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### **EDUCATION**

A.B. (1961), M.A. (1963), Ph.D. (1966), UCLA (English Literature)  
Dissertation: "Henry Fielding's Dramatic Experimentation: A Preface to His Fiction"

### **TEACHING AND RESEARCH POSITIONS**

Director of the Labyrinth Research Initiative on Interactive Narrative  
Annenberg Center for Communication, USC, 1997 - present  
University Professor and Professor of Critical Studies, Spanish and Portuguese and  
Comparative Literature, 2001 - present  
Professor of Critical Studies, USC School of Cinema-Television, 1980 - present  
Professor of Literature and Film, Department of English  
Occidental College, 1965 - 1980

Additional teaching as Visiting Professor:

Royal Institute of Technology, Stockholm, Fall 2003  
Clark University, Summer Institute on Teaching Spanish Cinema, 1992  
Universidad Autonoma (Madrid), Seminar on Genre Theory, Spring 1992  
UCLA, Critical Studies, Dept. of Cinema and Theater Arts, 1974-5

### **AWARDS AND GRANTS**

University Professor (2001)—for innovative work in transdisciplinary studies; an honor  
granted only to 17 professors in USC's history.  
Skirball Foundation (\$50,000) completion grant for "Three Winters in the Sun: Einstein in  
California," Fall 2004  
Provost's Grant (\$100,000) for the prototype of an e-learning project called, "Russian  
Modernism and Its International Dimensions"  
Rockefeller Grant (\$100,000) for "Level 4" of the Labyrinth Project  
Southern California Studies Center (SC2) and the James Irvine Foundation, 1999  
Research grant (\$30,000) for the Hotel Ambassador electronic project  
NEH Summer Seminar, June 16 - July 25, 1997, at the East-West Center, Honolulu  
"The Politics of Representation: Ethnography, Literature and Film,"  
Annenberg Center, 1996-97--Research grant (\$170,000) for the "Runaways" project  
USC Associates Award for Creativity in Research and Scholarship, 1995  
Program for Cultural Cooperation between U.S. Universities & Spanish Ministry of  
Culture, 1991, 1992, 1993: Research grants for projects on Spanish cinema  
Phi Kappa Phi, National Honor Society for Scholarly Achievements, 1992- present  
USC Innovative Teaching Award, 1992 (for "The Roger Rabbit" project)  
Phi Kappa Phi Research Mentorship Award, 1991-92 (for "The Roger Rabbit" project)  
Rockefeller Grant, Fall 1991 (for Retrospective of Mexican Film)  
ISWM Summer Faculty Research Grant, Summer 1990  
Del Amo Grant, 1989 (for retrospective of Spanish cinema)  
USC Faculty Innovative Research Grant, Summer 1989  
Fulbright Postdoctoral Research Fellowship for Study in Spain, 1986-87  
Graham L. Sterling Memorial Award, 1979 (for Outstanding Professional Achievement)

and Teaching at Occidental College)  
ADE-MLA Certificate of Excellence in the Teaching of English, 1970  
Occidental Faculty Achievement Award, 1966  
Phi Beta Kappa, 1961

### **EDITORIAL WORK**

**Film Quarterly**, Editorial Board, 1977 to present. Involves reading and refereeing all manuscripts submitted to the journal and making policy decisions

**Quarterly Review of Film & Video**, Advisory Board and guest editor of two special issues

**Dreamworks: An Interdisciplinary Quarterly on Dreams and the Arts**, 1980-87. Founding co-editor (with Kenneth J. Atchity)

**The Spectator**, founding editor, published by the Critical Studies Division in the USC School of Cinema-Television

**Console-ing Passions Book Series**, Duke University, co-editor with Lynn Spigel (1993-96)

**Cine-Discs Series of Bilingual CD-ROMs on National Media Cultures**, general editor, published under the Auspices of the USC Annenberg Center

Member of Advisory or Editorial Board of several other journals, including:

**Animation, Cinema Journal, Film Historia** (Barcelona), **Journal of**

**Spanish Cultural Studies (Duke Univ. Press), Journal of E-media Studies**

**(Dartmouth College), Secuencias** (Madrid), **Vectors** (USC), **Women & Film**

### **INTERACTIVE DIGITAL INSTALLATIONS & PUBLICATIONS:**

**Database Narratives from The Labyrinth Project**

### **URBAN TRACES: A SERIES OF DIGITAL CITY SYMPHONIES ON LOS ANGELES:**

**“Cultivating Pasadena: From Roses to Redevelopment,”** a photographic exhibition, with 25 pairs of then-and-now photographs, with an accompanying interactive museum installation, a DVD-ROM and a print catalogue. Pasadena Museum of California Art, on October 9, 2004 through March 6, 2005. The exhibition and catalogue were developed in with the Southern California Automobile Association. The DVD-ROM, created and produced by The Labyrinth Project, will be released March 1, 2005.

**“Three Winters in the Sun: Einstein in California,”** a DVD-ROM and interactive museum installation, funded by The University of Southern California and the Skirball Foundation, for the “Einstein at the Skirball” exhibition, which opened at the Skirball Cultural Center in Los Angeles in September 2004 and will run through May 2005. In conjunction with this project, the Labyrinth team will make a presentation on all of their works in the Urban Traces series at the Skirball on Sunday, January 23, 2005. The Einstein DVD-ROM, with an accompanying book, will be released March 1, 2005.

**Bleeding Through: Layers of Los Angeles, 1920-1986,** a DVD-ROM and interactive museum installation developed in collaboration with cultural historian Norman M. Klein whose writings on Los Angeles inspired the project. Co-produced by the Labyrinth Project and ZKM in Karlsruhe, Germany, this project was featured in the "Future Cinema" exhibition at ZKM in October 2002 and has subsequently been exhibited in new media and film festivals worldwide. It was a finalist in the Berlin Biennale.

**Tracing the Decay of Fiction: Encounters with a Film by Pat O'Neill,** a DVD ROM and interactive museum installation developed in collaboration with independent filmmaker Pat O'Neill, based on his 35 mm. film about the Hotel Ambassador, "The Decay of Fiction." Both the film and DVD ROM were featured in the "Future Cinema" exhibition at ZKM in Karlsruhe, Germany, in fall 2001, and subsequently travelled to Helsinki, Tokyo and Shanghai. Earlier versions have of the prototype have been exhibited at USC's Fisher Gallery (1999), at the

Museum of Contemporary Art (MOCA, 2000) in Los Angeles, and at the "Visible Evidence Conference" in Brisbane, Australia (December 2001). This piece also appeared in the O'Neill retrospective, "Views from Lookout Mountain" at the Santa Monica Museum in September 2004, which will travel to the Guggenheim Museum in New York in 2005. The project is also available on DVD-ROM.

## **TWO INTERACTIVE MEMOIRS RELEASED IN 2000 ON CD-ROM**

**The Crazy Bloody Female Center, an interactive CD-ROM made in collaboration with American independent filmmaker Nina Maenkes. and**

**Mysteries and Desire: Searching the Worlds of John Rechy**

(winner the NewMedia INVISION 2000 Gold Award for Best Overall Design).

Funded by the Annenberg Center for Communication, the prototypes of both projects premiered at the Interactive Frictions exhibit at the USC Fisher Gallery, June 4 - 18, 1999 and the final versions at MOCA in September 2000. They were both Official Selections at the 2000 Sundance Film Festival and as part of their online digital film festival. They have also been screened in the Cornell University "Art of CD-ROM" traveling exhibit; the Expanded Cinema Program at the Rotterdam International Film Festival, February 1999; the 1999 Montreal International Multimedia Festival; and the 2000 Mills Valley Film Festival. The Rechy CD-ROM was also included in the LA Freewaves show, the Art in Motion (AIM II) show in Santa Monica, the Vipers Film and Media Show in Geneva, and an exhibition on autobiography in Vienna.

## **OTHER DATABASE DOCUMENTARIES**

**"The Danube Exodus: The Rippling Currents of the River,"** a multiscreen interactive installation developed in collaboration with filmmaker Peter Forgács and based on his film, "The Danube Exodus." This installation premiered at the Getty Museum in Los Angeles, in August-September, 2002; and subsequently was exhibited at ZKM's "Future Cinema" show in Karlsruhe, Germany in January 2003; the Center for Contemporary Culture in Barcelona, July 23 – Sept. 11, 2003; KIASMA 2005 in Helsinki, February 2005; and the Judah Magnes Museum in Berkeley, Sept. 2005 – Jan. 2006.

**"The Dawn at My Back: A Memoir of a Black Texas Upbringing, 1900-2000,"** a DVD version of a memoir by African American photographer/filmmaker Carroll Parrott Blue, Texas University Press, 2002. Winner of the Jury Award for "New Narrative Forms" at the 2003 Sundance On-line Film Festival. This project was funded by grants from the Annenberg, Ford and Rockefeller Foundations.

## **OTHER INTERACTIVE PROJECTS**

**Dreamwaves**, a website that provides an exhibition space for dream-based art and a discursive space for exploring dreams as a model of interactive database narrative. Funded by the Annenberg Center as part of the Labyrinth Project and the Rockefeller Foundation. Available on line at <[www.dreamwaves.net](http://www.dreamwaves.net)>

**Runaways** (1996) a prototype for a CD-ROM game for teens, co-written, co-produced, and co-directed with three time Oscar winning documentary filmmaker, Mark Jonathan Harris. Funded by the Annenberg Center. This prototype was featured in *Games and Gender: From Barbie Dolls to Mortal Kombat* (MIT Press)..

**CINE-DISCS: A SERIES OF BILINGUAL CD-ROMS ON NATIONAL MEDIA CULTURES**, with  
Marsha Kinder as General Editor

**Immaterial Bodies: A Cultural Anatomy of Early Russian Film** (2001), written by Yuri Tsivian and Produced by Barry Schneider, funded by the Annenberg Center. Winner of the 2001 BAFTA (British Academy Film and Television Award) for Interactive Entertainment in the "Education" category. 2nd title in the Cine-Discs series, on which I am General Editor.

**Blood Cinema: Exploring Spanish Film and Culture** (1994), a CD-ROM written and conceived by Marsha Kinder and produced by Charles Tashiro. This CD-ROM is a companion to my book, *Blood Cinema: The Reconstruction of National Identity in Spain*. First title in the Cine-Discs series.

**Reframing Roger Rabbit**, a collaborative hypertext that worked interactively with the laser disc version of the film; presented at SCS in May 1991. This project was featured by Apple Inc. in a 1991 brochure on bringing computers into the humanities in innovative ways.

My role on all of these digital projects:

Director of the Labyrinth Project, an art collective and research initiative on interactive narrative  
Executive Producer and collaborator on interface design for all of the individual projects.  
Writer of "Three Winters in the Sun: Einstein in California" and "Mysteries and Desire"  
Co-writer, co-director and co-producer on "Runaways."  
For further information, visit our Labyrinth Project website <[www.thelabyrinthproject.org](http://www.thelabyrinthproject.org)>

**INTERACTIVE DIGITAL WORKS IN PROGRESS** (in development or production):

**Russian Modernism and Its International Dimensions (in production):** This experimental on-line courseware combines three components: the archive--an annotated database of multimedia materials with a search engine and personal student notebook; the pathways--a series of interactive lectures by leading Russian studies scholars, with challenging interactive assignments that encourage students to use the archive; the game--a role-playing game called "Montage: A Russian History Game for the Masses," where students navigate through simulated historical sites and control the fate of their avatar, who moves forward and backward in time. The prototype is being developed in collaboration with three scholars from different universities: John Bowlt, a specialist in visual culture at USC; Olga Matich, a specialist in Russian literature and diasporic culture at UC Berkeley; and Yuri Tsivian, a specialist in early Russian cinema at U/Chicago. This courseware will be made available as free open-source software, with authoring tools, to other institutions who want to use it in their classes (on Slavic studies, modernism, visual culture, art history, film history, etc) and who are willing to develop new materials to at least one of the three components. Since presenting it at the AAASS conference in Boston in December 2004, twelve other scholars from other universities have asked to participate in the collaboration. The prototype has been initiated with seed-money from USC's Provost Lloyd Armstrong, and the game is being developed in collaboration with Victor Lacour at the GamePipe in the USC Viterbi School of Engineering. The prototype is being tested in three courses at Berkeley, U of Chicago and Brandeis.

**A Tale of Two MAO's: Exploring Aggression and Anxiety in Mice and Men (in production):** This interactive transmedia network (museum installation, website, and DVD-ROM) documents thirty years of pioneering biochemical research by Jean Chen Shih and her colleagues on a crucial pair of enzymes, known as the MAO A and MAO B genes. It uses this

case study to show the great advances in biological research and how they are affecting our understanding of human behavior. It also tries to get young people interested in studying science. The deliverable products will be bilingual (in English and Mandarin) in order to address the cross-cultural dimensions of the project. All three forms of presentation will feature a multi-tiered structure comprised of six interwoven fields: defining MAO, bio-engineering knockout mice, Jean Shih and her research team, the human significance of MAO, the interplay between nature and culture, entering the world of science. Funded with seed-money from USC Provost Lloyd Armstrong, this collaboration between USC's two female University Professors, Jean Shih and Marsha Kinder, brings together their respective research teams at the School of Pharmacy and The Labyrinth Project at the Annenberg Center.

**Cultivating Pasadena II: From Personal Stories to Homegrown History** (in development). Building on the popular success of *Cultivating Pasadena: From Roses to Redevelopment*, an exhibition on display since October 9, 2004, the Labyrinth Project and Pasadena Museum of California Art are proposing a second phase that will expand its interactive potential and degree of community participation. Enthusiastic visitors eager to contribute their own memories and photographs of the city are the inspiration for this new project. Residents, preservationists, enthusiasts and schools, among others, will be invited to collect oral histories, photographs, home movies, and memorabilia and to submit them either directly to the museum or through the project's new website. Material gathered from the community will be featured in a new exhibition that will include: a multi-screen interactive installation; a print catalogue of the exhibition with essays; a website that will gather, organize and display all materials collected; and a DVD-ROM version of the installation for use in homes and classrooms.

**Documenting the Global City: Los Angeles and Beijing** (in development). This summer exchange program between CUC (Communication University of China in Beijing) and USC School of Cinema Television in Los Angeles will result in two six-week summer workshops on the global city. The first six weeks will take place in Los Angeles at USC, and the second in Beijing at CUC. Pairs of American and Chinese students will produce 12 ten-minute digital documentaries on these two cities—those on LA being driven by the Chinese students, and those on Beijing by the American students. The twelve documentaries will be turned into two sixty-minute television shows (to be aired both in China and the US), and a database documentary that will be produced by The Labyrinth Project (in collaboration with students from both schools) and presented as a large screen installation at the 2008 Summer Olympics in Beijing. Principal investigators are Marsha Kinder, Director of The Labyrinth Project; Mark Jonathan Harris, Prof. of Production and 3-time Oscar winning documentary filmmaker; and Stanley Rosen, Director of USC's East Asian Studies Center.

**Koreatown: Characterizing the Global City of Los Angeles** (in development). This database documentary (comprising an interactive DVD-ROM, a site-specific installation and a website) has a dual focus: a people and a place. It examines LA's midtown neighborhood known as "Koreatown" through a vertical excavation of its layered social, economic and ethnographic history and a horizontal reading of its current hybridity on these same registers. Through interviews, archival materials and rephotography, this case study asks: What are the dynamics of ethnic change and hybridity within a global city like Los Angeles? Why is this area called "Koreatown" when nearly half of its population is Latino? How do insiders and outsiders of different ethnicities define "Koreatown" geographically, culturally, and historically? How does Koreatown's nightlife, leisure activities and heavy use of digital culture affect the way it is used and perceived by different ethnic groups of different generations? What factors control the shifting relations between Korean-Americans and the Korean homeland? How do shifting geopolitical relations between the US and Korea affect the way Korean-Americans are perceived by other ethnicities? How does this community contribute to Los Angeles's identity as a 21st century global city? This project will draw on USC faculty and students from many different disciplines, including the East Asian Studies Center.

**Oceania: Preserving and Perpetuating Indigenous Knowledge** (in development).

Adapting the on-line courseware model from Labyrinth's Russian *Modernism*, with the same three interwoven central components (multimedia archive, pathways, and role-playing game), this project will present a detailed survey of Oceania's indigenous knowledge and will enable students to become involved in gathering oral histories. The courseware will be available as free open-source software for use within a wide range of courses at different educational levels and overseen by the local teacher (rather than as distant learning that substitutes for local courses). Its authoring tools will be made available to a wide range of educational institutions, scholars, and students. Eventually the prototype will lead to an exhibition at the National Museum of the American Indians at the Smithsonian Institution. Primary collaborators are Prof. Vilsoni Hereniko, Center for Pacific Islands Studies at the University of Hawai'i; Jeanette Paulsen Hereniko, founder of the Hawaiian International Film Festival and a Research Associate at USC's Annenberg Center; and Marsha Kinder, Scott Mahoy and Kristy H.A. Kang from The Labyrinth Project at USC.

**Replacing Hollywood: Interactive Cinema** (in development). This project has three main goals: it combines mobile phones and movies to generate new forms of interactive cinema, it uses this convergence to study reception, and it explores how such practices might affect Hollywood's role in the global sphere. It is conceived as a three-way collaboration between USC's Labyrinth Project that specializes in digital city symphonies on Los Angeles, USC's new Interactive Media Program (headed by VR pioneer Scott Fisher) that experiments with mobile technologies, and the American Cinemathèque in Hollywood (one of the most adventurous non-profit film exhibition venues in LA). As a site-specific "augmented reality" project located on Hollywood Blvd, it enables participants to excavate historical data that puts Hollywood in its place and to produce their own stories to fill in the gaps within Hollywood's existing system of representation. It thereby challenges Hollywood's masquerade as the universal source for global media images that are consumed by other national subjects worldwide. The first run of the project will be launched a film series at the American Cinemathèque featuring films about Hollywood. Following a screening, spectators will be able to rent mobile phones that enable them to upload historical data (from the archives of USC and the American Cinemathèque) about their own physical location and those represented in the movie. Through text messaging, camera-phones and brief mobile videos, they will be able to generate their own narrative material that will be uploaded to a server and visible to other participants.

**Tangles: Unraveling memories and the Mysteries of Alzheimer's** (now in development). This transmedia network (museum installation, website and DVD-ROM) weaves together three kinds of discourse on Alzheimer's disease: the latest neurological and biochemical research and treatments and the diagnostic strategies they have generated; the proliferating social and cultural representations that are increasingly making Alzheimer's the iconic disease of the decade; and a rich collection of personal narratives told by patients, families and caretakers who have had direct experience with this devastating illness. Together these interwoven discourses help to explain why our culture has become so obsessed with issues of memory and forgetting and what this obsession implies about our views on history, continuity and progress. USC collaborators include Prof. Caleb "Tuck" Finch, co-director of USC's Alzheimer's Disease Research Center; Prof. Jean Chen Shih, Prof. of Molecular Pharmacology and toxicology in the USC School of Pharmacy; and Prof. Richard Weinberg, Research Associate Professor in the Division of Animation and Digital Arts.

## **PRINT PUBLICATIONS**

### **Books**

**Blood Cinema: The Reconstruction of National Identity in Spain.** Los Angeles and Berkeley: University of California Press, 1993, with a companion CD-ROM hypertext.

**Playing with Power in Movies, Television and Video Games: From Muppet Babies to Teenage Mutant Ninja Turtles.** Los Angeles and Berkeley: University of California Press, 1991.

**Spanish Cinema: The Politics of Family and Gender.** Los Angeles: The Spanish Ministry of Culture, 1989, a 51-page catalogue published in conjunction with a retrospective of Spanish films.

**Self & Cinema: a Transformalist Perspective** (co-written with Beverle Houston). New York: Redgrave Publishing, 1980.

**Close Up: a Critical Perspective on Film** (co-written with Beverle Houston). New York: Harcourt Brace Jovanovich, 1972.

### Edited Anthologies

**Interactive Frictions: A Collection of Essays on New Media, Database Narratives and Cultural Change**, ed. Marsha Kinder and Tara McPherson (forthcoming in 2005).

**Kids' Media Culture**, ed. Marsha Kinder. Durham: Duke University Press, 1999. This anthology includes my introduction, "Kids' Media Culture: An Introduction," and my chapter titled, "Ranging with Power on the Fox Children's Network, or Where on Earth is Children's Educational Television" (177-204).

**Buñuel's The Discreet Charm of the Bourgeoisie**, ed. Marsha Kinder. Cambridge: Cambridge University Press, 1998. This anthology includes my introductory essay, "The Nomadic Discourse of Luis Buñuel: a Rambling Overview" (1-36).

**Refiguring Spain: Cinema, Media, Representation**, ed. Marsha Kinder. Durham: Duke University Press, 1997. This anthology includes my introduction, "Refiguring Socialist Spain: An Introduction," and my chapter titled, "Documenting the National and its Subversion in a Democratic Spain" (65-99).

**Remapping the Post Franco Cinema**, ed. , a special issue of **QRFV (Quarterly Review of Film and Video)**, 13:4 (1991). This collection includes my introduction, "Remapping Post Franco Cinema: An Overview of the Terrain" and my essay "The Spanish Oedipal Narrative from **Raza to Bilbao**."

**The Application of Semiology and Structuralism to Practical Film Criticism**, special issue of **OR FS (Quarterly Review of Film Studies)**, 3:3 (Summer 1978). This collection includes my introduction and my essay (co-written with Beverle Houston), "Insiders and Outsiders in the Films of Nicolas Roeg."

### Chapters in Anthologies & Catalogues Edited by Others (all solicited)

"Todo sobre los hermanos: Retro-seriality in Almodóvar's *Mala educación*," forthcoming in a volume on Almodóvar edited by Bradley Epps at Harvard University (forthcoming in 2006)

"Reorchestrating History: Interacting with Peter Forgács on The Rippling Currents of The Danube Exodus," in *Time Past: Peter Forgacs' Archaeological Cinema*, eds. Bill Nichols and Michael Renov (Univ. of Minnesota Press, forthcoming 2005)

"A Cinema of Intelligent Agents: Lynn Hershman Leeson's *Conceiving Ada* and *Teknolust*," in forthcoming book on Hershman's work, ed. (Berkeley: University of California Press, forthcoming in 2005).

"Three Winters in the Sun: Einstein in the Labyrinth," in the *Three Winters in the Sun*:

- Einstein in California* catalogue, (Los Angeles: Annenberg Center, 2005).
- "Cultivating Pasadena as a Digital City Symphony," in *Cultivating Pasadena: From Roses to Redevelopment* (Los Angeles: Southern California Auto Club, 2004).
- "Uncanny Visions of History in Two Experimental Documentaries from Transnational Spain: *Asaltar los cielos* (1996) and *Tren de sombras* (1997)," in *European Cinema Inside Out: Images of Self and Other in Postcolonial European Cinema*, ed. Rikki Morgan-Tamosunas (2003); and in *Brokering Spanish Postnationalist Culture: Globalization, Critical Regionalism and the Role of the Intellectual*, ed. Teresa Vilarós (Duke University Press, 2004.)
- "Honoring the Past and Creating the Future in Cyberspace: New Technologies and Cultural Specificity," *The Contemporary Pacific*, ed. Vilsoni Heroniko, vol. 15, no. 1 (Spring 2003):93-115.
- "Designing a Database Cinema," *Future Cinema*, ed. Jeffrey Shaw and Peter Weibel (Karlsruhe, Germany: ZKM, 2003).
- "Bleeding Through Database Fictions," an essay in *Bleeding Through Layers of Los Angeles, 1920-1986*, (Karlsruhe, Germany: ZKM, 2003), book that accompanies the DVD-ROM.
- "Re-inventing the Motherland: Almodóvar's Brain-dead Trilogy," in *Internacional Forum on Almodovar*, the published proceedings of the conference in Cuenca, ed. Fran Zurian (Cuenca: University of Castilla-La Mancha, 2004). This version is in Spanish.
- "Narrative Equivocations between Movies and Games," *The New Media Book*, ed. Dan Harries (London: The British Film Institute, 2002).
- "Hot Spots, Avatars and Narrative Fields Forever: Buñuel's Legacy for New Digital Media and Interactive Database Narrative," in *Buñuel 2000*, ed. Peter Evans and Isabel Santaolalla (2004)
- "Violence American Style: The Narrative Orchestration of Violent Attractions," in *Violence and the American Film: an AFI Film Reader*, ed. J. David Slocum. Los Angeles: American Film Institute, London and New York: Routledge, 2000
- "From Mutation to Morphing: Cultural Transformation from Greek Myth to Children's Media Culture," in *Meta-Morphing: Visual Transformations in the Culture of Quick Change*, ed. Vivian Sobchack. Minneapolis: University of Minnesota Press, 1999.
- "Sex Change and Cultural Transformation in Aranda and Abril's *Camblo de sexo*," in *The Great Spanish Films*, ed. Peter Evans. New York: Oxford University Press, 1999.
- "The Runaways Project: An Interview with Marsha Kinder," in *From Barbie to Mortal Kombat: Gender and Computer Games*, eds. Justine Cassell and Henry Jenkins. Cambridge: MIT Press, 1998.
- "Screen Wars: Transmedia Appropriations from Eisenstein to A TV Dante and Carmen Sandiego," in *Language Machines: Technologies of Cultural Production*, eds. Jeffrey Masten, Peter Stallybrass, and Nancy Vickers. London and New York: Routledge, 1998.
- "Feast Your Eyes," Chapter 4 in *Tech Girls' Internet Adventures*. Chicago: IDG Books, 1997.
- "Contextualizing Video Game Violence: From Teenage Mutant Ninja Turtles 1 to Mortal Kombat 2," in *Interacting with Video*, eds. Patricia M. Greenfield and Rodney Cocking. Norwood, N.J.: Ablex Publishing Corp., 1996, pp. 25-39.
- "Spain after Franco," in *The Oxford History of World Cinema*, ed. Geoffrey Nowell-Smith. London: Oxford University Press, 1996, pp. 596-604.
- "Media Wars in Children's Electronic Culture: Domesticating the World with Carmen Sandiego and the Mighty Morphin' Power Rangers," in *Proceedings of the 29th Annual Hawaii International Conference on System Sciences*, vol. 5. Washington: The Computer Society Press, 1996, pp. 126-32.
- "Tonya and Nancy and the Dream Scheme," in *Women on Ice*, ed. Cynthia Baughman. Ithaca and London: Cornell University Press, 1995.
- "From Matricide to Mother Love in Almodóvar's High Heels," in *Post Franco, Postmodern: The Films of Pedro Almodóvar*, ed. Kathleen Vernon and Barbara Morris. Westport and London: Greenwood Press, 1995, pp. 145-53.

- "Home alone in the 90s: Generational War and Transgenerational Address in American Movies, Television and Presidential Politics," *In Front of the Children*, ed. Cary Bazalgette and David Buckingham. London: British Film Institute, 1995.
- "Micro and Macro Regionalism in *Vida en sombras* and Beyond," in *Cine-Lit: Essays on Peninsular Film and Fiction*, ed. George Cabello Castellet, Jaume Martf-Olivella, and Guy H. Wood. Portland State University, Oregon State University and Reed College, 1992, pp. 131-46.
- "Dialectic Adaptation in *Le Mepris*: a Thrice-Told Tale," in *Modern European Filmmakers and the Art of Adaptation*, ed. Andrew Horton and Joan Magretta. Ungar, 1981.
- "The Penetrating Dream Style of Ingmar Bergman," in *Film and Dreams*, ed. Vlada Petric. New York: Redgrave Publishing, 1981.
- "Farewell, My Lovely and The Long Goodbye: From Book to Film," in *Mystery & Detection Annual*, ed. Donald Adams, 1976.
- "Experimental Film," *Catalogue for the Yankee Film Festival* Los Angeles: Occidental College, 1968.
- "The American Underground Cinema: Experimentation and Rebellion," *The New Vein Catalogue*, ed. Connie Perkins. Washington D.C.: Smithsonian Institution, 1968.

### Journal Articles

- "Uncanny Visions of History in Two Experimental Documentaries from Transnational Spain: *Asaltar los cielos* (1996) and *Tren de sombras* (1997)," **Film Quarterly** (Spring 2003)
- "Re-inventing the Motherland: Almodóvar's Brain-dead Trilogy," **Journal of Spanish Cultural Studies**, special Almodóvar issue, ed. Paul Julian Smith (Winter 2004), and **Film Quarterly** (Winter/Spring 2004/2005). This version is in English.
- "Moulin Rouge," **Film Quarterly** (Spring 2002, in vol. 55, no.3)
- "Hot Spots, Avatars and Narrative Fields Forever: Buñuel's Legacy for New Digital Media and Interactive Database Narrative," **Film Quarterly** (Summer 2002): 2-15.
- "The Chambermaid on the Titanic," **Film Quarterly** 52, no. 2 (Winter 1998-99): 35-41.
- "Jamón, Jamón," **Film Quarterly** 47, no. 1 (Fall 1993).
- "High Heels," **Film Quarterly** (Summer 1992). Reprinted in special catalogue on Almodóvar for Venice Bienalle, 1993.
- "The Feminist Road Movie: **Thelma and Louise** and **Messidor**," **Film Quarterly** (Spring 1992). Reprinted in **Film Quarterly: Forty Years--a Selection**, eds. Brian Henderson and Ann Martin. Berkeley and Los Angeles: University of California Press, 1999, pp. 558-61.
- "Playing with Power on Saturday Morning Television and on Home Video Games," **Quarterly Review of Film and Video** 14, nos. 1-2 (1992): 29-59. Reprinted in **American Television: New Directions in History and Theory**, ed. Nick Browne. Harwood Academic Publishers, 1994, pp. 255-86.
- "The Spanish Oedipal Narrative: From **Raza to Bilbao**," **Quarterly Review of Film & Video** 13:4 (Winter 1991/92): 67-94.
- "Ideological Parody in the New German Cinema: Reading **The State of Things, Veronika Voss and Germany Pale Mother** as Postmodernist Rewritings of **The Searchers, Sunset Boulevard, and Blonde Venus**," **Quarterly Review of Film and Video**, Special issue on parody, vol. 12, nos. 1-2 (May 1990): 73-103.
- "The Subversive Potential of the Pseudo Iterative," **Film Quarterly** 43, no. 2 (Winter 1989/90): 2-16. Reprinted in **Film Quarterly: Forty Years--a Selection**, ed. Brian Henderson and Ann Martin. Berkeley and Los Angeles: University of California Press, 1999, pp. 126-51.
- "A Tribute to Beverle Houston," **Cinema Journal** 28, no. 1: 6-9.
- "A Tribute to Beverle Houston," **Quarterly Review of Film and Video** 11, no. 1 (1989): iii-vi.
- "On Female Spectatorship," **Camera Obscura**, Nos. 20-21 (1989):199-204.
- "Back to the Future in the 80s with Fathers & Sons, Supermen & PeeWees, Gorillas & Toons," **Film Quarterly** (Summer 1989): 2-11.

- "Pleasure and the New Spanish Mentality: A Conversation with Pedro Almod6var," **Film Quarterly** (Fall 1987).
- "The Dialectic of Dreams and Theater in the Films of Ingmar Bergman," **Dreamworks** V, no. 3-4 (1987).
- "Phallic Film and the Boob Tube: The Power of Gender Identification in Cinema, Television and Music Video," **Onetwo-threefour**, Special issue on Music Video, no. 5 (Spring 1987): 33-49.
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- Out of the Past: Spanish Cinema after Franco**, by John Hopewell. **Film Quarterly** (Spring 1988): 49-51.
- Behind the Spanish Lens: Spanish Cinema Under Fascism and Democracy**, by Peter Besas. **Film Quarterly** (Fall 1986): 30-36.
- Fellini: A Critical Biography**, in Los Angeles Times (December 7, 1986).
- Ingmar Bergman: A Critical Biography**, by Peter Cowie. **Film Quarterly** (Summer 1983).
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### Film Retrospectives and Special Projects

- Curator of a retrospective of Spanish films of the 1990s at Southern Methodist University, October 2000.
- Curator of the film series, "**Refiguring Spain**," USC, January 20- February 10, 1996. Co-sponsored by the Oficina de Educaci6n, the Spanish Ministry of Culture, and the University of Southern California. A program of 21 films.
- Co-curator of American Cinematheque program of "**Recent Spanish Cinema**," March 1994, the first of what has become an annual series.
- Co-director (with Cristina Venegas) of "**Border Crossings**," at USC, November 1991, two weekends of screenings and a one-day conference on contemporary Mexican and Chicano cinema and video; funded by a Rockefeller Grant.
- Co-curator (with Katherine Kovacs) of "**Spanish Cinema: The Politics of Family**

**& Gender,**" a retrospective of 20 films screened at USC, Oct. 27- Nov.19, 1989; it then traveled to other institutions in new York, Chicago, Buffalo, Pittsburgh, Worcester, Santa Barbara, Boston, Minneapolis, and Long Beach. Curator, writer, and commentator, on "**The Female Framed: 50 Years of Women On screen,**" a program on the representation of women in American cinema, co-sponsored by the AF1 and Screen Actors Guild, at the Academy of Motion Picture Arts and Sciences in L.A., October 17, 1984