

## CHUCK KLEINHANS

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### CURRENT POSITION

**Co-editor**, founder and publisher, *Jump Cut: A Review of Contemporary Media*; 1974-present. *Jump Cut* is now published annually; earlier it circulated 4000+ copies per issue nationally and internationally in print. It ranges from reportage and reviews to original research and analytical articles. In 2001 it became a web-based publication. A leading US media publication, it has an expansive international readership.  
<<http://www.ejumpcut.org>>

**Associate Professor Emeritus.** Radio/Television/Film Department, Northwestern University; spring 1977-2009. Introductory courses in microcomputer graphics, film and video making, media literacy, popular culture; advanced courses in production aesthetics, experimental and documentary film and video, Hollywood cinema. Graduate courses in film/tv theory, mass culture theory, digital culture, cross-cultural media. Dissertation direction: 43 completed.

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### RESEARCH AND TEACHING AREAS

**Independent Film and Video.** History and aesthetics of experimental and documentary work. Radical, feminist, and Black independent work. Institutional analysis of the independent sector.

**Mass Culture: Theory and Case Studies.** Marxist, feminist, psychoanalytic, semiotic analysis of mass culture. History of film theory. Ideological analysis of Hollywood. Subculture reception of mass culture. U.S. culture in the developing world.

**Sexual Representation.** Visual communication using sexual images from high art to kitsch, advertising to pornography. Sexuality in experimental film and video. Image use in stigmatized sexual subcultures.

**Media and Development.** Aesthetic, ethical and political issues in cross cultural analysis. History and aesthetics of Latin America cinema and video. Media use in revolutionary movements. Special interest in Nicaragua, Cuba, and African diaspora.

## CREATIVE WORK

Experimental and documentary work in Super 8mm film, 1/2" and 8mm and other consumer format video, photography, Xerox, graphic design, Macintosh computer graphics and animation. Special interest in radical use of consumer technologies.

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## PUBLICATIONS

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### Editing

Co-editor and publisher of *JUMP CUT: A Review of Contemporary Media*, 1974-present. Experienced in all aspects of editing, production, and business. Major responsibility for editing issues and series on new film theory, gay men and film, women and representation, independent U.S. film, sexual representation, Hollywood reconsidered, African and African diaspora media, Greater China cinema, new international horror.

Editorial Board, *Porn Studies*, 2013-

Editorial Board, *Cinema Journal*, 2002-2007; Editor, "In Focus" section on "Visual Culture, Scholarship, and Sexual Images," *Cinema Journal*, summer 2007. Associate Editor, 2007-2010.

Contributing Editor, *Women and Film*, 1974-76.

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### Essays in anthologies

"Lydia Lunch, *The Right Side of My Brain*," in Joan Hawkins, ed., *Downtown Film, Video and TV Culture 1975-2001*. London: Intellect Books, 2015, 99-117.

"Threads and nets: the L. A. Rebellion in retrospect and in motion," *L.A. Rebellion: Creating a New Black Cinema*, ed. Allyson Nadia Field, Jan-Christopher Horak, and Jacqueline Najuma Stewart. Berkeley: University of California Press, 2015, 57-82.

"Marxism," *Oxford Bibliographies in Cinema and Media Studies*, ed. Krin Gabbard. New York: Oxford University Press. (Online reference work) 2015.

With JoAnn Elam, "Small Gauge Manifesto," in Scott MacKenzie, ed. *Film Manifestoes and Global Cinema Cultures: A Critical Anthology* (Berkeley: U of California Press, 2014), p. 87.

"Solidarity in Motion: *Manzana Por Manzana* and *To Pick Is Not To Choose*," *The Perils of Pedagogy: The Works of John Greyson*, ed. Scott MacKenzie, Brenda Longfellow, Thomas Waugh. (Montreal and London, Ontario: McGill-Queens University Press, 2013) 43-57.

"Charles Burnett," *Fifty Contemporary Filmmakers*, Second Edition, ed. Yvonne Tasker (London: Routledge, 2010), 60-69. (revised and updated essay)

"Becoming Hollywood? Hong Kong Cinema in the New Century," *Chinese Connections: Critical Perspectives on Film, Identity and Diaspora*, ed. Peter X. Feng, Gina Marchetti, and Tan See-Kam. (Philadelphia: Temple University Press, 2009) 109-121.

"1993: Movies and The New Economics Of Blockbusters and Indies," *American Cinema Of The 1990s: Themes And Variations*, Ed. Christine Holmlund. New Brunswick, Rutgers University Press. 2008. 91-114. A volume for the series, *Screen Decades: American Culture/American Cinema*, ed. Lester D. Friedman and Murray Pomerance.

"Barbara Hammer: Lyrics and History," *Women's Experimental Cinema: Critical Frameworks*, Robin Blaetz, ed. (Durham, Duke University Press, 2007) 167-187.

"Porn and Documentary: Narrating the Alibi," *Sleaze Artists: Cinema at the margins of taste, style, and financing*, ed. Jeffrey Sconce, Durham: Duke University Press, 2007 96-120.

"The Change from Film to Video Pornography: Implications for Analysis," *Pornography: Film and Culture*, Peter Lehman, ed., (Rutgers Depth of Field Series). New Brunswick: Rutgers University Press, 2006, 154-167.

"Virtual Child Porn: The Law and the Semiotics of the Image," *More Dirty Looks: Gender, Pornography, and Power*, ed. Pamela Church Gibson, second edition, expanded (London: British Film Institute, 2004) 71-84.

With Rick Morris, "Court TV: The Evolution of a Reality Format," *Startling! Heartbreaking! Real! Reality TV and the Remaking of Television Culture*, Laurie Ouellette and Sue Murray, eds., (New York: NYU Press, 2004), 157-175

"Terms of Transition: The Action Film, Postmodernism, and Issues of East-West Perspective," *Multiple Modernities: Cinemas and Popular Media in Transcultural East Asia*, ed. Jenny Kwok Wah Lau. (Philadelphia: Temple University Press, 2003), 167-178.

"Girls On The Edge Of The Reagan Era," *Sugar, Spice and Everything Nice: Contemporary Cinemas of Girlhood*, ed. Frances Gateward and Murray Pomerance (Detroit: Wayne State University Press, 2002), 72-90.

"Charles Burnett," *Fifty Contemporary Filmmakers*, ed. Yvonne Tasker (London: Routledge, 2002), 65-73.

"Pamela Anderson on the Slippery Slope," *The End of Cinema As We Know It: American Film in the 1990s*, ed. Jon Lewis. NY: New York University Press, 2001) 287-299.

"Marxism and Film," *Film Studies: Critical Approaches*, ed. John Hill and Pamela Church-Gibson (Oxford: Oxford University Press, 2000), 104-111.

"Independent Features: Hopes and Dreams," *New American Cinema*, ed. Jon Lewis, (Durham: Duke Univ. Press, 1998), 307-327.

"Marxism and Film," *The Oxford Guide to Film Studies*, ed. John Hill and Pamela Church-Gibson (Oxford: Oxford University Press, 1998), 106-113.

"Class In Action," *The Hidden Foundation: Cinema and the Question of Class*, ed. David James and Rick Berg, (Minneapolis: U of Minnesota Press, 1996) 240-263.

"Theodore Huff: Historian and Filmmaker," *Lovers of Cinema: The First American Avantgarde 1919-1945*, Jan-Christopher Horak, ed. (Madison: U of Wisconsin Press, 1995) 180-204.

"Realist Melodrama and the African-American Family: Billy Woodberry's *Bless Their Little Hearts*," *Melodrama: Stage, Picture, Screen*, ed. Jacky Bratton, Jim Cook, and Christine Gledhill (London: British Film Institute, 1994) 157-166.

"Taking Out the Trash: Camp and the Politics of Irony," *The Politics and Poetics of Camp*, ed. Moe Meyer (NY and London: Routledge, 1994) 182-201.

"Notes on Melodrama and the Family under Capitalism," in Marcia Landy, ed., *Imitations of Life: A Reader on Film and Television Melodrama* (Detroit: Wayne State U. P., 1991). Reprint of 1979 article.

"Working-Class Film Heroes: Junior Johnson, Evel Knievel and the Film Audience," in Peter Steven, ed., *Jump Cut: Hollywood, Politics, and Counter-Cinema* (Toronto: Between the Lines Press; NY: Praeger; London, British Film Institute, 1985), pp. 64-82. Reprint of "Contemporary Working Class Film Heroes..." 1974.

with Peter Steven and Sara Halprin, "Interview with the Filmmakers" (of *A WIVES' TALE*), in Peter Steven, ed., *Jump Cut: Hollywood, Politics, and Counter-Cinema* (Toronto: Between the Lines Press; NY: Praeger; London, British Film Institute, 1985), pp. 179-189. Reprint of 1981-82 interview.

with Tom Waugh, "Gays, Straights, Film and the Left: A Discussion," in Peter Steven, ed., *Jump Cut: Hollywood, Politics, and Counter-Cinema* (Toronto: Between the Lines Press; NY: Praeger; London: British Film Institute, 1985). pp. 281-285. Reprint of 1977 interview.

"Forms, Politics, Makers and Contexts: Basic Issues for a Theory of Radical Political Documentary," in *The Documentary Today* (conference publication) (St. Paul: Film in the Cities, 1984), pp. 15-23. Shortened version of 1984 article.

"Forms, Politics, Makers, and Contexts: Basic Issues for a Theory of Radical Political Documentary," in Thomas Waugh, ed., *Show Us Life: Towards a History and Aesthetics of Radical Documentary Film* (Metuchen NJ: Scarecrow Press, 1984), pp. 318-342.

"Contemporary Working Class Film Heroes: EVEL KNIEVEL and THE LAST AMERICAN HERO," in Winfried Fluck, ed. *Populäre Kultur. Ein Studienbuch zur Funktionsbestimmung und Interpretation populärer Kultur*. Stuttgart: Metzler, 1980, pp. 136-151. (Amerikastudien: Studienband 2.). Reprint of 1974.

"The Actor as Actress: Holly Woodlawn in TRASH and Divine in MULTIPLE MANIACS," essay for festival catalogue, *The Actress on Film/Chicago*, Film Center, School of the Art Institute of Chicago (Jan. 1979).

"TWO OR THREE THINGS I KNOW ABOUT HER: Godard's Analysis of Women in Capitalist Society," in Patricia Erens, ed., *Sexual Stratagems: The World of Women in Film* (NY: Horizon, 1979), pp. 72-81. Reprint in revised and abridged form of "TWO OR THREE THINGS..." 1973.

"Dagens arbetarklassfilmhjärtar," in Olle Sjogren, tr., ed. *Filmen ledbilder: Marxistiska filmanalyser* (Stockholm: Pan, 1976), pp. 176-196. Reprint, slightly shortened, of "Contemporary Working Class Film Heroes..." 1974.

"MARILYN TIMES FIVE," in Karyn Kay and Gerald Peary, eds., *Women and the Cinema: A Critical Anthology* (NY: Dutton, 1977). Reprint in revised excerpt form of "Seeing Through Cinema Verite..." 1974.

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### Articles (other than *JUMP CUT*)

with Julia Lesage, "Listening to the Heartbeat: Interview with Marlon Riggs," reprinted in online catalogue material for exhibition *Tongues Untied*, June-September 2015. Museum of Contemporary Art, Los Angeles.

<http://sites.moca.org/the-curve/2012/06/03/interview-with-marlon-riggs-listening-to-the-heartbeat/>

"'Creative Industries', Neoliberale Fantasien und die harten Fakten der weltweiten Rezession," German translation of "'Creative Industries,' neoliberal fantasies, and the cold, hard facts of global recession: some basic lessons," *Jump Cut* no. 53. trans. Christian Werthsculte, in *Testcard*, no. 21, December 2011, 32-43.

"Marksizm ve Film", (trans.) Özgür Yaren, *Sine/Cine*, 1:2 (2010): 109-118. Translation into Turkish of 1998 article in *Oxford Guide to Film Studies*.

"Dog Eat Dog: Neo-imperialism in Kim Ki-duk's *Address Unknown* (Suchwiin bulmyeong, 2001)," *Visual Anthropology*. 22: 182-199, 2009.

"Teaching Undergrad Courses with Majors and Nonmajors," *Cinema Journal*, 48:3 (Spring 2009), 80-83. Contribution to "In Focus" section on teaching.

"Amnesiac Cartographies: the taste lingers on." Essay for catalogue of the gallery exhibit, "Paul Hertz: Works on Paper," Chicago City Arts Gallery, Sept-Oct 2007

"Prior Constraints," introduction to *Cinema Journal* "In Focus" section, "Visual Culture, Scholarship, and Sexual Images," *Cinema Journal*, 46:4, summer 2007. 95-101.

"Conference Update," conclusion to *Cinema Journal* "In Focus" section, "Visual Culture, Scholarship, and Sexual Images," *Cinema Journal*, 46:4, summer 2007. 130-131.

"Virtual Child Porn: The Law and the Semiotics of the Image," *Journal of Visual Culture*, 3:2, April 2004, 35-52.

"Becoming Hollywood? Hong Kong Cinema in the New Century," *Film Appreciation* (Taiwan, Chinese language translation by Yeh Yueh-yu), November 2000, 23-28.

"Siempre Selena!" 14th Annual Chicago Latino Film Festival catalogue (Chicago, March 1998), in English and Spanish (tr. Isidro Lucas), 127-129.

with John Hess, "États Unis," tr. Marie-Odile Dupé, *Cinémaction* (Paris), special issue on "Les revues de cinéma dans le monde,"; no. 69 (1993), 148-164., 248-251. [translation of *Jump Cut* article].

"Touch This: Barbara Hammer's Risky Visions," catalogue essay for a retrospective show, "The Films of Barbara Hammer," Mary Reimer Ross Film Theatre, University of Nebraska, March 1992. [commissioned essay; designed brochure, includes photo essay from framegrabbed stills]

"Documentary Filmmaking on the Margins: Bill Stamets' Super 8mm Ethnography," *Cinematograph*, 4 (1991), 161-168.

"My Aunt Alice's Home Movies," *Journal of Film and Video*, 38:3-4 (summer-fall, 1986) pp. 25-35.

with B. Ruby Rich, "Le Cinéma d'avant-garde et ses rapports avec le cinéma militant," tr. Katerina Thomadaki. *Cinémaction*, no. 10-11, spring-summer 1980, pp. 55-68.

"Notes on Melodrama and the Family under Capitalism," *Film Reader* no. 3 (1980), pp. 40-47.

with Julia Lesage, "Marxism and Film Criticism: The Current Situation," *Minnesota Review*, NS 8 (spring 1977), pp.146-149.

"TWO OR THREE THINGS I KNOW ABOUT HER," *Women and Film*, 1: 3-4 (summer 1973), pp. 65-72.

"The Beach Boys: Surfin' on the Tidal Wave of History," *Hubris* 1:4 (Apr. 1973), pp. 8-11.

with Julia Lesage, "The Fallacy of Prolepsis: A Critique of Yves de Laurot's Cinema Engage," *Cineaste*, 5:4 (winter 1972-3), pp. 25-34.

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### Articles in *JUMP CUT*

"Ed Bland's *The Cry of Jazz*: An African American Experimental Documentary Film," forthcoming, *Jump Cut* 57.

With Julia Lesage, "Marxism and Film Criticism: The Current Situation" (1977). *Jump Cut* 56, Winter 2014-15, Reprint from *Minnesota Review*, No 8 (spring 1977), pp. 146-149. <http://www.ejumpcut.org/currentissue/MarxismAndFilm/index.html>

"Subversive Media: When, Why, and Where," *Jump Cut* 56, Winter 2014-15, <http://www.ejumpcut.org/currentissue/KleinhansSubversiveMedia/index.html>

"*Young Mr. Lincoln* and ideological analysis: a reconsideration (with many asides)," *Jump Cut* no. 55. Fall 2014 <http://www.ejumpcut.org/archive/jc55.2013/KleinhansCahiersInContext/index.html>

"Mr. Spielberg's *Mr. Lincoln*," *Jump Cut* no. 55, Fall 2013. <http://www.ejumpcut.org/archive/jc55.2013/KleinhansLincolnBiblio/index.html>

"*The Cry of Jazz* and the expressive politics of music and race: interview with Ed Bland," *Jump Cut* no. 54., fall 2012. <http://www.ejumpcut.org/archive/jc54.2012/klBlandJazz/index.html>

"There's a sucker born every minute. Audiences blog about *Sucker Punch*." *Jump Cut* no. 53 <http://www.ejumpcut.org/archive/jc53.2011/ckSuckerPunch/index.html>

"'Creative Industries,' neoliberal fantasies, and the cold, hard facts of global recession: some basic lessons," *Jump Cut* no. 53. <http://www.ejumpcut.org/archive/jc53.2011/kleinhans-creatIndus/index.html>

"Cross-cultural disgust: some problems in the analysis of contemporary horror cinema. Part two: rewriting disgust," *Jump Cut* 52 (July 2010) <http://www.ejumpcut.org/archive/jc52.2010/KleinhansDisgust2/index.html>

"Cross-cultural disgust: some problems in the analysis of contemporary horror cinema. Part one: notes on cross-cultural disgust," *Jump Cut* 51 (June 2009)  
<http://www.ejumpcut.org/archive/jc51.2009/crosscultHorror/index.html>

"Imagining Torture," *Jump Cut* 51 (June 2009)  
<http://www.ejumpcut.org/archive/jc51.2009/imaginingtorture/index.html>

"Webisodic mock vlogs: *HoShows* as commercial entertainment new media," *Jump Cut* 50 (April 2008)  
<http://www.ejumpcut.org/archive/jc50.2008/WeHoGirls/index.html>

"Serving the People: *Dumplings*," *Jump Cut* no. 49 (April 2007).  
<http://www.ejumpcut.org/archive/jc49.2007/Dumplings/index.html>

"Audio Documentary: A Polemical Introduction for the Visual Studies Crowd,"  
*Jump Cut* no. 48 (Feb 2006).  
<<http://www.ejumpcut.org/archive/jc48.2006/AudioDoc/index.html>>

With Julia Lesage, "*The Woodsman: Full Disclosure*," *Jump Cut* no.48 (Feb 2006)  
<<http://www.ejumpcut.org/archive/jc48.2006/FullDisclosure/index.html>>

with Terri Ginsberg and Dennis Broe, "Bibliography on Class in Film and Media Studies,"  
*Jump Cut* no. 47 (Jan. 2005)  
<<http://www.ejumpcut.org/archive/jc47.2005/classbiblio/index.html>>

"Siempre Selena!" *Jump Cut* no. 42 (Nov, 1998) pp. 28-31, 121  
<<http://www.ejumpcut.org/archive/onlinessays/JC42folder/Selena.html>>

"Teaching Sexual Images: Some Pragmatics," *Jump Cut* no. 40 (March, 1996), pp. 119-122  
<<http://www.ejumpcut.org/archive/onlinessays/JC40folder/TeachPornPragmatics.html>>

with John Hess, "U.S. Film Periodicals," *Jump Cut* no. 38 (June 1993), pp 105-122.  
<<http://www.ejumpcut.org/archive/onlinessays/JC38folder/USfilmMags.html>>

"Teaching the 'Other,' Being White, Male, and Middle Class," *Jump Cut* no 38 (June 1993), pp 127-130.  
<<http://www.ejumpcut.org/archive/onlinessays/JC38folder/teachingOther.html>>

"Mainstreams and Margins: *Ethnic Notions and Tongues Untied*," *Jump Cut* no. 36 (June 1991), pp. 108-118, 31.  
<<http://www.ejumpcut.org/archive/onlinessays/JC36folder/EthnicNotions-TUntied.html>>

with Manji Pendakur, "Learning Together: Team Teaching a Course on Third World Film from a Shared Marxist Perspective," *Jump Cut* no. 33 (March 88), pp. 82-90.



<<http://www.ejumpcut.org/archive/onlinessays/JC33folder/MxtFilmStudy.html>>

with D. Scott Brewer, "The Montage Sequence in LADY BE GOOD," *Jump Cut* no. 31 (spring 1986), pp. 24-27.

<<http://www.ejumpcut.org/archive/onlinessays/JC31folder/brewerLBG/SuccessLBG.html>>

"Ideological Implications of the Montage Sequence," *Jump Cut* no. 31 (spring 1986), p 27  
<<http://www.ejumpcut.org/archive/onlinessays/JC31folder/IdeologyLGB.html>>

with Julia Lesage, "The Politics of Sexual Representation," *Jump Cut* no. 30 (spring, 1985), pp. 24-26.

<<http://www.ejumpcut.org/archive/onlinessays/JC30folder/PoliticsSexRep.html>>

with John Hess, "Reds on REDS," *Jump Cut* no. 28 (spring 1983), pp. 6-10.

<<http://www.ejumpcut.org/archive/onlinessays/JC28folder/Reds.html>>

"SHAMPOO: Oedipal Symmetries and Heterosexual Knots," *Jump Cut* no. 26 (winter 1981-82). pp. 12-18.

<<http://www.ejumpcut.org/archive/onlinessays/JC26folder/Shampoo.html>>

"GREASER'S PALACE: Subverting the Western," *Jump Cut* no. 8 (Aug.-Sept. 1975), pp. 11-14.

<<http://www.ejumpcut.org/archive/onlinessays/JC08folder/GreasersPalace.html>>

"Reading and Thinking about the Avant-garde," *Jump Cut* no. 6 (Mar.-Apr. 1975), pp. 21-25.

<<http://www.ejumpcut.org/archive/onlinessays/JC06folder/AvantGdeReading.html>>

"From Tear-jerkers to Thought-provokers: Types of Audience Response," *Jump Cut* no. 4 (Nov.-Dec. 1974), pp. 21-23.

<<http://www.ejumpcut.org/archive/onlinessays/JC04folder/AudienceResponse.html>>

"Nicholas Roeg: Permutations Without Profundity," *Jump Cut* no. 3 (Sept.-Oct. 1974), pp. 13-17.

<<http://www.ejumpcut.org/archive/onlinessays/JC03folder/RoegKleinhans.html>>

"Contemporary Working Class Film Heroes: EVEL KNIEVEL and THE LAST AMERICAN HERO," *Jump Cut* no. 2 (July-Aug. 1974), pp. 11-14.

<<http://www.ejumpcut.org/archive/onlinessays/JC02folder/lasthero.html>>

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## Online Publication

"Cultural Appropriation and Subcultural Expression: The Dialectics of Cooptation and Resistance."

<<http://www.communication.northwestern.edu/rtf/faculty/cultandsubcult/>>

[nonjuried publication, includes Quicktime clips from film/video to illustrate the analysis]

with Julia Lesage, "Listening to the Heartbeat: Interview with Marlon Riggs," <http://www.lib.berkeley.edu/MRC/RiggsInterview.html>, [Website for Marlon Riggs] reprinted from: *Jump Cut* no. 36 (June, 1991), 119-126.  
<<http://www.ejumpcut.org/archive/onlinessays/JC36folder/MarlonRiggsInt.html>>

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## Reviews/Columns

Review, Derek Nystrom, *Hard Hats, Rednecks, and Macho Men: Class in 1970s American Cinema*, *Labor History* (forthcoming, fall 201?)

"Documentary: intelligence and/or emotion?" Review, Jonathan Kahana, *Intelligence Work: The Politics of American Documentary*, and Belinda Smail, *The Documentary: Politics, Emotion, Culture*; *Jump Cut* 53 summer 2011.  
<http://www.ejumpcut.org/archive/jc53.2011/kleinhansDocBooks/index.html>

"Media Salad," *Jump Cut* no 51 (Spring 2009). Short reviews of Patricia Aufderheide, *Documentary Film: A Very Short Introduction*; Stephen F. Eisenman, *The Abu Ghraib Effect*. <http://www.ejumpcut.org/archive/jc51.2009/mediasalad/index.html>

"Media Salad," *Jump Cut* no. 49 (spring 2007). Short reviews of Russell Campbell, *Marked Women: Prostitutes and Prostitution in the Cinema*; "Notes on Marie Menken" (film) <http://www.ejumpcut.org/archive/jc49.2007/mediasalad/index.html>

Review., Jack Boozer, *Career Movies: American Business and the Success Mystique*, *Film Quarterly*, 59:3 (Spring 2006), 65-66.

Review, Dick Hebdige, *Hiding in the Light*. *The Democratic Communique* 8:3 (Winter 89), 18.

Review, Vincent Mosco, *The Pay-Per Society: Computers and Communication in the Information Age*. *The Democratic Communique* 8:3 (Winter 89), 19.

Review of Bauhaus film show *New Art Examiner*, Mar. 89

"Film and Video: Something to Say," *Dialogue: An Art Journal*, 11: 4 (July/Aug 88), 11.

"Film and Video: Looking Askance," *Dialogue: An Art Journal*, 11:3 (May-June 88),

"Film and Video: Critical Corrections," *Dialogue: An Art Journal*, 11:2 (Mar-Apr 88),

"Margin notes" (review of new work by Nathan Dorsky), *Afterimage* 15:7 (Feb 88), 21.

"Film and Video: Video Ascendancy," *Dialogue: An Art Journal*, 11:1 (Jan-Feb 88),

"Film and Video: The Dan Curry Syndrome," *Dialogue: An Art Journal*, 10:6 (Nov.-Dec. 87), 12.

Review of Chicago group video show, *New Art Examiner*, May 87.

Review of Jim Benning, *LANDSCAPE SUICIDES*, *New Art Examiner*, April 87.

Review of film show by Bill Stamets, *New Art Examiner*, Jan 87

Book review of Lawrence H. Schwartz, *Marxism and Culture: the CPUSA and Aesthetics in the 1930's* in *Clio* 12:2 (1983), pp. 208-209.

"THE OTHER FRANCISCO and ONE WAY OR ANOTHER: Afro-Cuban Filmmaking Today," *The Pan-Africanist*, no. 9, Jan. 1982, pp. 77-79.

"THE DEVIL'S CLEAVAGE," *Film Quarterly*, 30:1 (Fall 1976), pp. 62-64.

with Michelle Citron and Julia Lesage, "MILESTONES: White Punks on Revolution," *Jump Cut* nos. 10/11 (June 1976), pp. 8-9.

<<http://www.ejumpcut.org/archive/onlinessays/JC10-11folder/MilestonesCitnKlnsLes.html>>

"CHRIS AND BERNIE: The Virtues of Modesty," *Jump Cut* no. 8 (Aug.-Sept. 1975), p. 6.  
<<http://www.ejumpcut.org/archive/onlinessays/JC08folder/ChrisAndBernie.html>>

"Self-Subversion," *Jump Cut*, no. 7 (May-July 1975), p. 27. (Review of Amos Vogel, *Film as a Subversive Art*.)

<<http://www.ejumpcut.org/archive/onlinessays/JC07folder/VogelKleinhans.html>>

"LIVES OF PERFORMERS," *Women and Film*, 1:5-6 (summer 1974). pp. 52-54.

"Seeing Through Cinéma Vérité: WANDA and MARILYN TIMES FIVE," *Jump Cut* no. 1 (May-June 1974). pp. 14-15.

<<http://www.ejumpcut.org/archive/onlinessays/JC01folder/Wanda.Marilyn.html>>

Book review of Leslie Ayre, *The Gilbert and Sullivan Companion* and James Helyar, ed., *Gilbert and Sullivan Papers...*, in *Victorian Studies*, 17:1 (Sept. 1973), pp. 117-118.

Book review of Robert J. Glessing, *The Underground Press in America*, in *Journal of Popular Culture*, 4:4 (spring 1971), pp. 1012-1013.

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**Reportage, Introductions, Interviews, Responses, etc.**

with John Hess, Julia Lesage, and others, "The Last Word," editorials in *Jump Cut* nos. 1-56 (May 1974-Winter 2014-15) on various topics relating to media and politics.

"The Cry of Jazz," National Film Registry, Library of Congress, expanded essay.  
[https://www.loc.gov/programs/static/national-film-preservation-board/documents/cry\\_jazz.pdf](https://www.loc.gov/programs/static/national-film-preservation-board/documents/cry_jazz.pdf)

"Barbara Kopple Interview: Making Harlan County, U.S.A." in *Barbara Kopple: Interviews*, ed. Gregory Brown ( Jackson: University of Mississippi Press, 2015) 3-10. [reprint of 1976 interview in *Jump Cut* no. 14]

Contribution to "Documentary Poll: The Critics," *Sight and Sound*, September 2014, p. 32. ["Best Docs Ever"] detailed remarks at <http://www.bfi.org.uk/sight-sound-magazine/greatest-docs>

"Introduction to Lincoln forum: Lincoln and Ford, *Cahiers*, Spielberg, Obama," *Jump Cut* no. 55. Fall, 2013.  
<http://www.ejumpcut.org/archive/jc55.2013/KleinhansLincolnIntro/index.html>

"Mr. Spielberg's Mr. Lincoln," *Jump Cut* 55, fall 2013.  
<http://www.ejumpcut.org/currentissue/KleinhansLincolnBiblio/index.html>

Contribution to "Forum: *Radical Teacher* as an Online and Open Access Journal," ed. Emily Drabinski and Richard Ohmann. *Radical Teacher* no. 94, fall 2012, 3-13.

"Foreword" to Alice Breon, *Green Gravy, Monster Bread and Other Adventures* (Thorofare NJ: ExLibris, 2012), pp. 11-12.

"Experimental Documentary: introduction," *Jump Cut* 52 (July 2010)  
<http://www.ejumpcut.org/archive/jc52.2010/ckExDocIntro/index.html>

"Corporate Hollywood Today: introduction," *Jump Cut* 52 (July 2010)  
<http://www.ejumpcut.org/archive/jc52.2010/ckCorporateIntro/index.html>

"Resources: Studying the media avant garde," *Jump Cut* 52 (July 2010)  
<http://www.ejumpcut.org/archive/jc52.2010/kleinhansOnlineAG/index.html>

"Introducing *A Simple Case for Torture*," *Jump Cut* 51 (Spring, 2009)  
<http://www.ejumpcut.org/archive/jc51.2009/Rosler/index.html>

Essay on cult films for symposium, *Cinéaste*, online, Dec. 2008  
<http://www.cineaste.com/articles/cult-film-a-critical-symposium>

"Horror's New Terrain," introduction to section on horror films. *Jump Cut* no 50 (Spring 2008) <<http://www.ejumpcut.org/currentissue/horrorintro/index.html>>

reply to "Field Survey: the poll results," *Screening The Past*, Dec. 2007.  
<http://www.latrobe.edu.au/screeningthepast/22/field-survey.html>

"Introduction: China and China Diaspora Film: A New Stage," *Jump Cut* no. 49 (April 2007). <<http://www.ejumpcut.org/archive/jc49.2007/chinaintro/index.html>>

"Film Seen Sideways" catalogue essay for Block Cinema series on "A Cinema of Physics and Perception," April-June 2006, Block Museum, Northwestern University.

"Second Nature's Revenge" catalogue essay for the digital art show, *Second Nature*," Ukrainian Museum of Modern Art, Chicago. May-June 1999. Part of the Millennium Project.

"Special Section: Contradictions of Sexual Representation: Introduction," *Jump Cut* no. 41, (May, 1997), p. 20.  
<<http://www.ejumpcut.org/archive/onlinessays/JC41folder/SexualRepnIntro.html>>

"Special Section: Studying Sexual Images: Introduction," *Jump Cut* no. 40, (March, 1996), pp.103-105.  
<<http://www.ejumpcut.org/archive/onlinessays/JC40folder/JC40-studyingsexualimages.html>>

with Julia Lesage, "Listening to the Heartbeat: Interview with Marlon Riggs," *Jump Cut* no. 36 (June, 1991), 119-126.  
<<http://www.ejumpcut.org/archive/onlinessays/JC36folder/MarlonRiggsInt.html>>

with Julia Lesage, "The Gulf War Superbowl" [photo essay], *Jump Cut* no. 36 (June 1991), 3-9.

reply to Vincent Mosco, *The Democratic Communiqué*, 9:1 (Spring 1990), 3.

reply to questionnaire on experimental documentary, *Experimental Film Coalition Newsletter*, July-Sept 88.

"Hollywood Reconsidered: Introduction," *Jump Cut*, no. 32 (spring 1987).

"Sexual Representation: Introduction," *Jump Cut*, no. 32 (spring 1987).  
<<http://www.ejumpcut.org/archive/onlinessays/JC32folder/SexualRepnIntro.html>>

"Third World Media: Introduction," *Jump Cut*, no. 32 (spring 1987).  
<<http://www.ejumpcut.org/archive/onlinessays/JC32folder/3worldFilmCK.html>>

Reply to questionnaire on avant garde film audience. *Spiral* no. 9 (Oct. 1986) 9-11.

with Julia Lesage, "Festival Report: New Latin American Cinema in Havana," *Jump Cut*, no. 31 (spring 1986), pp. 70-71.

<<http://www.ejumpcut.org/archive/onlinessays/JC31folder/CubareportJLCK.html>>

with John Hess, "Hollywood Cinema," *Jump Cut* no. 31 (spring 1986), p. 14. Reprint of "The Last Word," *Jump Cut* no. 2, 1974.

<<http://www.ejumpcut.org/archive/onlinessays/JC02folder/lastwordeditorial.html>>

with John Hess, "Doing Serious Business," interview with Freude Bartlett on independent film distribution, *Jump Cut* no. 31 (spring 1986), pp. 30-34.

<<http://www.ejumpcut.org/archive/onlinessays/JC31folder/FreudeOnDist.html>>

"Sexual Representation: Introduction," *Jump Cut* no. 30 (spring 1985). p. 23.

<[www.ejumpcut.org/archive/onlinessays/JC30folder/PoliticsSexRep.html](http://www.ejumpcut.org/archive/onlinessays/JC30folder/PoliticsSexRep.html)>

"Alternative Cinema in the Eighties: Introduction," *Jump Cut* no. 28 (spring 1983), pp. 33-34.

<<http://www.ejumpcut.org/archive/onlinessays/JC28folder/CKAltCinIn80s.html>>

with Peter Steven and Barbara Martineau, "Interview with the Filmmakers (of A WIVES' TALE)," *Jump Cut* no. 26 (winter 1981-82), pp. 26-29.

<<http://www.ejumpcut.org/archive/onlinessays/JC26folder/IntOnWivesTale.html>>

with John Hess, "Critical Dialogue: Artistic Freedom, Political Tasks," *Jump Cut* no. 21 (Nov. 1979), p. 28 (exchange of views on Cuba).

<<http://www.ejumpcut.org/archive/onlinessays/JC21folder/CubaArtsFreedom.html>>

with Ellen Seiter and Peter Steven, "Conference Report: Struggling for Unity," *Jump Cut* no. 21 (Nov. 1979), pp. 35-37.

<<http://www.ejumpcut.org/archive/onlinessays/JC21folder/ReportACC.html>>

personal statement in "Conference Times Seven," *Jump Cut* no. 21 (Nov. 1979), p. 38.

<<http://www.ejumpcut.org/archive/onlinessays/JC21folder/EditorsonACC.html>>

with John Hess, "Basic Readings in Radical Politics and Culture," *Jump Cut* no. 18 (Aug. 1978), pp. 38-39.

<<http://www.ejumpcut.org/archive/onlinessays/JC18folder/BiblioRadicalCulture.html>>

with Robin Lakes, Julia Lesage, and Anna Marie Taylor, "Filming for the People: Kartemquin Interviewed," *Jump Cut* no. 17 (Apr. 1978), pp. 37-38.

<<http://www.ejumpcut.org/archive/onlinessays/JC17folder/KartemquinInt.html>>

with Julia Lesage and B. Ruby Rich, "The Scalpel Beneath the Suture: Report on a Conference Not Attended," *Jump Cut* no. 17 (Apr. 1978), pp. 37-38.  
<<http://www.ejumpcut.org/archive/onlinessays/JC17folder/ConfNotAttended.html>>

"Twelve Frames Per Second: Reply to William Guynn," *Jump Cut* no.17 (Apr. 1978), p. 36.  
<<http://www.ejumpcut.org/archive/onlinessays/JC17folder/CKreplytoGuynn.html>>

"Gays and Film: Introduction," *Jump Cut* no. 16 (Nov. 1977), pp.13-14.  
<<http://www.ejumpcut.org/archive/onlinessays/JC16folder/IntroGaysinFilm.html>>

with Tom Waugh, "A Dialogue: Gays, Straights, Film, and the Left," *Jump Cut* no. 16 (Nov. 1977), pp. 27-28.  
<<http://www.ejumpcut.org/archive/onlinessays/JC16folder/KleinhWaughDialog.html>>

"Lesage Firing Protested," *Jump Cut* no. 15 (July 1977), p. 34.  
<<http://www.ejumpcut.org/archive/onlinessays/JC15folder/LesageFiring.html>>

"Barbara Kopple Interview," *Jump Cut* no. 14 (Mar. 1977), pp. 4-6 (on her film HARLAN COUNTY, USA).  
<<http://www.ejumpcut.org/archive/onlinessays/JC14folder/KoppleInt.html>>

"New Theory, New Questions: Introduction," *Jump Cut* nos. 12/13 (Dec. 1976), pp. 37-38.  
<<http://www.ejumpcut.org/archive/onlinessays/jc12-13folder/intro.newtheory.html>>

"Swinging on Burch's Theory," *Jump Cut* nos. 10/11 (June 1976), pp. 64-66.

"The Signifier that Failed to Make Milwaukee Famous," *Jump Cut* nos. 10/11 (June 1976), p. 58.

with Julia Lesage and Barbara Halpern Martineau, "New Day's Way: Julia Reichert and Jim Klein Interviewed," *Jump Cut* no. 9 (Oct.-Dec. 1975), pp. 21-22.  
<<http://www.ejumpcut.org/archive/onlinessays/JC09folder/ReichertKleinInt.html>>

"A Ventriloquist Psychoanalysis," *Jump Cut* no. 9 (Oct.-Dec. 1975), pp. 30-32. (Reply to "Comment," by Ben Brewster, Stephen Heath, and Colin MacCabe, *Screen* 16:2, summer 1975; rptd. *Jump Cut* no. 9.)  
<<http://www.ejumpcut.org/archive/onlinessays/JC09folder/VentqstPsychanls.html>>

"Julia Reichert and Jim Klein: 'Our First Priority is Reaching People,'" *Jump Cut* no. 5 (Jan.-Feb. 1975), pp. 11-12. (Interview and analysis of their film METHADONE.)  
<<http://www.ejumpcut.org/archive/onlinessays/JC05folder/ReichertKleinInt.html>>

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## CURATORIAL/ARCHIVAL

Lead Project Coordinator, JoAnn Elam Film Project. At the request of the family, organizer for archiving and preserving the films of the late Chicago experimental filmmaker. Initial stages: inventory, consultation, recommendations, plan for proceeding. Phase two: initial assemblage of materials from her unfinished film, *Everyday People*, for presentation as a hypertext form project for web and/or interactive platform. June 2010 on.

Advisory Board, "Unseen Cinema: Early American Experiments in Film 1893-1941." (World Touring Film and Lecture Series sponsored by Anthology Film Archives (NYC) and Deutsches Filmmuseum, Frankfurt. 1999-2005.

Panel proposing avant garde films for the Library of Congress National Film Registry for 1999 (preservation). summer 1999.

\*Curator, "Austrian Exiles in Hollywood," a lecture and program of film excerpts in conjunction with an exhibition of art by Austrian exiles, 1919-1945, Block Gallery, Northwestern University, April 1996

\*Curator, "Short Collaborative Documentaries from the 1930s," a program of short documentary films in conjunction with an exhibition of US 1930's prints, Block Gallery, Northwestern University, May 1994

\*Coordinator, 4 programs of film and video, and conference screenings, "In and Around Fluxus" series for the "Fluxus: A Conceptual Country" exhibition, Block Gallery, Northwestern University, Oct. 1993.

3 programs of early U.S. experimental film, Northwestern University, April-May 1991 in conjunction with the Block Gallery exhibition of 20th Century American watercolors

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## CREATIVE WORK

Media: 1/2" and Hi-8mm video, Super 8mm film, photography, graphic design, Xerox, Macintosh computer. Special interest in radical use of consumer technology.2

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### Online streaming media

POSTALES DE NICARAGUA LIBRE/POSTCARDS FROM NICARAGUA  
<http://mediaburn.org/video/postales-de-nicaragua-libre-postcards-from-nicaragua/>

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**One-Person Exhibitions** (\*\* = invitational, honorarium)



- \*August 1991. MEN AGAIN: VERSION TWO, University Film and Video Association annual meeting, Oregon State Univ. (critical screening with maker present)
- June 1991, MEN AGAIN: VERSION TWO, Marxist Literary Group Institute on Culture and Society, U of Oregon
- Jan 1988, POSTCARDS FROM NICARAGUA, Committee on Latin America, Northwestern University
- \*\*April 1987, "The Politics of Landscape," show of film, video, photography. Chicago Filmmakers.
- Oct. 1986. POSTCARDS FROM NICARAGUA. Association of Iranian Democrats. New World Resource Center, Chicago.
- \*\*June 1986. "Portraits from Nicaragua," photo exhibit with gallery installation of POSTCARDS FROM NICARAGUA (video). Hall of Walls gallery, Austin, Texas.
- May 1986, "POSTCARDS FROM NICARAGUA," Campus Committee on Latin America, Ohio State.
- \*\*Nov. 1985 "POSTCARDS FROM NICARAGUA," video and photography, Art Media, Syracuse University.
- May 1985, RISING EXPECTATIONS, film-in-progress, show for South Africa protest vigil, Northwestern
- Nov. 1984 "POSTCARDS FROM NICARAGUA" video and photography, Program on Communication and Development Studies, Northwestern.
- \*\*Jan. 1982, show of recent films. Chicago Filmmakers.
- \*\*Feb. 1981, show of recent films. Chicago Filmmakers.
- June 1980, show of recent films. Logan Square Community Art Gallery, Chicago.
- \*\*Apr. 1980, show of recent films. Woodland Gardens, Milwaukee.
- \*\*Mar. 1980, show of recent films. Film Studies, Indiana University.
- June 1979. THE TEN MILLION DOLLAR BASH shown twice, Antioch College.

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**Group Exhibitions** (\*= curated)

- \*Oct 2011, STOPPING BY THE TOLL ROAD and FRED BARNEY TAYLOR in "Chicago 8: Small Gauge Film Festival," Chicago Filmmakers, Chicago
- \*Sept 1990. AUGUST NIGHTS in "Around the Coyote," [arts festival] Chicago
- \*April 1989. POSTCARDS FROM NICARAGUA (exerpt) in "Looking at the Other," Gallery 2, Chicago.
- \*Jan 1988. TV MAN AT THE END OF THE WORLD'S FAIR in Video Says: New Expressions in Video Art. Northwestern Univ.
- Aug 1987. POSTCARDS FROM NICARAGUA in show with Julia Lesage. Videonic Videotheque, Managua.
- Sept 1987. POSTCARDS FROM NICARAGUA in show with Julia Lesage. At Juventud Sandinista, sponsored by MINDRA (Agriculture Reform Ministry), Estelí, Nicaragua.
- Sept. 1986. POSTCARDS FROM NICARAGUA in show with Julia Lesage. Cinema Action. London.
- \*Sept. 1986. POSTCARDS FROM NICARAGUA in show with Julia Lesage. New Cinema Midlands Group. Nottingham.

Sept. 1986. POSTCARDS FROM NICARAGUA in show with Julia Lesage. Sheffield Esteli Society. Sheffield.

\*June 1986. POSTCARDS FROM NICARAGUA in show with Jeffrey Skoller. Film Center, School of the Art Institute. Chicago.

\*Oct. 1985 IT'S NOT MADE BY GREAT MEN (film) in Chicago show, Artist's Space, New York.

\*Mar. 1985 AUGUST NIGHTS (film) in Chicago Filmmakers Ten Year Retrospective Series

\*May 1980, PEDESTRIAN WAVELENGTH, in Chicago Filmmakers Show, The Funnel, Toronto.

\*Feb. 1980, show with JoAnn Elam. Chicago Filmmakers.

### **Juried Festival**

Dec 1987. POSTCARDS FROM NICARAGUA. Semana Internacional de Cine: Certamen Internacional de Video. Tereul (Spain).

### **Broadcast/Cablecast**

August 87. POSTCARDS FROM NICARAGUA. Manhattan Cable. NYC.

October 87. POSTCARDS FROM NICARAGUA. Portland Cable. Oregon.

### **Videography**

MEN AGAIN, VERSION 2, VHS, color, NTSC, 8 min. 1990.

MEN AGAIN. VHS, color, NTSC, 7 min. 1988.

POSTCARDS FROM NICARAGUA/POSTALES DE NICARAGUA LIBRE, 1/2" VHS to 3/4" TBC, color, NTSC/PAL, 50 min. 1985. <http://mediaburn.org/video/postales-de-nicaragua-libre-postcards-from-nicaragua/>

THE GIGANTONA SHOOT/FILMANDO LA GIGANTONA, 1/2 " VHS to 3/4" TBC, color, NTSC, 27 min. 1985.

ANGEL, 1/2" VHS to 3/4" TBC, color, NTSC, 11 min. 1985.

IN THE GARDEN, 1/2" VHS to 3/4" TBC, color, NTSC, 12 min. 1985.

TV MAN AT THE END OF THE WORLD'S FAIR, 1/2" VHS to 3/4" TBC, color, NTSC, 12 min. 1985.

### **Filmography**

IT'S NOT MADE BY GREAT MEN, 16mm version, color/sound. 3 min. Nov. 1985.

BAD BOY, S8, color/sound, 3 min, 1983

MEN, MEN, MEN, S8, color/sound, 8 min. Jan. 1982.

STOPPING BY THE TOLLROAD; THE NO WALKING TRIP; FUN, S8, color/silent. 12 min. August 1981.

IF YOU LOOK REALLY HARD..., S8, color/silent. 20 min. June 1981.

BILL KLEINHANS, A PORTRAIT, S8, color/silent, 3 min. May 1981

EVERYBODY'S TRANCE FILM, S8, b&w/color. 10 min. Mar. 1981.

IT'S NOT MADE BY GREAT MEN, S8, color/sound. 3 min. Jan. 1981.

FRED BARNEY TAYLOR, A PORTRAIT, S8, color/silent. 3 min. June 1980.

AT HOME IN LOGAN SQUARE (with Dan Curry), S8, color/sound. 20 min. June 1980.

AUGUST NIGHTS, S8, b&w/sound. 15 min. May 1980.

INTERIORS, S8, b&w&color/silent. 12 min. Apr. 1980.

THE JERRY LEWIS LABOR DAY TELETHON (with Liz Schillinger), S8, color/sound. 15 min. Apr. 1980.

BACK PORCH, S8, b&w&color/sound. 18 min. Mar. 1980.

THREE LYRIC FILMS: SAPPHO'S BLUE DREAM, BEACH, MEAT, S8, color/silent. 12 min. Jan. 1980.

THE BLIZZARD OF '79, S8, b&w&color/silent. 12 min. Oct. 1979.

DIKTATORSHIP OF THE PROLETARIAT, S8, color/sound. 2-1/2 min. Sept. 1979.

THE TEN MILLION DOLLAR BASH, S8, b&w&color/sound. 24 min. June 1979.

SHIRLEY AND BRUCE, S8, b&w&color/sound. 22 min. May 1979.

SOMETIMES I ALMOST THINK I CAN SEE IT, S8, b&w&color/silent. 20 min. May 1979.

PEDESTRIAN WAVELENGTH, S8, b&w&color/silent. 14 min. Mar. 1979.

BRIDGE, S8, color/silent. 8 min. July 1978.

NAZI LEADER, S8, b&w&color/silent. 1 min. May 1978.

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### Video Anthology

CONTINUOUS ENTERTAINMENT, Various formats (D2, Beta SP, VHS) color, NTSC, 90 min. 1992. Anthology of short works, originally in Super 8mm film.

The Dictatorship of the Proletariat (2 min.)

The Jerry Lewis Labor Day Telethon (co-director, Liz Schillinger, 14.5 min.)

It's Not Made by Great Men (3 min.)

Men, Men, Men (7 min.)

Bad Boy (2.5 min.)

Fred Barney Taylor, A Portrait (3 min., silent)

Bill Kleinhans, A Portrait (3.5 min., silent)

Everybody's Trance Film (13 min.)

Stopping by the Tollroad (2 min., silent)

The No Walking Trip (3 min.)

Fun (2.5 min., silent)

Pedestrian Wavelength (9 min., silent)

August Nights (10 min.)

Back Porch (14 min. silent)

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### Reviews of Work

Discussion of my video camera work for Julia Lesage's HOME LIFE in Lorraine Kenny, "An Interview with Julia Lesage," *Afterimage* 13:3 (Oct. 1985), 6-9.

Harvey Nosowitz, "A View of Chicago," *Millennium Film Journal*, no. 12, pp. 36-43.

Discussion of THE TEN MILLION DOLLAR BASH by Judith Mayne in Helen Fehevary, Claudia Lenssen, Mayne, "Interview: Women's Film Production and Reception," *New German Critique* no. 24-25, Fall-Winter 1981-82.

Article and interview by Adelaide Moorman on my film work and JoAnn Elam's. *Viewpoint* No. 5, Chicago Filmmakers Newsletter. Reprints "Small Gauge Manifesto." Spring 1980.

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### Camerawork

Videography for Julia Lesage, location documentaries in Nicaragua, 1984, 87. HOME LIFE, PARQUE WILFREDO VALENZUELA/WILFRED'S PARK, LA ESCUELA/THE SCHOOL, LAMENTO/LAMENT, MESAJEROS/TROUBADORS.

Additional cinematography for JoAnn Elam, EVERYDAY PEOPLE, 1980.

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## Photography diary blog

*Chuck & Chow*, from July 2011 – present. What's cooking, recipes, restaurant reviews, reflections on food and diet.

<http://chuckandchow.tumblr.com/>

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## Other Work

Portraits of Filmmakers (photography). *Spiral* no. 9. Oct. 1986.

"Acid Rain Sunset," Subculture Operation Subversion Mailart Exhibition, Center on Contemporary Art, Seattle, May 1986.

Poster for January 1982 show reproduced in *The Cinemanews*, no. 81-86 (1982) (Super 8 issue), p. 91.

"Christmas Turkey in Lima, Peru," photo essay. First Anniversary Group Show, Logan Square Community Art Gallery, Dec. 1980-Jan. 1981

"A Memo from Chuck Kleinhans on Flag Burning," *Shades* (Toronto) No. 7, Oct./Nov. 1979, p. 28.

"Chinese Boxing," Second Annual "Wish You Were Here" Mail Art Exhibition, School of the Art Institute of Chicago, spring 1978.

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## Film/Video Performance

Interviewer/critic of featured video artist Annette Barbier, Image Union program, WTTW (PBS) Chicago, Spring 1994, various broadcasts.

LOOK ME OVER CLOSELY, Christopher Gaal, 1993 (video)

MARX: THE VIDEO, A POLITICS OF REVOLTING BODIES, Laura Kipnis, 1990 (video, title role)

STATE OF THE (VIDEO) ART: A CONVERSATIONAL MOSAIC WITH CHUCK KLEINHANS, Meg Amato, 1989. (video)

LIVES OF THE ARTISTS, Fred Barney Taylor, 1982. (film/video)

ARE YOU LISTENING MR. EISENSTEIN? Doug Eisenstark, 1981. (film)

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## EDUCATION

**Indiana University**, 1966-1973

**Ph.D., Comparative Literature**, 1973.

Dissertation: "Toward a Generic Definition of Late Nineteenth Century Farce: Courteline, Feydeau, Pinero, Wilde, Shaw, and Jarry." Ulrich Weisstein, director.

Qualifying exam areas: Literary Theory and Criticism, Drama, Nineteenth Century.

Foreign Languages: French, Italian, German.

Minors: English, French.

**M.A., Comparative Literature, 1969.**

M.A. Thesis: "The Farcical Mode in Some Typical Works of W.S. Gilbert and Meilhac-Halévy."

**University of Wisconsin, Madison, 1960-1964.**

**B.A. with honors, Comparative Literature, 1964.**

Senior Thesis: "The Gothic Novel in England and Its Influence in France."

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## TEACHING

### TEACHING EXPERIENCE

**Associate Professor**, Radio/Television/Film Department, Northwestern University; spring 1977-spring 2009. Introductory courses in microcomputer graphics, photography, film and video making, media literacy, popular culture; advanced courses in production aesthetics, film/tv theory, mass culture theory, experimental film and video, Latin America media. Dissertation direction: 43 completed.

Lecturer, Northeastern Illinois University; winter 1976-winter 1977. English: "American Poetry: Bob Dylan, 2"; technical writing. English Language Program: remedial composition, English as a second language.

Lecturer, English, Chicago State University; fall 1974-fall 1975. Freshman composition, intensive remedial composition.

Teaching Associate, Comparative Literature, Indiana University, Bloomington; fall 1969-spring 1971. "Major Themes and Characters in World Literature"; 70-71 taught separate section on African, Afro-Caribbean, Afro-American literature, designed course, taught without additional supervision.

### GUEST TEACHING

Lecture on film festivals, University of Oregon course on film history, April 2014.

Guest teacher, Northwestern University Screen Cultures, PhD Dissertation Writing Practicum on developing class papers and conference presentations into published articles., April 2014.

Visiting Professor, Hong Kong University. "World Cinema," team-taught with Gina Marchetti for the MA in Cinema program of the Comparative Literature department. Winter semester, 2012.

Lectures for courses: "Experimental Film" and "Audio Documentary" and critiques of student work, Southern Illinois University, February, 2004.

"Experimental Film: Technology and Political Change," lecture for Center for Art and Technology, Northwestern, Jan 2004.

Lecture/discussion on the films of Bruce Lee and Jackie Chan for Asian-American cinema class, Northwestern, November 2002

"Experimental Film: Technology and Political Change," lecture for Center for Art and Technology, Northwestern, Oct 2002.

Lecture on Hong Kong Cinema for Film History, University of North Texas, Denton TX, Nov. 1999.

Seminar meeting for Masters in Liberal Arts colloquium, DePaul University, February 1997

Workshop on single camera location documentary, Capitol Cable Communications (Access), Salem OR, May 1996.

"Current Issues in Film and Video," Continuing Education Alumni College course, Northwestern Univ., Winter 1993

Graduate Seminar in Art and Design, U of Illinois, Chicago, lecture on current research and creative work, February 1991

Film History, 1945-present," School of the Art Institute of Chicago, 5 lectures, spring 1991.

"Film History, 1895-1945" School of the Art Institute of Chicago, 5 lectures, fall 1990.

"Film History, 1945-present," School of the Art Institute of Chicago, 5 lectures, spring 1989.

"History/Politics/Cinema," School of the Art Institute of Chicago, fall 1988.

"Genre: Horror," School of the Art Institute of Chicago, 5 lectures, fall 1988.

One week workshop on theory and practice of documentary video, team-taught with Julia Lesage, Taller de Video [trade union video production workshop], Managua, Nicaragua. Aug-Sept 87.

"Third World Film," one week course, American Film Institute Faculty Development Workshop, Chicago, June 1987.

"Personal Documentary," Film History since 1945, School of the Art Institute of Chicago. April 1987.

"ONE WAY OR ANOTHER," Latin American Cinema, School of the Art Institute of Chicago. Nov. 1986.

Communications Seminar, Antioch College, Apr. 1977. Guest of the seminar, discussing semiology and Marxism.

## **DISSERTATION DIRECTION**

### **Completed**

William Horrigan, "An Analysis of the Construction of an Author: The Example of Douglas Sirk." Fall 1979.

Raymond Narducy, "The Films of the Beatles: A Study in Star Images." Summer 1981.

Ellen Seiter, "The Promise of Melodrama: Recent Soap Operas and Women's Pictures." Summer 1981.

Jeremy Butler, "Toward a Theory of Cinematic Style: The Remake." Fall 1981.

Carole Harmel, "Strategies of the Still: Minor White's Concept of Reading the Photographic Image Extended and Applied to Still Images in Experimental Film." Winter 1982.

Peter Steven, "Hollywood's Depiction of the U.S. Working Class from 1970-1980: A Marxist Analysis." Winter 1982.

Jane Gaines, "Popular Icon as Commodity and Sign: The Circulation of Betty Grable, 1941-1945." Spring 1982.

Gina Marchetti, "Film and Subculture: The Relation of Film to Punk and Glitter Youth Subcultures" Summer 1982

Gretchen Bisplinghoff, "Codes of Feminine Madness in Film." Fall 1983.

Blaine Allan, "The New American Cinema and the Beat Generation, 1956-1960." Spring 1984.



Claudia Springer, "Cultural Projections: The Ideology of Cross-Cultural Representation in Contemporary American Film." Spring 1986

Greg Faller, "The Function of Star and Performance in the Hollywood Musical: Eleanor Powell, Sonia Henie, Esther Williams." Summer 87.

Elizabeth K. Jackson, "Contemporary Black Film, Television and Video Makers: A Survey Analysis of Producers." Fall 88.

Chris Straayer, "Sexual Subjects: Signification, Viewership, and Pleasure in Film and Video." Fall 88.

Jenny Kwok Wah Lau, "A Cultural Interpretation of the Popular Cinema of China and Hong Kong, 1981-1985." Winter 89

Tülin Yilbar-Serto, "Issues in Documentary Practice: With a Focus on Turkey." Winter 89.

Rosemary Matich, "Functional Criticism: Space/Time Theory and Phenomenology." Spring 89

Susan Doll, "Elvis Presley: All Shook Up. The Effect of Ideology and Subculture on Star Image." Summer 89

Virginia Keller, "Multiple Points of View: Dialectics of Film Narration." Fall 89

Deborah Latourette, "Dr. Who Meets Vladimir Propp: A Comparative Morphological Analysis." Spring 1990

Ramona Curry, "Power and Allure: The Mediation of Sexual Difference in the Films of Mae West." Fall 1990.

Toni Perrine, "Beyond Apocalypse: Representations of Nuclear War and its Aftermath in Recent U.S. Narrative Film." Fall 1991.

Chris List, "Chicano Images: Strategies for Ethnic Self-Representation in Mainstream Cinema," Fall 1991

Deborah Tudor, "Hollywood and the Discourse of Team Athletics" Winter 1992.

Ilene Goldman, "Cine Mujer: Fifteen Years of Feminist Film and Videomaking in Bogotá, Colombia," Spring 1994

Gabriel Gomez, "The Emergence of a Queer Aesthetic in Recent Gay Independent Film and Video." Fall, 1996.

Eilish McCormick, "The Development of the Video Sports Producer/Director in Intercollegiate Football: An Institutional Analysis." Fall, 1997.

Jyotsna Kapur, "Out of Control: Television, Hollywood, and the Transformation of Childhood in Late Capitalism," Summer, 1998.

Abigail Feder, "'Anything You Can Do, I Can Do Better': Transgressive Gender Role Performance in Musical Theater and Film, 1930-1950," [Ph.D. Program in Drama and Theatre] Fall, 1999

Nina K. Martin, "Encountering Soft-core Thrills: Gender, Genre, and Feminism in the Erotic Thriller Film." Fall, 1999.

David Douglas, "Another Avant Garde: Toronto Experimental Film in the 1970s and 1980s." Spring 2000.

Jeffrey Skoller, "Shadows, Specters and Shards: Toward a Poetics of the Representation of History in Avant-Garde Film 1972-1999" Spring 2001

Amy Beer, "From the Bronx to Brooklyn: Spanish Language Movie Theaters and Their Audiences in New York City 1930-1999" Spring 2001

J. B. Capino, "Film and The Spectacle of Colonialism: American Documentary Films About The Philippines, 1899-1989". [Pilot program in digital dissertation] Spring 2002. Won SCMS dissertation award.

Aaron Anderson, "Reading the Fights: Gestures Toward a Semiotics of Staged Combat." [Ph.D. Program in Drama and Theatre] Fall 2002

Hyunsoek Seo, "The Shock of Boredom: The Aesthetics of Absence, Futility, and Bliss In Moving Images," Spring 2003

Fatimah Muhammad, "Hip Hop Culture's Impact on Young Black Women's Identity Formation." Fall 2003

Aditi Menon-Broker, "A Hall of Mirrors: Repetition and Recycling in Hindi Commercial Cinema." Fall 2004

Suk-Young Kim, "Revolutionizing the Family: A Comparative Studies on the Filmed Propaganda Performance of the People's Republic of China and the Democratic People's Republic of Korea (1966-1979)," Spring 2005. [Ph.D. Program in Drama and Theatre]

Mark Kerins, "Rethinking Film for the Digital Sound Age," Spring 2005

Ting Wang, "Hollywood's Global Expansion and China's Filmed Entertainment Industry," Fall 2006

Shannon Gore, "Civil Rights Television Documentaries in the United States, 1960-1966", summer 2009

Susan Ericsson, "Tales of Sex: Screen Reflections on Sex, Sexuality and Representation, 1996-2005" Fall 2009

Hyungshin Kim, "Im/Proper Languages on Screen: Cultural Border-Crossing Experiences in South Korean Cinema" (co-director with Prof. Hamid Naficy) Summer 2012.

### **Dissertation Examiner**

Laleen Jayamanne, "Positions of Women in the Sri Lankan Cinema, 1947-1979," New South Wales University, Australia. 1981.

S.J.J. Dermody, "The Second Cinema: Australian Feature Film Since 1970 and the Problematic of Australianess," University of Sydney, Australia. 1986.

Patrycja Bieszk, "'Camp Light'? The Fugitive Sensibility in Contemporary Cinema," University of Melbourne, Australia, 2007.

Peter Ailunas, "Smutty Little Movies: The Creation and Regulation of Adult Video, 1976-1986," University of Michigan, 2013.

Anthony Hayt, "Remade in Our Image: Gender, Melodrama, and Conservatism in Post-9/11 Slasher Remakes," University of Oregon, 2014.

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