

Annie Fee
Curriculum vitae

EDUCATION

2015 PhD Comparative Literature, Cinema & Media, University of Washington, Seattle
(With distinction)

Dissertation title

“Gender, Class and Cinephilia: Parisian Cinema Cultures, 1918-1925”

Committee Members

Jennifer M. Bean (Chair), Sudhir Mahadevan, James Tweedie.

2012 MA Cinema, UFR 03 Histoire de l'art et archéologie, Université Paris 1 Panthéon-Sorbonne

Thesis title

“Une contre-histoire de la cinéphilie française, la réception filmique 1918-1925”
(Mention très bien)

Thesis director

Dimitri Vezyroglou, Maître de Conférences, Université Paris 1 Panthéon-Sorbonne

2008 MA Comparative Literature, University of Geneva

Thesis title

“An investigation into the spaces of *Double Indemnity* (Billy Wilder, 1944)” (5.5)

Thesis director

Patrizia Lombardo, Professeur ordinaire, University of Geneva

2006 BA (Hons) French Studies, University of London, Institute in Paris. (2:1)

PUBLICATIONS

Refereed Journal Articles

2016 “*Photogénie* Before Jean Epstein,” *Historical Journal of Film, Radio and Television*, special issue on “Early Film and Television Theory Re-Visited: Historical Perspectives,” forthcoming 2016.

2014 “Gaumont Offers “La Russie Rouge” and All Paris Takes Sides’: Working-Class

Activism in Paris Cinemas, 1921–1922.” *Early Popular Visual Culture* 12, no. 2 (May, 2014): 238–59. (Highly Commended, Annette Kuhn Essay Award 2015).

Book Chapters

2015 “Blossoms Breaking at the Dawn of Cinephilia: The Reception of D.W. Griffith in France.” *The Blackwell Companion to D. W. Griffith*. Ed. Charlie Keil. Chichester: Wiley-Blackwell, forthcoming 2015.

Conference Proceedings

2016 “De Charlot à Charlie Chaplin: entre héros de la classe ouvrière et icône cinéphilique.” *Les courts-métrages de Charles Chaplin à travers le monde: perceptions, empreintes, influences*. Ed. Geraldine Rodrigues and Marie-Charlotte Téchené. Paris, forthcoming 2016.

Digital Academic Publications and Public Scholarship

- 2016 “Cinephilia.” Oxford Bibliographies Online: Cinema and Media Studies. Ed. Krin Gabbard. New York: Oxford University Press, forthcoming 2016.
- 2015 “Cinephiles and Movie-Fans: A Counter-Cartography of Paris Film Culture, 1918-1925.” “Graduate Training in the 21st Century” in #Alt-Academy, a project for *MediaCommons: A Digital Scholarly Network*, forthcoming 2015.
- 2015 HASTAC Scholars Forum Co-Host, “See Me Like I Do: A Forum on Selfies,” February 2015.

Manuscripts in Preparation

“Stardom and Nation-Building During the Great War: A Comparative Study of Musidora and Mary Pickford.”

“Defending a Common Cinema: Participative Film Culture in 1920s Montmartre.”

FELLOWSHIPS & GRANTS

- 2015 **British Academy Postdoctoral Fellowship** (2015—2018)
- 2014 **Simpson Center Digital Humanities Commons Dissertation Fellowship** with the support of a National Endowment for the Humanities Challenge Grant and the Andrew W. Mellon Foundation (June—August, 2014)
- 2014 **Chester A. Fritz Fellowship** (January—March, 2014)
- 2011 **Entente Cordiale Scholarship** (2011/12)

2011 **Cinémathèque Française Annual Research Fellowship (2011/12)**

AWARDS & HONORS

- 2015 **Dean's Graduate Medal in the Humanities, University of Washington, College of Arts and Sciences (2014/15)**
- 2015 **MIRG (Moving Images Research Group) Travel Funding**
- 2015 **Modern Language Quarterly Travel Award**
- 2014 **Oxford Bibliographies Graduate Student Award**
- 2014 **HASTAC scholar (2014/15)**
- 2013 **Modern Language Quarterly Travel Award**
- 2013 **MIRG (Moving Images Research Group) Travel Funding**
- 2012 **MIRG (Moving Images Research Group) Travel Funding**
- 2011 **University of Washington Graduate School Fund for Excellence and Innovation Travel Award**
- 2010 **University of Washington Graduate School Fund for Excellence and Innovation Travel Award**

INVITED TALKS

- 2016 **Modern European Social and Cultural History Seminar, Oxford University**
"Activism and Admiration: Mapping Working-Class Cinema Culture in 1920s Paris," date to be confirmed.
- 2013 **Artlas. Groupe de Recherche en Histoire Spatiale des Arts et des Lettres, École Normale Supérieure (Paris)**
"Cartographie expérientielle des cinémas parisiens : sur les pistes des *movie-fans*" (1918-1925), October 10, 2013.

CONFERENCE PRESENTATIONS

- 2015 **Turning the Page: Digitalization, Movie Magazines and Historical Audience Studies (Ghent)**
"Sandra Milowanoff Between the Sheets: Cinephilic Film Journals and Popular Film Weeklies in 1920s Paris," November 12—13, 2015.
- 2015 **Women and the Silent Screen (WSS VIII), University of Pittsburgh**
"Defending a Common Cinema: Participative Film Culture in 1920s Montmartre,"

- September 17—19, 2015.
- 2015 **Society of Cinema and Media Studies, Annual Conference (Montreal)**
 “The ‘Ordinary’ Fans of Sandra Milowanoff: Female Centered Audience Sociability in Parisian Cinemas, 1921-1922,” March 25—29, 2015.
- 2014 **Les courts-métrages de Charles Chaplin à travers le monde: perceptions, empreintes, influences, Université Paris 1 Panthéon-Sorbonne (Paris)**
 “De Charlot à Charlie Chaplin: entre héros de la classe ouvrière et icône cinéphilique,” November 12—14, 2014.
- 2014 **Digital Research in the Humanities and Arts (London)**
 “Cinephiles and Movie-Fans: A Counter-Cartography of Paris Film Culture, 1918 - 1928,” August 31—September 3, 2014.
- 2014 **Society of Cinema and Media Studies, Annual Conference (Seattle)**
 “Gaumont Offers *La Russie Rouge* and All Paris Takes Sides’: Working-Class Activism in Paris Cinemas 1921-1922,” March 19—23, 2014.
- 2013 **9th Seminar on the Origins and History of Cinema (Girona)**
 “Cowboys in the Camargue: Documentary Realism in Jean Durand’s Westerns 1911-1914,” November 14—15, 2013.
- 2013 **Network for European Cinema and Media Studies (Prague)**
 “The Rejection of the International Film Avant-Garde by French Audiences: 1918-1922,” June 20—22, 2013.
- 2013 **History of Movie-going, Exhibition and Reception Research Group (Prague)**
 “The Reception of *The Phantom Carriage* and *El Dorado* in France” (Poster Session), June 20—22, 2013.
- 2013 **Society of Cinema and Media Studies, Annual Conference (Chicago)**
 “The Rejection of *Novateur* Cinema by French Audiences: The 1921 Case of *The Phantom Carriage* and *El Dorado*,” March 6—10, 2013.
- 2012 **European Fandom and Fan Studies Symposium, Amsterdam School for Cultural Analysis (Amsterdam)**
 “The Exclusion of Female Movie-Fans From Cinephile Film Culture in 1920s France,” November 10, 2012.
- 2012 **Twelfth International Domitor Conference (Brighton)**
 “Circus and Cinema: A Fairground Audience at the Gaumont Palace,” June 18—22, 2012.
- 2012 **Society of Cinema and Media Studies, Annual Conference (Boston)**
 “Male Cinephiles and Female Movie-Fans: *Cinéa* and the Gendered Construction of Avant-Garde Film Culture in 1920s France,” March 21—25, 2012.
- 2011 **American Comparative Literature Association, Annual Meeting (Vancouver)**
 “Cinéphiles and ‘Movie-Fans’; The Construction of the Female Spectator in 1920s France,” March 31—April 3, 2011.
- 2011 **Society of Cinema and Media Studies, Annual Conference (New Orleans)**

- “Gaumont, or, the Capitalist Origins of Surrealism,” March 10—13, 2011.
- 2010 **University of Washington Interdisciplinary Graduate Student Conference (Seattle)**
“Gaumont, or, the Capitalist Origins of Surrealism,” May 20—21, 2010.
- 2010 **American Comparative Literature Association Annual Meeting (New Orleans)**
“The Nature of Urban Space in Cheikh Hamidou Kane’s *L’Aventure ambiguë*,” April 1—4, 2010.
- 2009 **University of Washington Interdisciplinary Graduate Student Conference (Seattle)**
“Screening the Necropolis: Transgressive Spaces in the Film Noir City,” May 21—22, 2009.

CAMPUS TALKS

- 2015 **Demystifying Digital Humanities Annual Showcase**
Presentation of digital humanities project, June 4, 2015.
- 2014 **Modern Language Association’s ADE-ADFL Summer Seminar West**
Presentation of digital humanities project, June 21, 2014.
- 2009 **French and Francophone Film Festival, University of Washington**
Introduction to the screening of *Les Temps qui changent* (André Téchiné, 2004), May 14, 2009.

TEACHING EXPERIENCE

University of Washington, Seattle

Predoctoral Teaching Associate in Cinema and Media Studies

Designed and sole-taught Cinema Studies core courses:

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| “History of Film: 1895-1929.” | (Spring 2015) |
| “History of Film: 1930-1959.” | (Winter 2013) |
| “Perspectives on Film” series including Introduction to Great Directors,
Genre and Film Analysis. | (Spring 2014)
(Winter 2010)
(Spring 2010)
(Autumn 2009) |
| Introduction to Comparative Literature: Surrealism. | (Winter 2011) |

Study Abroad Program

University of Washington Autumn Quarter in Paris Interdisciplinary Program. Advanced conversation class on French culture. (Autumn 2013)
(Autumn 2012)

Predoctoral Teaching Associate in French

French cinema advanced conversation course (Spring 2011)

First- and second-year French language courses (Winter 2015)
(Autumn 2014)
(Summer 2014)
(Summer 2011)
(Autumn 2010)
(Summer 2010)
(Spring 2009)
(Winter 2009)
(Autumn 2008)

Oxbridge Academic Programs, Académie de Paris

Paris and the Avant-Garde (Summer 2013)
(Summer 2012)

COMMUNITY OUTREACH

2012 “Chronique d'un patrimoine miraculé.” Video installation. Prepared and conducted interviews at *La Cinémathèque Française* for *Les Journées du patrimoine 2012* (Paris, October 15—16, 2012). With Antonella Rotolo and Régis Robert.

DEVELOPMENT AND TRAINING

2015 **LabEx DynamiTe Summer School, “Geographical Information in the Humanities and Social Sciences: Data Management and Modelling”**
Aix-en-Provence, September 21—25, 2015.

2014 **Scalar Workshop**
Simpson Center for the Humanities, University of Washington, June 25—26, 2014.

LANGUAGE SKILLS

English: Native.

French: Near-native fluency.

Spanish: Good reading, writing and speaking ability.

German: Good reading ability.

Norwegian: Basic speaking ability.

PROFESSIONAL MEMBERSHIPS / AFFILIATIONS

SCMS (Society of Cinema and Media Studies)

DOMITOR (The International Society for the Study of Early Cinema)

HOMER (The History of Moviegoing, Exhibition, and Reception research group)

ARTLAS (Groupe de recherche en histoire spatiale des arts et des lettres)

HASTAC (Humanities, Arts, Science and Technology Alliance and Collaboratory)

NECS (European Network for Cinema and Media Studies)