

**ALISON LANDSBERG**  
George Mason University  
Department of History and Art History, MSN-3G1  
Fairfax, VA 22030  
E-mail: [alandsb1@gmu.edu](mailto:alandsb1@gmu.edu)

## **EDUCATION**

University of Chicago, Ph.D. in Literature and Film, June 1996.  
University of Chicago, M.A. in Literature and Film, June 1991.  
Williams College, B.A. in English with Honors, June 1989.

## **EMPLOYMENT**

Professor, Department of History and Art History and Cultural Studies, George Mason University, May 2016- .

Director, Center for Humanities Research, George Mason University, September 2020- .

Associate Professor and Associate Chair, Department of History and Art History and Cultural Studies, George Mason University, August 2006- 2015.

Assistant Professor, Department of History and Art History, George Mason University, August 2001-2006.

Visiting Assistant Professor of American Cultural History and Film, Department of History and Art History, George Mason University, August 1999- August 2001.

Assistant Professor of American Literature and Culture, Department of English, Wayne State University, August 1996-August 1998.

## **BOOKS**

*Engaging the Past: Mass Culture and the Production of Historical Knowledge* (New York: Columbia UP, 2015).

*Prosthetic Memory: The Transformation of American Remembrance in the Age of Mass Culture* (New York: Columbia UP, 2004).

## **BOOK CHAPTERS**

“Dialectical Images and Counter-Temporalities: The Rewriting of US Racial Histories in American Mass Culture,” forthcoming in *Routledge History and the Moving Image*, eds. Kim Nelson, Mia Treacey, and Marnie Hughes-Warrington (NY and London: Routledge, 2023)

“Film, Television, and the Politics of Memory in Post-Postracial America,” forthcoming in *Handbook on the Politics of Memory*, ed. Maria Malksoo (Cheltenham, UK: Edward Elgar Publishing, 2022)

“Memory vs. History: The Politics of Temporality at the Legacy Museum in Montgomery,” forthcoming in *The Routledge Handbook of Memory Activism*, eds. Yifat Gutman and Jenny Wüstenberg, (NY and London: Routledge, 2021)

“Ghosts on Screen: The Politics of Intertemporality,” in *Spectral Spaces and Hauntings: The Affects of Absence* ed. Christina Lee (London: Routledge, 2017).

“Foreword,” to Terence McSweeney, *The 'War on Terror' and American Film: 9/11 Frames Per Second* (Edinburgh: Edinburgh UP, 2016).

“Politics and the Historical Film: *Hotel Rwanda* and the Form of Engagement,” in *A Companion to the Historical Film*, eds. Robert Rosenstone and Constantin Parvulescu. Wiley-Blackwell, 2013

“Cinematic Temporality: Modernity, Memory and the Nearness of the Past,” in *Time, Media, Modernity* ed. Emily Keightley, London: Palgrave, 2012.

“Prosthetic Memory: The Ethics and Politics of Memory in an Age of Mass Culture,” in *Film and Popular Memory*, ed. Paul Grainge (Manchester: Manchester UP, 2003).

## ARTICLES

“Metamodern Memory” with Timotheus Vermeulen, University of Oslo, in progress.

“Horror vérité: politics and history in Jordan Peele’s *Get Out* (2017),” *Continuum* 32.5 (2018): 629-642 <https://doi.org/10.1080/10304312.2018.1500522>

“Post Post-Racial America: On *Westworld*, the Smithsonian National Museum of African American History and Culture,” *Cultural Politics*, 14.2 (July 2018): 198-215

“‘This isn’t usual, Mr. Pendleton, this is history’: Spielberg’s *Lincoln* and the Production of Historical Knowledge,” *Rethinking History* 19.3 (Spring 2015): 482-492.

“Waking the *Deadwood* of History: Listening, Language, and the ‘Aural Visceral,’” *Rethinking History* 14.4 (December 2010): 531–549.

"Memory, Empathy, and the Politics of Identification," *International Journal of Politics, Culture, and Society* 22.2 (June 2009): 221-9.

“Response to Berger and Munslow,” special forum on *Prosthetic Memory*, *Rethinking History* 11.4 (2007).

“America, the Holocaust and the Mass Culture of Memory: Towards a Radical Politics of Empathy,” *New German Critique* 71 (Spring-Summer 1997): 63-86.

“Prosthetic Memory: Blade Runner and Total Recall,” *Body and Society* 1.3-4 (November 1995). Also collected in *Cyberspace/Cyberbodies/Cyberpunk: Cultures of Technological Embodiment*, eds. Mike Featherstone and Roger Burrows (London: Sage Publications, 1995): 175-89. Reprinted in *The Cybercultures Reader*, eds. David Bell and Barbara M. Kennedy (New York: Routledge, 2000) 190-201. Recently reprinted in *The Liquid Metal Reader* ed. Sean Redmond (Great Britain: Wallflower Press, 2004).

## REFEREED CONFERENCE PROCEEDINGS

“Coinvolgimento Empatico Nel Passato Fra Vicinanza E Distanza Nella Serie Televisiva Deadwood,” *Memorie riflesse: lo schermo tra vero e falso*. A cura di Daniela Cecchin e Matteo Gentilini. Fondazione Museo storico del Trentino, Trento, 2010 (Collana: Quaderni di Archivio trentino, 26).

## REVIEWS

Review of Ivan Jablonka, *History Is a Contemporary Literature: Manifesto for the Social Sciences*. Translated by Nathan J. Bracher. AHR Volume 125, Issue 2, April 2020.

Review of Homay King, *Virtual Memory: Time-Based Art and the Dream of Digitality*, *Critical Inquiry* 43.1 (Autumn 2016)

Review of José van Dijck, *Mediated Memories in the Digital Age* in *biography: an interdisciplinary quarterly* 31.4 (Fall 2008) 765-8.

Review of *America at Work, America at Leisure: Motion Pictures from 1894-1915* on Library of Congress Website. *Journal of American History* (December 2007).

Review of *Post-traumatic Culture: Injury and Interpretation in the Nineties* by Kirby Farrell. *Modern Philology* 99.4 (May 2002) 673-7.

Review of *At Memory's Edge. After-Images of the Holocaust in Contemporary Art and Architecture* by James E. Young. *Criticism* 43.2 (Spring 2001) 232-5.

Review of *A Place to Remember: Using History to Build Community* by Robert R. Archibald. *American Historical Review* (June 2000) 888-9.

Review of *High Contrast: Race and Gender in Contemporary Hollywood Film* by Sharon Willis. *Criticism* 40.3 (Summer 1998) 472-5.

## ENCYCLOPEDIA ENTRIES

“Prosthetic Memory” in *Diccionario histórico de usos, conceptos y expresiones de la memoria colectiva* (Spain: Editorial GEDISA, 2018).

“Birth of a Nation” and “Hearts in Dixie” in *Encyclopedia of the Harlem Renaissance*, eds. Cary D. Wintz and Paul Finkelman (New York: Routledge, 2005).

## ART EXHIBIT WALL TEXTS AND ESSAYS

“Mutoscopes—The Rise of Moving Images,” *Entertainment Nation* catalog, Smithsonian Institution Scholarly Press, forthcoming.

“Affective Memories,” featured essay in the Exhibition Guide for Jan Rosseel’s 2017 exhibit “Back-Up: Memory and Politics” at the Stroom den Haag gallery in the Hague, Netherlands. 2 December 2017–18 February 2018.

Wall text on “Prosthetic Memory” for “Identities, Memory, and Social Actors in Mexico,” a collective exposition of photographs. The exposition was presented in Mexico City in June 2013.

## INVITED LECTURES/KEYNOTE ADDRESSES

“Dialectical Images and Counter-Temporalities: The Rewriting of US Racial Histories in American Mass Culture,” invited lecture at symposium, “Get Out – Cinema and the Myth of Post-Racial America,” University of Oslo, 14 June 2022.

“Dialectical Images and Counter-Temporalities: The Rewriting of US Racial Histories in American Mass Culture,” invited keynote address at the annual conference of the *International Network for Theory of History* (INTH) on the topic “Media, Mediations and Mediators: (Re) Mediating History in the 21st Century,” Autonomous University of Puebla, Puebla, 26–9 April 2022.

“Towards a Radical Practice of Anachronism: Memory and *Dissensus* in Post-Postracial America,” invited keynote address and Master Class, “The Stage of War” conference, Erasmus University, Rotterdam, Netherlands, 26–7, March 2020—**canceled COVID-19**

“Prosthetic Memory Revisited: A Conversation with Alison Landsberg.” Special Session at the Memory Studies Association meeting, Complutense University, Madrid, 25–28 June 2019.

“Post-Postracial America: The Politics of Memory at Legacy Museum in Montgomery.” Invited lecture at “E Pluribus Unum” conference, Strassler Center for Holocaust and Genocide Studies, Clark University, 11–14 April 2019.

“Horror Vérité: Politics and History in Jordan Peele’s *Get Out* (2017).” Invited keynote address at “Moving Image Memory Culture” International Summer School, Film University Babelsberg KONRAD WOLF, Potsdam, Germany, September 26-9 2018.

“Horror Vérité: Politics and History in Jordan Peele’s *Get Out* (2017).” Invited keynote address at the “Fiction and Facts in Narratives of Political Conflict” conference at the University of Agder, Kristiansand, Norway, as part of the Narrative and Memory: Ethics, Aesthetics, Politics interdisciplinary research network, 8-10 March 2018.

“Post Post-Racial America.” Invited keynote address at “An Interdisciplinary Workshop on Cultural Memory: Memory, Nation, Race,” University of St. Andrews, Scotland, UK, 25-6 May 2017.

“Ghosts on Screen: The Politics of Intertemporality.” Invited keynote address at “Muse of Modernity: Remembering, Mediating and Modernising Popular Dance” conference, University of Chichester/Senate House, London, UK, 16 April 2016.

“Engaging the Past in the Virtual Museum: Anne Frank’s ‘Secret Annex Online.’” Presented at the Faculty/Student Collaborative Interdisciplinary Research Seminar, The College of New Jersey, 11 March 2014.

“Translating Atrocity: The Materiality of Virtual Sites of Experience.” Presented at University of Maryland History Graduate Student Association’s Annual Conference, 22 February 2013.

“Translating Atrocity: The Materiality of Virtual Sites of Experience.” Invited keynote address at “Languages and Cultures of Conflicts and Atrocities” in Winnipeg, Canada, 11-13 October 2012.

“‘Remembering’ the Holocaust: Prosthetic Memory and Empathy at the United States Holocaust Memorial Museum.” Invited talk at international conference “From Mass Murder to Exhibition: Museum Representations in Transatlantic Comparison,” German Historical Institute, Washington D.C., 17-8 November 2011.

“Memory and the Historical Film: Theorizing Affective Engagements.” Invited plenary address at “Memory, Mediation, Remediation: An International Conference on Memory in Literature and Film,” Wilfrid Laurier University, Waterloo, Canada, 28-30 April 2011.

“Beyond Identification: The Historical Film and the Production of Affect.” Invited talk at Brown University, 7 March 2011. The following day I participated in a graduate student organized Mellon Workshop “Affect Unbounded ”

“Memory, Media, Political Subjectivity: Theorizing Distant Engagement.” Invited talk at the international symposium, “Memory on the Move,” University of Utrecht, Netherlands, 2-3 December 2010.

"Waking the *Deadwood* of History: Listening, Language and the 'Aural Visceral.'" Invited talk at the "Time and Memory" workshop, Humanities Institute, SUNY-Buffalo, 23 April, 2010 (plane cancelled by airlines—to be rescheduled).

"Empathetic Engagements with the Past: Considering the Televisual and Filmic Sensorium." Invited talk at the "Creolizing Memory" seminar at American Comparative Literature Association's Annual Meeting, New Orleans, 1-4 April 2010

"Empathetic Engagements with the Past: Negotiating Proximity and Distance in HBO's *Deadwood*." Invited talk at the "Memory and Media" conference, Trento, Italy, 18 November 2009.

"Waking the *Deadwood* of History: Listening, Language, and the 'Aural Visceral'" Invited plenary address at the "Televising History" conference, University of Lincoln, UK, July 2009.

"Empathy and the Politics of Identification: Negotiating the Other in Roman Polanski's *The Pianist*." Invited talk at Old Dominion University-City of Norfolk Film Festival, 1 April 2008.

"Memory, Empathy and the Politics of Identification." Invited talk at "Is an Interdisciplinary Field of Memory Possible?" conference, New School for Social Research, 7-9 February 2008.

"Making Love, Not War: Illicit Liaisons and Prosthetic Remembering in the Silent Western." Invited lecture at the Fisher Humanities Center, Hobart and William Smith Colleges, 5 September 2007

Plenary Session Speaker at "The Politics of Cultural Programming Conference," George Mason University, 29 September 2007.

"Illicit Liaisons: Racial Contagion and Gender Instability in the Silent Western." Invited lecture, Bryn Mawr Visual Culture Colloquium, 29 November 2006.

"Mapping the Limits of National Belonging: Racial Contagions and Gender Instability in the Figure of the Squaw Man." Invited lecture, College Park Media Studies Group, 26 April 2006.

"Squaw Men and Indian Wives: Mapping Gender, Race and National Belonging in the Silent Western." Invited lecture, American Cultures Lecture series, College of William and Mary, 17 February 2006.

The State of Social Memory Studies Workshop, Invited Workshop Participant, University of Virginia, Charlottesville, VA, 28-30 October 2005.

“Spectatorial Engagements: Empathy and the Politics of Identification,” Invited Lecture at Scripps College Humanities Center, Claremont, California, 3 March 2005.

“Prosthetic Memory: Mass Culture, the Holocaust, and the 'Object' of Remembering,” Invited talk at History and Technology Workshop, University of Delaware, 10 October 2000.

## CONFERENCE PRESENTATIONS

Invited moderator/discussant for closing panel at “Museums and Mass Violence: Perils and Potential” symposium, Yale University, 21 October 2022 .

Invited symposium participant, *Moving Histories: An International Symposium on Screened History* October 28/29, 2022 (Northern Hemisphere) October 29/30, 2022 (Southern Hemisphere) -- online

Invited interlocutor for Mihaela Mihai’s book talk on, “Political Memory and the Aesthetics of Care: *The Art of Complicity and Resistance*,” UCLA Working Group in Memory Studies, 14 March 2022.

“Memory Work at the Legacy Museum in Montgomery: Dialectical Images and the Rescripting of American Racial History,” presented at the Memory Studies Association’s Annual Meeting, Warsaw/Virtual, 5-9 July 2021.

“The Politics of Memory at the Legacy Museum in Montgomery: Towards A Radical Practice of History,” presented at the American Historical Association’s Annual Conference, NYC, 3-6 January 2020.

Opening Plenary Panel participant, Film & History annual conference, Madison Wisconsin, 7-11 November 2018.

“Post-Postracial America: Speaking Race at the National Museum of African American History and Culture,” presented at the Cultural Studies Association’s Annual Meeting, Carnegie Mellon University, Pittsburgh, PA, 31 May-2 June 2018.

“Ghosts in the Flesh: *Mr. Robot* and Political Activation,” presented at the Society for Cinema Studies Annual Conference, Chicago, IL, 26 March 2017

*Engaging the Past* project presented at the Historical Fiction Research Network Conference, Anglia Ruskin University, Cambridge, UK, 27-28 February 2016.

*Engaging the Past* project presented at the Distributing Cinema conference, University of Maryland, College Park, 10 April 2015.

Panel commentator for “Playing In the Past: The Promise and Peril of ‘Fun’ History” at the annual meeting of the American Studies Association, Los Angeles, CA, 6-9 November 2014.

“At the Fringes of National Belonging: Squaw Men as Transnational Subjects in the 19thC American West,” presented at the American Studies Association Annual Convention, San Juan, Puerto Rico, 15-8 November 2012.

Panel commentator for "The Politics of War (Dis-) Remembrance" at the Society for Military History's Annual Meeting, Arlington, VA, 11 May 2012

“Squaw Men and Indian Wives: Mapping Race and Gender on the Frontier,” presented at the Cultural Studies Association Annual Meeting, NYU, New York, 23 May 2008.

“Gender Trouble on the Frontier: Interracial Love and the Limits of National Belonging in Cecil B. DeMille’s *The Squaw Man*,” presented at the Society for Cinema and Media Studies Annual Meeting, Philadelphia PA, 6 March 2008.

“Landscapes of Desire: Interracial Romance in the Silent Western,” Organization of American Historians, Minneapolis, MN, 1 April 2007

“Squaw Men and Indian Wives: Mapping Gender, Race and National Belonging in the Silent Western,” American Studies Association, Washington, DC, November 3-6, 2005. Also presented at the Cultural Studies Colloquium, George Mason University, 23 March 2006.

“Prosthetic Memory” position paper shared at The State of Social Memory Studies workshop, The University of Virginia, November 2005.

“Burning in Memories at the US Holocaust Museum: The Stakes and Strategies of Public Remembering,” Awards Ceremony, Department of History and Art History, George Mason University, 5 May 2005.

“An Up-To-Date Squaw: The Gendering of Indianness in the Silent Western” Cultural Studies Association, Tucson, Arizona, 21-24 April 2005.

“Historic Site as Prosthetic Memory,” Panel Commentator, American Historical Association, Seattle, Washington, 6-9 January 2005.

“Visual Culture and the Work of History,” with Ellen Todd, Ph.D. Colloquium, Department of History and Art History, George Mason University, 5 November 2001.

“Reading the Past, Inventing the Future: Objects, Museums, and the Politics of Memory,” Panel Chair and Respondent, Modern Language Association, Chicago, 27-30 December 1999.

“Prosthetic Memory: The Ethics and Politics of Memory in an Age of Mass Culture,” Frontiers of Memory, Department of Cultural Studies, University of

East London, 17-19 September 1999. Also presented at Faculty Colloquium, Cultural Studies Program, George Mason University, 17 February 2000.

“Can the 'Proletarian Subaltern' Speak?: Class and the (Im)Possibility of Speech in Rebecca Harding Davis' *Life in the Iron Mills*,” 1998 Narrative International Conference, Northwestern University, 2-5 April 1998.

“Postnationality as American Empire: Aliens and (Inter)national Security in *Independence Day*,” State of the Fantastic, Eighteenth Ohio University Film Conference, Athens, Ohio, 6-8 November 1997.

“Children's Radical Vision: *Daughters of the Dust*, *Rosewood* and the Production of Memories of Racial Oppression,” Society for Cinema Studies, Ottawa, Canada, 15-18 May 1997.

“The Waning of Our Historicity? A Closer Look at the Media of Experience,” Society for Cinema Studies, New York City, 2-5 March 1995. Also presented at Chicago Film Seminar, 20 April 1995.

“Prosthetic Memory: Blade Runner and Total Recall,” The Cinema and the Postmodern, Kent State University, 7-9 October 1994.

“Discovering a New Body of Knowledge: *Rosemary's Baby* as a Woman's Film,” Family Values Conference, Chicago Humanities Institute, 15 May 1993.

## INVITED MEDIA PUBLICATIONS AND INTERVIEWS

Interview Alison Landsberg, “Nach 9/11 gab es plötzlich die Möglichkeit, neue Narrative zu erzählen” in *Filmbulletin*, Nr. 395, 4/2021.

Featured on podcast, “The Past, The Promise, The Presidency,” Episode 27: Barack Obama, April 8, 2021

<https://www.pastpromisepresidency.com/episodes/episode-27-barack-obama>

Guest on the NPR show, On the Media, “What’s So Bad About Being a Replicant,” October 6, 2017. <https://www.wnycstudios.org/story/whats-so-bad-about-being-replicant/>

Guest on the NPR show, *With Good Reason* on *Engaging the Past*. Aired on Saturday 12 March 2016.

“Thinking Through the Screen,” *Aeon Ideas* Published 23 June 2015.

<https://aeon.co/conversations/can-television-encourage-historical-thinking>

Guest on the NPR (WBEZ, Chicago) show *Odyssey*, “Memory and History,” April 28, 2003.

Guest on the NPR (WBEZ, Chicago) show *Odyssey*, “Memory and History,” October 19, 2001.

## TEACHING

- History at the Movies. Upper-level undergraduate course cross-listed in School of Integrative Studies and History/Art History, Fall 2017, Fall 2019.
- Uncovering the US Past Through Film. Upper-level undergraduate course in History/Art History, Fall 2015.
- Global Networks & Communities – Food and Sovereignty. Undergraduate course for New Century College. Fall 2014
- Conceptions of the Self. Undergraduate course for Honors. Spring 2014, Spring 2017, Spring 2019.
- Reading the Past Through Entertainment. Undergraduate course for Honors. Fall 2012
- Consuming History, Mediating the Past. Graduate course in History and Art History. Fall 2011
- Memory, Media, Affect. Graduate course in the Cultural Studies Ph.D. program. Spring 2010, Spring 2020.
- Body, Subjectivity Citizenship. Graduate course in the Cultural Studies Ph.D. program. Spring 2009, Spring 2014.
- Histories of Cultural Studies. Graduate course. Fall 2007, 2008, 2009, 2012, 2013, 2014, 2015, 2016, 2018, 2019.
- Disaster, Memory and the Image-World of Popular Culture (co-taught with Ellen Todd). Spring 2007.
- Visual and Performance Culture. Graduate course in the Cultural Studies Ph.D. program. Fall 2006, Spring 2013, Spring 2015, Spring 2017.
- Reading the Past Through Film. Upper-level undergraduate course. Fall 2006, 2008, 2009, Spring 2013.
- Entertaining the Masses: The Social Impact of Mass Culture, 1890-1970. Senior Research seminar.
- Entertaining the Masses: Films, Spectators and Culture in America at the Turn of the Twentieth Century. Freshman/Sophomore seminar. Spring 2005.
- Immigration and Ethnicity in the US. Graduate class. Spring 2005.
- Memory, History and Material Culture. Graduate class. Spring 2004, Spring 2009.
- Which memories? Which past? Commemoration in Modern American Culture. Upper-level undergraduate course. Fall 1999, Spring 2004.
- Survey of US History. Fall 2002, Spring 2004, Fall 2005.
- The Social World. Freshman introduction to the Social Sciences and Humanities for New Century College. Spring 2002.
- Self-Making in American Culture (co-taught with Mike O'Malley). Upper-level undergraduate course for New Century College. Fall 2001, Spring 2006.
- The Social World. Freshman introduction to the Social Sciences and Humanities. Spring 2000.

## DISSERTATIONS CHAIRED

### Graduated:

Christina Riley, "Women On The Web: A Study In The Solidarity Struggles Of Feminist Digital Collectives" (Cultural Studies, 2022)

Sitah AlQahtani, "Images of Atrocity in Biopolitical Warfare: The Bosnian War and the Global War on Terror" (Cultural Studies, 2020)

Savannah Fetterolf, "The Canon According to Google: The Google Art Project and the Reconfiguration of Art Online" (Cultural Studies, Fall 2019)

Amanda Regan, "Shaping Up: Physical Culture Initiatives for Women, 1900-1965" (History/Art History, Spring 2019)

Caroline Guthrie, "The American Historical Imaginary: Contested Narratives of the Past in Mass Culture" (Cultural Studies, Spring 2019)

Megan Fariello, "The Techno-Historical Acoustic: The Reappearance of Older Sound Technologies in the Contemporary Media Landscape" (Cultural Studies, Spring 2019)

Liz Andrews, "Envisioning President Barack Obama" (Cultural Studies, Spring 2019)

Laina Saul, "Sexuality, Capital, and Representations of Women: Reading Spaces of Exception and the Body in a Global World" (Cultural Studies, Spring 2018)

Tracy Fisher, "'You Are Remembered': American War Dead and World War I" (History/Art History, Spring 2016)

Ariella Horowitz, "Celebrity Politics and the Cultivation of Affect in the Public Sphere" (Cultural Studies, Spring 2016)

John Baker, "A Dual Catastrophe: Mass Culture and Nuclear Terror During the Transition to Neoliberalism" (Cultural Studies, Fall 2015)

Ozden Ocak, "Theorizing France's Ministry of Immigration: Borders, Population and National Identity in Postcolonial Europe" (Cultural Studies, August 2015)

John Woolsey, "The Humanitarian Imaginary" (Cultural Studies, May 2013)

Dan Gifford, "To You and Your Kin: Holiday Images from America's Postcard Phenomenon, 1907-1910" (History and Art History, May 2011)

Sheila Brennan, "Stamping American Memory: Stamp Collecting in the U.S., 1880s-1930s" (History/Art History, December 2009)

Joanne Clark Dillman, "Dead Beginnings/Dead Ends: Circulations of Dead Women in an Era of Disposability" (Cultural Studies, December 2009)

Katja Hering, "'We Are All Makers of History': People and Publics in the Practice of Pennsylvania German Family History, 1891-1966" (History/Art History, August 2009)

**In Progress:**

Esma Celebioglu (co-chair with Peter Mandaville), “Religion in Neoliberal Times: Techno-Religion or Religiosity in Turkey in the AKP Era”

Annie Hui, “Appropriating Resistance: The Politics of Mass Cultural Symbols in Sites of Protest” (Cultural Studies)

Eric Ross, “Remembering Democracy: Activist Museums and the Politics of Memory” (Cultural Studies)

Laura Brannan, “Forgetting the Freed: The Buried Histories of Richmond’s Chimborazo Park” (History)

**DISSERTATION COMMITTEE MEMBER:**

**Graduated:**

Dave Zeglen (Cultural Studies, Summer 2022)  
Aimee Dixon Anthony (Cultural Studies, Spring 2021)  
Christina Kappel (Cultural Studies, Fall 2020)  
Steve Rusiecki (History, Fall 2020)  
Kayla Keener (Cultural Studies, Spring 2020)  
Caroline West (Cultural Studies, Spring 2019)  
Alan Capps (History/Art History, Spring 2018)  
Lisa Daily (Cultural Studies, Spring 2017)  
Tai Neilson (Cultural Studies, Spring 2017)  
Marielle Barrow (Cultural Studies, Spring 2016)  
Mike Goebel (Cultural Studies, Spring 2016)  
Adila Hanieh (Cultural Studies, Fall 2015)  
Michael Lecker (Cultural Studies, Fall 2015)  
Allison Lakomski (Cultural Studies, Fall 2015)  
Sangmin Kim, (Cultural Studies, Fall 2015)  
Sara Mitcho (Cultural Studies, May 2014)  
Jennifer Miller (Cultural Studies, May 2014)  
Sarah Sweetman (Cultural Studies, May 2013)  
Vicki Watts (Cultural Studies, May 2012)  
Mike Moravitz (History/Art History, May 2011)  
Rob Gehl (Cultural Studies, May 2010)  
Leah Perry (Cultural Studies, December 2009)  
Tracy McLoone (Cultural Studies, December 2009)

**In Progress:**

Claire Love, “Buried in Earth and Among the Stars: Disaster Preparedness and the American Imagination in the 1970s” (History/Art History)

Ayondela McDole, “Working Paradise: An ethnographic study of tourism labor in 21<sup>st</sup> century Caribbean” (Cultural Studies)

Laura Crossley, “Astonish the World: Contesting Native Sovereignty and Western Statehood at the Louisiana Purchase Exposition” (History)

Severin Mueller, “The Political Economy of Regional Exceptionalism: Appalachia After the “End of History”” (Cultural Studies)

Ashley Richardson, “Racialization and Commodification of Latinidad in Contemporary Film and Television” (Cultural Studies)

Kenneth Capps, “Tell it to Fury:” Sgt. Fury and the Social History of the Vietnam Era, 1963 – 1974” (History)

## **FELLOWSHIPS, VISITING POSITIONS, AND AWARDS/GRANTS**

Global Fellow, St. Andrews, Scotland, 4-10 March 2023

Visiting Researcher, University of Oslo, Department of Media and Communication, May-June 2022

PI, VA Humanities Planning Grant, awarded to the Center for Humanities Research, for “Alienation and Belonging: The Shifting Cultural Landscapes of Northern VA,” a public humanities project, \$10K

Deshmukh Fund Research Award, Summer 2018.

Tenured Faculty Study Leave, George Mason University, Spring 2016.

Tenured Faculty Study Leave, George Mason University, Spring 2008.

Junior Faculty Research Leave, George Mason University, Fall 2004

Mathy Junior Faculty Award, George Mason University, Spring 2003.

University Research Grant Program, Wayne State University, Summer 1997.

Dissertation Year Mellon Grant, 1994-5.

Norman Maclean Teaching Fellowship, offered for 1994-5.

Summer Mellon Grant, 1993.

Francis X. Kinahan Memorial Prize, 1993.

Graduate Fellowship, University of Chicago, 1991-1994.

## **EDITORIAL WORK**

International Advisory Board, Research in Film and History. 2018-

Editorial Board, Media and Cultural Memory book series, De Gruyters, 2012- .

Editorial Board, *Rethinking History* (Taylor and Francis). Spring 2008- .

Editorial Board, *Memory Studies* (Sage). January 2007- .

Book review editor, *Rethinking History*, 2006-8.

## **PROFESSIONAL ACTIVITIES**

National Archives Museum Advisory Board Member, 2022 -- . Advising the National Archives on their new design for the permanent exhibition.

Advisory Board Member, “The Lost Heritage: Improving Collaborations between Digital Film Archives” (VR / Swedish Research Council 2021-24); project leader: Dagmar Brunow, Linnaeus University (Sweden)

Advisory Board Member, “Translating Memories: The Eastern European Past in the Global Arena,” European Research Council Funded Project, (Eneken Laanes, PI) 2020-4.

Invited participant at workshop on new permanent exhibit “Entertaining America,” and script reviewer, Smithsonian’s National Museum of American History, October 25<sup>th</sup> and 26<sup>th</sup>, 2018.

Consulting Historian, “Death-a series about life,” Documentary Film Series, Flimmer Film, Director Eivind Tolaas, Norway (released 2014).

Consulting Historian, “Women in Early Film” online exhibit of the National Women’s History Museum. <http://www.nwhm.org/exhibits/film/index.html>

Faculty Affiliate, “Fostering the Recent History of Science and Technology in New Media,” Alfred P. Sloan Grant, Center for History and New Media, Fall 2000.

## **INTERNAL ACADEMIC SERVICE**

Director, Center for Humanities Research, September 2020-August 2023.

Board of Visitors Faculty Representative, Research Committee, August 2022-August 2023

Strategic Planning Working Group, led by Ken Walsh and Attain Partners, 2021-2.

Culture Crisis Committee, convened by Provost Ginsberg, 2021- .

Mason Innovation Commission, led by Ken Walsh and Keith Renshaw, Spring 2021.

CHSS Ad Hoc Building Committee, Spring 2020-1.

Search Committee, Critical Race Studies Search, Cultural Studies, 2020-21.

Intellectual Life Committee, Department of History/Art History, 2020-21.

Senior Leadership Committee, George Mason University, Fall 2014-Spring 2021

Associate Chair, Department of History and Art History, George Mason University, January 2005-August 2020.

Search Committee, Public History Search, Department of History and Art History, 2019-20.

CVPA Dean Renewal Committee, Spring 2019.

Center for Humanities Research Working Group, Fall 2018-Spring 2019.

PhD Admissions Committee, Cultural Studies, Spring 2019

CHSS Dean Search Committee, 2017-8.

Cultural Studies Director Reappointment Committee, Fall 2017.

Renewal, Promotion, and Tenure Committee, Department of History and Art History, 2015- .

Renewal, Promotion, and Tenure Committee, Cultural Studies PhD Program, 2016-7.

Cultural Studies Executive Committee, Cultural Studies PhD Program, 2009- .

Second-Tier Promotion and Tenure Committee, George Mason University, (convened for an S-CAR case) 2014-5.

Admissions Committee, Cultural Studies, 2014-5.

Search Committee, Director of the Center for History and New Media, Spring 2013.

Faculty Grievance Committee, George Mason University, September 2011-2013.

Search Committee, Cultural Studies PhD Program, Fall 2011.

Acting Director, Cultural Studies PhD Program, Summer 2010-Spring 2011

Graduate Committee, Department of History and Art History, George Mason University, September 2006-May 2015.

Search Committee, US 20<sup>th</sup> C Historian, Fall 2009.

Re-appointment committee for Roger Lancaster, Cultural Studies PhD program, Fall 2009.

Graduate Internship Coordinator, Department of History and Art History, George Mason University, Summer 2003- Summer 2009.

Admissions Committee, Cultural Studies, George Mason University, 2005-6.

Research Committee, Department of History and Art History, George Mason University, 2005-6.

Ph.D. Admissions Committee, Cultural Studies Program, George Mason University, 2005-6.

PhD Admissions Committee, Department of History and Art History, George Mason University, 2004-5.

Search Committee, US Immigration and Ethnicity Position, Department of History and Art History, George Mason University, Fall 2004.

Public History Liaison, Department of History and Art History, George Mason University, 2002-9.

Undergraduate Committee, Department of History and Art History, George Mason University, 2001-3

Search Committee, Colonial American Position, Department of History and Art History, George Mason University, Fall 2001.

Search Committee, History and New Media Position, Department of History and Art History, George Mason University, Fall 2000.

Reappointment Committee for the Director of the Honors Program, Fall 1999.