

Joan Grossman, Ph.D.  
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**Media Artist & Scholar, Co-Founder, Pinball Films: [www.pinballfilms.net](http://www.pinballfilms.net)** Extensive international experience in media production for cinema, television, galleries, and the web. Scholarly work focuses on intersections between media and philosophy, communities in exile, historical memory, the archive, utopianism, and media policy. Broad teaching experience with undergraduate and graduate students in media theory and production.

**Book Publication BLACKOUT: On Memory & Catastrophe (2009)** Atropos Press - Think Media book series, New York and Dresden.

### **Select Film & Video Production**

**This edge I have to jump (2013)** four-screen video installation commissioned by the Institute for Creativity, Arts and Technology at Virginia Tech for the opening of the university's \$100 million Moss Arts Center.

**Drop City (2012)** feature documentary on the experimental artists community of the 1960s. **Support: Graham Foundation for Advanced Studies in the Fine Arts.** Distribution: Seventh Art Releasing, Los Angeles. Screening internationally (see [www.dropcitydoc.com](http://www.dropcitydoc.com) for press and screening venues).

**Woyzeck (2012)** Projection Designer. Vast video set piece for world premiere of Neil LaBute's adaptation of the Georg Büchner play (Bob McGrath. director). Studio Theatre, Virginia Tech.

**Drop City: Multiple Exposures (2011)** video installation commissioned by the Museum of Contemporary Art Denver exhibition, "WEST OF CENTER". cottsdale Museum of Contemporary Art (Sept. 2011-Jan. 2012); Jordan Schnitzer Museum of Art, Eugene, OR (Feb.-April 2013); Mills College Art Museum (summer 2013).

**Vasulka (in production)** experimental documentary on pioneering video artists Steina and Woody Vasulka, who founded the Kitchen in New York and were among the first artists to use signal processing as an art form.

**Memories of the Future (2011)** experimental video projection on nature and technology, in collaboration with composer David D. McIntire for ArtSounds, a collaboration of the UMKC Conservatory of Music and Dance and the Kansas City Art Institute.

**They Came to Fight (2010)** documentary on African-American soldiers in WWI. Produced with students at the University of Missouri-Kansas City. Educational outreach program for the National WWI Museum and the Kansas City Public School system.

**River (2009)** virtual video installation on the Hudson River.

**Why Husserl? (2009)** experimental video featuring Avital Ronell. Pompidou Center, Paris.

**Meditations on Amnesia: Oblivion & War** (2006) video installation and performance on war and culture of forgetting, in group show, *The Searchers*. EFA Gallery. New York; Feldman Gallery + Project Space, Portland, Oregon.

**The Road from Poverty** (2006) Web-based documentary shorts on sustainable environment and poverty reduction for the World Resources Institute, Washington, DC.

**Democracy at Stake** (2006) Web portal on the future of public interest media. Funded by the Ford Foundation.

**Grassroots Media Activism** (2006) Video on media reform and justice, produced with support from The Ford Foundation for the initiative, *Reclaiming the Public Interest in Electronic Media*.

**Yellow Stars** (2005) Non-narrative film to accompany the National Philharmonic of Russia performance of "Yellow Stars" by Isaak Schwartz. Delta Music, Cologne, Germany.

**Accidents of Memory** (2002-3) US/Poland. Multi-screen video installation exploring sites of trauma. Collaboration with visual artist, Jadwiga Sawicka. Zacheta National Gallery of Art, Warsaw. **Support: Arthur Ross Foundation, American Embassy in Poland.**

**The Port of Last Resort - Zuflucht in Shanghai** (1998) US/Austria, 16mm, 79min. Documentary on Jewish refugees who escaped the Nazis for Shanghai, China. Screened at more than 40 intl. film festivals incl. Berlin, Human Rights Watch, Hong Kong, Jerusalem. **Best Documentary:** "Message to Man" Film Festival, St. Petersburg, Russia; "Cinemanila" Film Festival, the Philippines; "Framing the Other" festival, New York. **Support: HBO, ORF (Austrian TV), Austrian Chancellery, Arthur Ross Foundation, Harry & Jeanette Weinberg Foundation, Donnet Fund, New York State Council on the Arts.** Worldwide broadcast & distribution.

**Rude Awakenings: Spiritual Support in the Time of AIDS** (1995); **Both Ends Burning** (1994), Union Settlement Association, distributed by Fanlight Productions.

**Matzo Balls** (1994) short documentary. Exhibited at the Judah L. Magnes Museum, Berkeley, **Special Jury Award**, Jewish Video Competition. Broadcast in Canada & US.

**Creature of Habit** (1991) dramatic short. **Awards: Sinking Creek Film Celebration, Houston Worldfest Intl. Film Festival, British Columbia Festival of the Arts, Cork Intl. Film Festival in Ireland.** Broadcast in Canada & U.S.

**High Stakes** (1991) short documentary about the making of a Haida Indian totem pole. **Best Documentary**, Montreal Intl. Film Festival (student work).

### International Production U.S. Producer and Production Manager

**Autumn Blood** (Markus Blunder, director) Austria, 2012. U.S. Narrative feature. NY post-production producer.

**Emir & Merima** (Paul Rosdy, director) Austria, in development. Feature film shooting in Chicago, Vienna and Bosnia. U.S. production manager.

**New World** (Paul Rosdy, director) 2005, Austria. Documentary. ORF (Austrian TV).

**Move**, (Nikki List, director) Austria, 2003, Cultfilm, Vienna. Documentary. ORF (Austrian TV).

**In the Mirror of Maya Deren** (Martina Kudlacek, director) Switzerland/Germany/Austria, 2002. Documentary.. Austrian Film Institute, ORF (Austrian TV), ARTE (Germany).

**Gebürtig** (Lukas Stepanik, Robert Schindel, directors) Germany/Austria, 2002, Cultfilm, Vienna. **Official Austrian submission for foreign film category of the Academy Awards.**

**Die Liebenden von Alexander Platz**, (Detlef Roenfeldt, director) Germany, 2001, Feature Film. Aspect Telefilm, Hamburg. ZDF (German television).

## **Education**

**PhD, European Graduate School, Saas-Fee, Switzerland, Media & Philosophy, Magna Cum Laude, 2003.**

- **Dissertation: "BLACKOUT: On Memory & Catastrophe"** A critical theory exploration (Benjamin, Blanchot, Virilio, Flusser, Ronell, Arendt, Derrida, Nancy, etc.) that examines failures of representation in the context of war and atrocity.
- **Assistant Director of Film, Media & Communications Graduate Program (2001-06)** Film faculty recruitment and development; film curriculum development.
- **Online Seminar Instructor & Teaching Assistant (2001-04)**, Co-teacher, teaching assistant and online moderator for MA and PhD courses with leading filmmakers: "Chantal Akerman: Crossing Cinematic Borders" "Claude Lanzmann: Memory and History in Documentary Film"; "Peter Greenaway: Philosophy of Cinema"; "Agnes Varda: The Nature of Cinema".

**Vancouver Film School, Certificate of Excellence in film production, 1991.**

**MA, New School for Social Research, Media Studies, 1988.** Thesis: "Independent Film in the 1980s: Narrative Style in Contrast and Comparison to Hollywood"

**BSJ, Northwestern University, Medill School of Journalism, 1984.**

## **Teaching**

**Virginia Tech (current)** Visiting Faculty in Cinema Production, School of Performing Arts; Resident Media Artist, Institute for Creativity, Arts and Technology. Courses: **Writing & Directing for Cinema (fiction & non-fiction) • Production Lab: Creative Process & Collaboration (with School of Visual Arts) • Ways of Seeing: Theories of Cinema • Digital Cinema Production 1 & 2 • Topics in Cinema: Experimental Forms (with School of Visual Arts).**

**University of Missouri - Kansas City (2009-11)** Visiting Professor of Film and Media Arts, Communication Studies Department. Courses: **Documentary Production • Advanced Production • Producing & Distribution • Critical Theory: Mass Media, Culture & Society (with Women's and Gender Studies) • Documentary Theory & History.**

**New Jersey City University (2007-08)** Visiting Professor of Film Studies, Department of Media Arts. Courses: **Development of Film I – history and theory of early film to the 1940s • Development of Film 2 – history and theory of film from the 1940s to the present • Seminar in Italian Film • American Independent Film • The 80s & 90s: International Perspectives.**

**Emerson College, Boston (2003-04)** Visiting Artist and Professor of film in the department of Visual and Media Arts. Courses: **Film 1** – introductory 16mm film production from concept to finished work • **Film 2** – advanced sync sound 16mm film production • **History & Theory of Documentary** – graduate seminar.

**European Graduate School (2001-04)** (see above).

### **Conferences and Lectures**

**Missouri Broadcast Educators Association (2011)** Lecture: "Crowd-sourcing, Social Media, and Independent Film: Building Networks for Creative Projects."

**Fordham University (2008)**, Guest lecture, "The Question of the Public," Media Studies graduate seminar on public broadcasting.

**EFA Gallery, New York (2006)**, "Meditations on Amnesia" lecture/performance with original video projection on filmic representations of war examining the compulsion to war and its virtualization.

**New York University, Institute for Research on Trauma & Violence (2006)**. "Trauma and Film" presentation on the nature of violence and violation in filmmaking, and the notion of "traumaturgical" representation, with excerpts from original work.

**New York University (2005)**, Guest Lecturer in Avital Ronell's seminar on haunted spaces in literature and philosophy. Presentation of "Accidents of Memory," original video on sites of historical trauma in Eastern Poland.

**University of Cambridge, UK (2005)**. "Delusion, Dementia & Atrocity: Accidents of Memory" video presentation at "Cinema, War, and the Society of Spectacle" conf. at the Center for Research on Art, Social Sciences, and Humanities. Paper requested for book.

**European Graduate School, Saas-Fee, Switzerland (2004)**. Keynote speaker for Claude Lanzmann's Honorary Doctorate.

**Invited speaker:** Institute for Creativity, Arts and Technology (Virginia Tech), 92nd Street Y (New York), Austrian Embassy, Washington, DC; United States Holocaust Memorial Museum, Washington, DC; Human Rights Watch Film Festival, Lincoln Center, New York; Berlin Film Festival, Forum for New Cinema; Viennale Film Festival, featured panelist, Metrokino, Vienna; Hong Kong Intl Film Festival; Film Festivals in San Francisco, Washington, Miami, San Diego; Cinema Arts Center, Huntington, NY; Vancouver Film School; University screenings & discussions.

**Curatorial Board (2010-11)** Urban Culture Project, Charlotte St. Foundation, Kansas City.

### **Publications**

**Utopias of Oblivion: Pixelated Memory in Digital Space**, chapter in the anthology, **The Erasure of Contemporary Memory**, John Conomos and Brad Buckley, editors (in publication, Libri Publishing, UK).

**BLACKOUT: On Memory & Catastrophe (2009)** Atropos Press - Think Media book series.

**The Ford Foundation (2002-2007)** Consultant to the Media, Arts & Culture program area (now Knowledge, Creativity & Freedom program area). Publications:

“**Digital Arts in Action: Technology, Art, and Media Activism,**” (2003) an examination of intersections between digital art and media policy reform with a particular emphasis on Tactical Media projects in which creative applications of media and technology are used to advance social and human rights issues.

“**Conversations on Media, Technology, Society & Culture,**” (2002) an exploration of how donors fund and perceive media and communications technology as tools for social change. **Produced coinciding DVD.**

### Radio Director & Producer credits

**Public Radio (1988-93)** *All Things Considered* (NPR); *Afropop Worldwide*, *East of the Sun-West of the Moon*, *Kids Corner* (Public Radio Intl.). Writer, producer, and director on major, award-winning programs broadcast throughout the United States in all major metropolitan areas.

**Society of Mothers (1989)** Territory of Art series, Museum of Contemporary Art, Los Angeles. American Public Radio. **1990 American Women in Radio & Television Award.**

**Tuning in the USA (1989)** 52 radio dramas for teaching ESL. Maxwell-Macmillan Publishers & Voice of America (US Information Agency). Distributed in more than 100 countries. **Gold Medal, New York International Radio Festival.**

**Kids America (1986-88)** National nightly live children’s radio program, WNYC, New York, distributed by American Public Radio. **Peabody Award.**

### Other Productions

**Pioneers of Aviation** Sound Design. Multimedia performance work by Iris Rose. Staged at Dixon Place, PS 122, New York.

**The Home Project** Moving Image Design. Multimedia performance work by June Guralnick. The Women’s Ensemble Theater, National Endowment for the Arts.

**The Challenge for Africa** Production Design. Multi-image & video production for United Nations Office for Emergency Relief in Africa.

**Eco-Channel for the Hudson** Image Producer. Museum of Modern Art, New York.

**The SPACE** Co-founder & director. Music, art & performance gallery, Evanston, IL.

### Consultant/Producer Select credits

**Inter-American Development Bank (2008)** Editor, *MicroEnterprise Americas* magazine, a publication on poverty and microfinance in Latin America.

**Horsemouth.com (1999-2007)** Streaming media producer for financial advisors website.

**Marquis Studios (1996-2000)** Producer of arts-in-education videos for New York City public schools: **No Go Tell (1996); Choose Your Future (1998); Everybody Wins (1998); Be Smart Stay Safe (1998); Marquis Studios and Project Arts (2000).**

**Survivors of the Shoah Visual History Foundation (1993-1994)** Videographer. International archive project directed by Steven Spielberg.

**Additional clients:** World Resources Institute, Pro Mujer, North American Congress on Latin America, Learning Alliance, nVision (for the United Nations), OMG Center for Collaborative Learning, New York Methodist Hospital.

**Grants and Funding received since 1995** (totaling more than more than \$550,000) Institute for Creativity, Arts and Technology (Virginia Tech), The Graham Foundation for Advanced Studies in the Fine Arts; Denver Museum of Contemporary Art; The Philadelphia Foundation; Kickstarter; Arthur Ross Foundation (1996, 1998, 2001); Donnet Fund; Henry and Jeanette Weinberg Foundation; Media Program - Documentary (Brussels); New York State Council on the Arts; HBO; ORF (Austrian television); Austrian Chancellery, Ministry of Arts; American Embassy of Poland (via Zacheta Gallery)

#### **References**

Letters available upon request.

#### **Avital Ronell**

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New York University  
Professor of Media and Philosophy  
European Graduate School  
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#### **Carol Burch-Brown**

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