization and UIC, Oct 2001

"Interactive Fictions," presentation, UFVA, Rochester August 2001

"Borders and Fragments," Interactive Frictions, USC, June 1999.

"The autobiographical/biographical conundrum," Visible Evidence, SFSU, August 1998.

"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

"The Unreliable Aesthetic," paper presented at Documenting Fictions Conference: The Documentary Dimensions of the Fiction Film, Bibliotheque Nationale, Luxembourg, June 17-19, 1993, juried

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

"Autobiographical Filmmaking," paper presented at Society for Cinema Studies Conference, Wash DC., May 1990

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

"Autobiographical Film," Conference on "The Real, The Reader," invited paper, University of Minnesota, 1985

"Documentary Filmmaking: Aesthetics & Political Questions," Symposium of Women Made Films, Walker Art Center, Minneapolis, invited paper, October 1983

"Strategies for a More Progressive Aesthetic," International Feminist Film/Video Conference, invited paper, Amsterdam, May 1981

**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*)

Nowell-Smith, Geoffry, ed., **The Oxford History of Cinema Worldwide**, Oxford University Press, 1996

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

Kuhn, Annette, **Women's Pictures: Feminism & Cinema**, 2nd edition, Verso Press, London, 1994. (also, still from **Daughter Rite** was the cover of first edition, 1983)

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

Kuhn, Annette, "Textual Politics," in **Issues in Feminist Film Criticism**, ed. Patricia Erens, Indiana University Press, 1990, pp. 250-267

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

Ellis, Jack, **The Documentary Idea: A Critical History of English-Language Documentary Film and Video**, Prentice Hall, 1989

Turim, Maureen, "Household Effects in the Feminist Avant-Garde," Journal of Film & Video, Vol. 38, No. 3-4, Summer-Fall 1986

Rabinovitz, Lauren, "What You Take For Granted," Afterimage, Dec. 1984



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

Elam, JoAnn, "Working In A Man's World," Jump Cut, No 29, Winter 1983

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

William's, Linda, "Women's Work," Reader, Chic, May 13, 1983. reprinted as "What You Take For Granted...", in **New Challenges for Documentary**, ed. Alan Rosenthal, University of California Press, Berkeley, 1988

Kaplan, E. Ann, **Women and Film: Both Sides of the Camera**, Methuen, NY & London, 1983. Chapter 12

Williams, Linda and B. Ruby Rich, "The Right of Re-Vision: Michelle Citron's DAUGHTER RITE," Film Quarterly, Vol. 25, No 1, Fall 1981, Reprinted in **Movies & Methods**, ed. William Nichols, University of California Press, Berkeley, 1986

Skye, Charlotte, Film Library Quarterly, Vol. 13, No 2-3, 1980

Canby, Vincent, The New York Times, Apr. 19, 1980

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

Malcom, Derek, The Guardian, London, Oct. 25, 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)**

Board of Directors, University Film and Video Association (1995-97); ITVS media panel 1992; National Endowment for the Humanities, Film & Video panel 1986; International Research & Exchanges Board (IREX) Cinema Panel; Rockefeller Foundation, Media Arts Nominator 1988, 1989; Illinois Humanities Council 1987; Illinois Arts Council, Artist's Advisory Boar 1983-85; National Endowment for the Arts, Film & Video Panel 1984, 1983; Athens International Film Festival, Juror 1982, 1981; Illinois Arts Council, Film & Video Fellowship Panel 1982; Big Muddy Film Festival, Juror 1982