

JENNIFER LYNN PETERSON
Professor and Chair, Department of Media Studies
Woodbury University, Los Angeles, CA
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EDUCATION

University of Chicago
Ph.D., English Language and Literature
M.A., English Language and Literature

University of California, Berkeley
B.A., English Literature

ACADEMIC EMPLOYMENT

Woodbury University, Department of Media Studies
Professor and Chair, August 2019-present
Associate Professor and Chair, August 2015-19

University of Colorado at Boulder, Film Studies Program
Associate Professor, August 2013-August 2016
Assistant Professor, August 2005-July 2013 (tenure awarded summer 2013)

University of California, Los Angeles, Department of Film, Television, and Digital Media
Adjunct Associate Professor, Spring 2015, Spring 2017

California Institute of the Arts, School of Film/Video
Adjunct Instructor 2004-05 and fall 2015

University of Southern California, School of Cinematic Arts, Division of Critical Studies
Adjunct Assistant Professor, periodically from 2000-05

University of California at Riverside, Department of English
Visiting Assistant Professor, 2002-04; Adjunct Assistant Professor, 2004-05

University of Notre Dame, Department of Film, Television, and Theatre
Visiting Assistant Professor, spring 1999

ACADEMIC AWARDS, HONORS, AND GRANTS (selected)

- Faculty Development Grant, Woodbury University, 2020
- Creative Capital Arts Writers Grant, *workshop participant*, spring 2019
- Agency for Civic Engagement (ACE) Mini-Grant, Woodbury University, AY 2018-19
- Getty Scholar in Residence, Getty Research Institute, Los Angeles, CA, fall 2012
- Dean's Fund for Excellence Grants, University of Colorado Boulder, 2006, 2008, 2010, 2012, 2013, 2014
- Graduate Committee on the Arts and Humanities Travel Grant, University of Colorado, summer 2012
- Kayden Research Grant, University of Colorado Boulder, 2010
- Junior Faculty Development Grant, Council on Research and Creative Work, University of Colorado, 2008
- Graduate Committee on the Arts and Humanities Travel Grant, University of Colorado, 2006
- Mellon Foundation Dissertation-Year Fellowship, University of Chicago, 1997-98

BOOK PUBLICATION (peer-reviewed)

Education in the School of Dreams: Travelogues and Early Nonfiction Film (Durham, NC: Duke University Press, 2013).

EDITED JOURNAL ISSUES AND DOSSIERS (peer-reviewed)

Editor, special issue on Media and the Environment, *Feminist Media Histories* 6:2 (Spring 2020).

Co-editor (with Graig Uhlin), "In Focus" dossier on Film and Media Studies in the Anthropocene, *Journal of Cinema and Media Studies* 58:2 (Winter 2019): 142-146.

JOURNAL ARTICLES (peer-reviewed)

"Barbara Hammer's *Jane Brakhage*: Nature, Feminism, and 1970s Experimental Film," *Feminist Media Histories* 6:2 (Spring 2020): 67-94.

"Ecodiegesis: The Scenography of Nature on Screen," "In Focus" dossier on Film and Media Studies in the Anthropocene, *Journal of Cinema and Media Studies* 58:2 (Winter 2019): 162-168.

"The Art and Commerce of Nineteenth Century Visual Education: The Historiscope and the Milton Bradley Company," *Getty Research Journal*, no. 6 (2014): 175-184.

"When Film Went to College: A Brief History of the USC Hugh M. Hefner Moving Image Archive," co-authored with Dino Everett, *The Moving Image* vol. 13:1 (2013): 33-65.

"The Front Lawn of Heaven: Landscape in Hollywood Melodrama Circa 1945," *Camera Obscura* 74 (Fall 2010): 118-159.

"The Competing Tunes of *Johnny Guitar*: Liberalism, Sexuality, Masquerade," *Cinema Journal* vol. 35 no. 3 (Spring 1996): 3-18. Reprinted in *The Western Reader*, edited by Jim Kitses and Gregg Rickman (New York: Limelight Editions, 1998), pp. 321-339.

CHAPTERS IN BOOK ANTHOLOGIES (peer-reviewed)

"Cinema, Nature, and Endangerment," in *Ends of Cinema*, ed. Richard Grusin and Jocelyn Szczepaniak-Gillece (Minneapolis: University of Minnesota Press, 2020), pp. 53-78.

"The Silent Screen: 1895-1927," in *Hollywood on Location: An Industry History*, ed. Josh Gleich and Lawrence Webb (Rutgers University Press, 2019), pp. 16-44.

"Technologies of Place in the Early Sound Newsreel: The Aerial View," in *Rediscovering U.S. Newsfilm: Cinema, Television, and the Archive*, ed. Mark Garrett Cooper, Sara Beth Levavy, Ross Melnick, and Mark Williams (Columbia University Press, 2018), pp. 155-172.

"Rough Seas: The Blue Waters of Early Nonfiction Film," in *The Colour Fantastic*, ed. Giovanna Fossati and Joshua Yumibe (Amsterdam University Press, 2018), pp. 75-91.

"Landscape Topoi from the Mountains to the Sea," in *The Image in Early Cinema: Form and Material*, ed. Scott Curtis, Tom Gunning, and Joshua Yumibe (Indiana University Press, 2018), pp. 94-101.

"*Green Porno* and the Sex Life of Animals in the Digital Age," in *The Routledge Companion to Cinema and Gender*, ed. Kristin Hole, Dijana Jelača, E. Ann Kaplan, Patrice Petro (New York: Routledge, 2017), pp. 427-436.

"The Life Cycle of an Analog Medium: Tacita Dean's *FILM*," in *New Silent Cinema*, ed. Paul Flaig and Katherine Groo (London: Routledge, 2015), pp. 286-314.

"Workers Leaving the Factory: Witnessing Labor in the Digital Age," in *The Oxford Handbook of Sound and Image in Digital Media*, ed. Amy Herzog, Carol Vernallis, and John Richardson (London: Oxford University Press, 2013), pp. 596-617.

“‘The Knowledge Which Comes in Pictures’: Educational Films and Early Cinema Audiences,” in *A Companion to Early Cinema*, ed. André Gaudreault, Nicolas Dulac, and Santiago Hidalgo (Malden, MA: Wiley-Blackwell Publishing, 2012), pp. 277-297.

“Glimpses of Animal Life: Nature Films and the Emergence of Classroom Cinema,” in *Learning with the Lights Off: Educational Film in the United States*, ed. Devin Orgeron, Marsha Orgeron, and Dan Streible (London: Oxford University Press, 2012), pp. 145-167. Society for Cinema and Media Studies award, Best Edited Collection, 2013.

“‘The Nation’s First Playground’: Travel Films and the American West, 1895-1920,” in *Virtual Voyages: Cinema and Travel*, ed. Jeffrey Ruoff (Durham, NC: Duke University Press, 2006), pp. 79-98.

“Travelogues and Early Nonfiction Film: Education in the School of Dreams,” in *American Cinema’s Transitional Era*, ed. Charlie Keil and Shelley Stamp (Berkeley: University of California Press, 2004), pp. 191-213.

ARTICLE PUBLICATIONS (invited)

“Darkening Day: Air Pollution Films and Environmental Awareness, 1960-72,” *Medicine On Screen*, online initiative of the National Library of Medicine, <https://circulatingnow.nlm.nih.gov/2020/09/10/darkening-day-air-pollution-films-and-environmental-awareness-1960-1972/>.

“Lyrical Education: Music and Color in Early Nonfiction Film,” *Performing New Media: Proceedings of the 2012 Domitor Conference on Early Cinema*, ed. Kaveh Askari, Scott Curtis, Frank Gray, Louis Pelletier, Tami Williams, and Josh Yumibe (London: John Libbey Publishing, 2014), pp. 186-192.

“Animals in Film and Media,” in *Oxford Bibliographies in Cinema and Media Studies*, edited by Krin Gabbard (New York: Oxford University Press). Entry launched 10/29/2013.

“Travelogues and Immigrants,” *Domitor 2008: Proceedings of the Domitor Conference on Early Cinema*, ed. François de la Bretèque (Perpignan, France: Presses Universitaires de Perpignan, 2010), pp. 269-280.

Articles on *Sherlock Jr.*, *Freaks*, and *Blue Velvet* in *Fifty Key American Films*, ed. Sabine Haenni and John White (London: Routledge, 2009), pp. 9-14, pp. 36-41, pp. 198-203. Articles on *Freaks* and *Blue Velvet* reprinted in *The Routledge Encyclopedia of Films*, ed. Sabine Haenni, Sarah Barrow, and John White (London: Routledge, 2014).

Entries for “travelogues” and “industrial films” in *The Encyclopedia of Early Cinema*, ed. Richard Abel (New York: Routledge, 2005), pp. 640-643, pp. 320-323. New and revised paperback edition published by Routledge, 2010.

“‘Truth is Stranger than Fiction’: Travelogues from the Teens at the Nederlands Filmmuseum,” in *Uncharted Territory: Essays on Early Nonfiction Film*, edited by Daan Hertogs and Nico de Klerk (Amsterdam: Stichting Nederlands Filmmuseum, 1997), pp. 75-90.

OTHER PUBLICATIONS (reviews and interviews)

Review of *Cinema of Exploration: Essays on an Adventurous Film Practice*, ed. James Leo Cahill and Luca Caminati, *Critical Inquiry* (Spring 2022).

Review of Pat O’Neill, “The Decay of Fiction,” at Philip Martin Gallery, *Millennium Film Journal* 69 (Spring 2019), pp. 25-27.

Review of *Archiveology: Walter Benjamin and Archival Film Practices* by Catherine Russell, *Canadian Journal of Film Studies* 28:1 (Spring 2019), pp. 131-134.

Review of *Split Screen Nation: Moving Images of the American West and South* by Susan Courtney, *Journal of Cinema and Media Studies* 58:3 (Spring 2019), pp. 189-193.

“History Paintings,” interview with Mary Weatherford, *Gagosian Quarterly*, Fall 2018, pp. 60-68.

“A Mutable Cloud,” review of Timothy Morton’s *Dark Ecology* and Paul Kingsnorth’s *Confessions of a Recovering Environmentalist*, *Los Angeles Review of Books*, November 4, 2017.

Interview with filmmaker Jenni Olson, director of *The Royal Road* (2015) and *The Joy of Life* (2005), *INCITE Journal of Experimental Media*, July 27, 2016.

“From the Mountain to the Sea: Nature, Neon, and the Sublime Today,” in *Mary Weatherford: The Neon Paintings* (Claremont, CA: Gould Center for Humanistic Studies, 2016).

Review of *The Forms of the Affects* by Eugenie Brinkema, *Film Quarterly*, Winter 2014, pp. 84-85.

“Early Nature Films Find a Home in the Classroom,” *Natural History*, October 2009, p. 28.

Review of *Parallel Tracks: The Railroad and Silent Cinema* by Lynne Kirby, and *The Third Eye: Race, Cinema, and Ethnographic Spectacle* by Fatimah Tobing Rony, *Modernism/Modernity* vol. 5, no. 2 (April 1998), pp. 177-181.

Conference report on “Cinema Studies in the Age of Global Media,” a symposium held at the University of Chicago, April 13, 1996, Co-authored with Jacqueline Stewart, *Screen* vol. 38, no. 2 (Summer 1997), pp. 195-199.

Review of *Media Marathon: A Twentieth-Century Memoir* by Erik Barnouw, *Chicago Review* vol. 42, no. 2 (1996).

Review of *Free Exchange* by Pierre Bourdieu and Hans Haacke, *Chicago Review* vol. 41, no. 4 (1995).

PUBLICATIONS IN PROGRESS (peer-reviewed)

Book: *Cinema’s Ecological Past: Film History, Nature, and Endangerment Before 1960*. Under contract for publication with Columbia University Press. Manuscript due in 2022.

Essay: “An Anthropocene Viewing Condition,” *Representations* 157, forthcoming winter 2022.

Essay: “Highroads and Skyroads: Mountain Roadbuilding in U.S. Government Films of the 1920s and 30s,” *New Review of Film and Television Studies*, forthcoming 2022.

CONFERENCE PAPERS AND INVITED TALKS (selected)

“Conservation and the State: Film and the U.S. National Park Service,” Visible Evidence, Frankfurt, Germany, December 2021. (online participation)

“Conservation and the State: Film and the National Park Service,” American Studies Association, San Jan, Puerto Rico, October 2021. (online participation)

“Conservation and the State: Film and the National Park Service,” Films of State, National Archives, College Park, MD, April 7, 2021. (conference held online due to Covid-19)

“Forest Petrocultures: A Cinematic History,” Sawyer Seminar talk for “Environmental Futures,” University of Colorado Boulder, April 5, 2021. (talk delivered online due to Covid-19)

“Concerns with plants and rocks’: Stan Brakhage’s *Creation*, Society for Cinema and Media Studies, March 21, 2021. (conference held online due to Covid-19)

“*Highroads and Skyroads*: National Parks, Cinema, and the Scenic Drive,” invited lecture at the University of Groningen, Netherlands, September 13, 2020. (talk delivered online due to Covid-19)

“*Wheels of Progress: National Park Roads in U.S. Government Films from the 1920s*,” Orphan Film Symposium, May 26, 2020. (conference held online due to Covid-19)

Invited Symposium Speaker, “Strange Weather: Cinematic Climates,” University of Toronto, Jackman Humanities Institute & Cinema Studies Institute, February 13-14, 2020.

Keynote Address, “Mediating Mountains,” Austrian Association for American Studies conference, Innsbruck, Austria, November 22-24, 2019.

Invited Speaker, “Cinema’s Wilderness Past: The Dramaturgy of Nature in US Government Films Before 1945,” University of Vienna, November 29, 2019.

“Modernity’s Wilderness: Leisure and Labor in 1930s National Park Service Films,” Visible Evidence, Los Angeles, July 26, 2019.

“Cinema’s Wilderness Past: National Park Service Films in the 1930s,” Society for Cinema and Media Studies, Seattle, March 2019.

Invited Symposium Speaker, “Rediscovering U.S. Newsfilm,” University of California, Santa Barbara, Oct. 25-27, 2018.

“The Anthropocene and the Death of Cinema,” Ends of Cinema conference, Center for 21st Century Studies, University of Wisconsin-Milwaukee, May 5, 2018.

Keynote Address, “Love, Loss, and Climate Change: Watching the Historical Nature Film Today,” Orphan Film Symposium, Museum of the Moving Image, Queens, New York, April 12, 2018.

“South America for Northerners in *Fitzpatrick’s Traveltalks*,” Visible Evidence, Buenos Aires, Argentina, Aug. 3, 2017.

“Soundstage Nature: The Artificial Outdoors in Mid-Century American Film,” Society for Cinema and Media Studies, Chicago, March 24, 2017.

“Rough Seas: The Blue Waters of Silent Cinema,” invited talk for the Visual and Media Culture Colloquium, University of California Santa Cruz, March 1, 2017.

“The Space of Nature in Mid-Century Nudist Films,” invited talk, Wednesday Night Series, NYU Cinema Studies Program, February 17, 2016.

“Lyrical Nature in American Avant-Garde Cinema Before 1945,” Modernist Studies Association, Pasadena, CA, November 18, 2016.

“The Space of Nature in Mid-Century Nudist Films,” Visible Evidence, Bozeman, Montana, August 13, 2016.

“Landscape and Ecology on *The Big Trail*,” Society for Cinema and Media Studies, Atlanta, April 1, 2016.

“Landscape in Hollywood Films from the Age of Affluence,” invited talk for the Art on Screen Seminar, Getty Research Institute, Los Angeles, June 9, 2015.

“Rough Seas and Waterfalls: Lyrical Colors in Silent-Era Nonfiction Film,” The Colour Fantastic: Chromatic Worlds of Silent Cinema, EYE Film Institute Netherlands, March 29, 2015.

“Environmental Actualities: Landscape Topoi from Postcards to Film,” Domitor conference, Chicago, June 23, 2014.

“Nudist Films and the Space of Wilderness,” Society for Cinema and Media Studies, Seattle, March 22, 2014.

“Lyrical Education: Music and Color in Early Nonfiction Film,” Domitor conference, Brighton, England, June 18, 2012.

“Around the World with Orson Welles,” Society for Cinema and Media Studies, Boston, March 23, 2012.

“Efficiency and Abundance: Industrial Films and Early Educational Cinema,” Society for Cinema and Media Studies, New Orleans, March 12, 2011.

“Concrete Civilization: Industrial Films and Progressive-Era Political Economy,” Domitor conference, University of Toronto, June 16, 2010.

“Wilderness Noir: Landscape in *On Dangerous Ground* and *Day of the Outlaw*,” Society for Cinema and Media Studies, Los Angeles, March 21, 2010.

“Industrial Films and ‘Americanization’ in the Progressive Era,” Visible Evidence XVI, University of Southern California, August 16, 2009.

“Spectatorship in the Classroom,” Northeast Historic Film Symposium, Bucksport, Maine, July 24, 2009.

“Travelogues and Immigrants,” Domitor conference, Catalonia (Girona, Spain and Perpignan, France), June 21, 2008.

“‘Education Through the Eye’: Silent Nonfiction Film and the Drive to ‘Uplift’ the Cinema,” Society for Cinema and Media Studies, Philadelphia, PA, March 9, 2008.

“*Leave Her to Heaven* and the Space of Melodrama in the Outdoors,” Society for Cinema and Media Studies, Vancouver, British Columbia, March 4, 2006.

“Nature Documentaries in the 1920s and 30s,” Orphan Film Symposium, Columbia, South Carolina, March 24, 2006.

“The Boxing Cats: Taming the Beast in Silent Animal Films,” Society for Cinema and Media Studies, Atlanta, March 7, 2004.

“Landscape, Nature, and the Imperial Imaginary in Nicolas Roeg’s *Walkabout*,” Society for Cinema Studies, Chicago, March 9, 2000.

“The Cinematic Geography of Early Travelogues,” Society for Cinema Studies, West Palm Beach, Florida, April 17, 1999.

“Early Travelogues, the Lure of the Exotic, and the Look at the Camera,” Visible Evidence VI, San Francisco State University, August 13, 1998.

“World Pictures: Early Travelogue Films and Modern Tourism,” Midwest Modern Language Association, Chicago, November 7, 1997.

“Early Travelogues and the American West,” Back in the Saddle Again: Critical Approaches to the Early Western Film, Utrecht University, The Netherlands, July 24, 1997.

“William Dean Howells and Magazine Travelogues: The Middlebrow Picturesque,” Mid-America American Studies Association, Minneapolis, April 26, 1997.

OTHER PRESENTATIONS AND PUBLIC TALKS (selected)

Invited respondent for opening screening of travelogue films, “The Urge to Travel,” Pordenone Silent Film Festival, October 3, 2020 (Event held online due to Covid-19)

Panel participant, “Darkening Day,” Orphan Film Symposium, May 27, 2020. (Event held online due to Covid-19).

Co-curator and discussion moderator, “An Evening with Jane Wodening,” Los Angeles Filmforum, March 8, 2020.

Invited speaker and co-programmer, “The Face of the Planet,” Flaherty NYC, Anthology Film Archives, Oct. 28, 2019.

Workshop participant, “New Histories of the American Newsreel,” Society for Cinema and Media Studies, Atlanta, April 2, 2016.

Panel Co-Chair, “The Mirror Has Three Faces: New Approaches to Cinema and the Historical Avant-Garde,” Society for Cinema and Media Studies, Seattle, March 22, 2014.

“When Film Went to College: A Brief History of the USC Hugh M. Hefner Moving Image Archive,” co-presentation with Dino Everett, for ZdC (University of Southern California Graduate Student organization), February 14, 2014.

“The Dreamworld of Cinematic Travel: Empire and Uplift in Early Nonfiction Film,” talk for the UCLA Graduate Student Colloquium, November 8, 2013.

Workshop chair and participant, “New (Media) Approaches to Early Cinema Pedagogy,” Society for Cinema and Media Studies, Chicago, March 10, 2013.

Panel respondent, “Silent Cinema and Time Travel,” Society for Cinema and Media Studies, Chicago, March 6, 2013.

“Chromatic Lyricism: From Naturalism to Abstraction in Silent-Era Color Cinema,” Getty Research Institute, Nov. 5, 2012.

“Oskar Fischinger: Poetics of Abstraction and Mimesis,” Poetry and Cinema conference, co-presented by the Naropa Institute and the University of Colorado at Boulder, June 26, 2011.

Discussion panel participant, Brakhage Symposium, University of Colorado at Boulder, March 14, 2010.

Discussion panel chair and participant, “Lost in the Archives? Unearthing Small Gauge Nontheatrical Films,” Association of Moving Image Archivists, Savannah, Georgia, November 13, 2008.

Lecture on “Silent Films” exhibition, The Lab at Belmar (nonprofit exhibition space), Lakewood, CO, June 5, 2008.

Panel respondent, “Intimate and Instructive Views: Museum Sponsored Expedition Films of the Twenties,” Society for Cinema and Media Studies, Philadelphia, March 7, 2008.

“‘The Front Lawn of Heaven’: Nature, Location Shooting, and Technicolor in Post-War Hollywood Melodrama,” Chicago Film Seminar, October 18, 2007.

Exhibition lecture on Isaac Julien’s 3-panel video installation, *Fantôme Afrique*, The Lab at Belmar, Lakewood, Colorado, October 16, 2006.

Respondent to presentation by Jonathan Rosenbaum at the Brakhage Symposium, University of Colorado at Boulder, April 15, 2006.

Job Workshop participant, Society for Cinema and Media Studies conference, Vancouver, BC, March 4, 2006.

“Travel and Tourism,” panel moderator, Orphan Film Symposium, Columbia, South Carolina, March 27, 2004.

“Colonial Imaging: Early Films from the Netherlands Film Museum,” symposium participant, University of Chicago, November 22, 1997.

“Nonfiction Material and the Scholar,” program moderator, ARCHIMEDIA Masterclass, Nederlands Filmmuseum, Amsterdam, The Netherlands, October 2, 1997.

“‘Truth is Stranger than Fiction’: Travelogues from the Teens at the Nederlands Filmmuseum,” Chicago Film Seminar, February 15, 1996.

COURSES TAUGHT (selected)

- Introduction to Film Studies
- Basics of Film and Television
- Film History I
- Film History II
- History of International Cinema
- Media History
- Film Theory
- Documentary Film
- Experimental Film
- Cinema and the Historical Avant-Garde
- Film Noir
- Film Melodrama
- Screen Comedy
- Women and Film
- Gender, Sexuality, and Media
- Film and the Other Arts
- Media and the Environment
- Cinema and Landscape
- Cinema and Travel
- Animals and the Nonhuman in Film and Video
- Color in Film
- British Cinema
- Media Authorship: Alfred Hitchcock and Ida Lupino
- Cinema and Media Historiography
- Senior Seminar
- Seminar in Contemporary Film & TV Criticism

EDITORIAL AND PEER REVIEW WORK (selected)

- Member of the Editorial Board, *Journal of Environmental Media*, 2019-present
- Member of the Editorial Board, "Media Matters" book series, Amsterdam University Press, 2017-present
- Tenure Review external reviewer, fall 2019 (two), summer 2020 (one), summer 2021 (one)
- Reader, book manuscript, University of California Press, winter 2019, winter 2021
- Reader, essay submission, *Quarterly Review of Film and Video*, summer 2021
- Reader, essay submissions, *Film History*, 2013, 2018, 2021
- Reader, dossier for *Screen*, summer 2019
- Reader, essay submission, *Cinema Journal*, summer 2018
- Reader, essay submission, *New Review of Film and Television Studies*, 2018
- Reader, book manuscripts, Duke University Press, 2017, 2018
- Reader, book manuscripts, University of Minnesota Press, 2016, 2017
- Reader, essay submission, *Feminist Media Histories*, 2016
- Reader, essay submission, *Women Film Pioneers Project*, 2016
- Reader, essay submission, *The Moving Image*, 2012

ACADEMIC SERVICE AND ADMINISTRATION (selected)

Woodbury University

- Chair, Department of Media Studies (formerly Department of Communication), 2015-present
- Associate Dean, School of Media, Culture & Design, August 2017-July 2021
- Educational Planning Committee, Member 2018-19, Chair 2019-present
- Search Committee, Filmmaking Department faculty, spring 2020
- Search Committee, Animation Department faculty, spring 2019
- Member, Enrollment Management Committee, 2016-18

University of Colorado Boulder

- Chair, Search Committee, Digital Media faculty, Film Studies Program, 2014-15
- Member of the Board, Stan Brakhage Center, 2011-13
- Advisor, 2015 Brakhage Symposium, 2014-15
- Co-Curator, 2010 Brakhage Symposium, 2009-10
- Juror, BFA Admissions, Film Studies Program, fall 2005 and spring 2009
- Juror, Goldfarb Awards in film production, Film Studies Program, 2009
- Juror, Leah Kelley Award in film writing, Film Studies Program, 2008, 2009, 2011
- Hiring Committee, Film Studies Program, 2007-08, 2014-15
- Salary Committee, Film Studies Program, 2006, 2009, 2013
- Reappointment Committee, Film Studies Program, 2006, 2007, 2014

Society for Cinema and Media Studies (SCMS)

- Chair, Best First Book Award Committee, 2018/19
- Katherine Singer Kovács Book Award Committee, 2013/14
- Editor of *Cinema Journal's* quarterly online column "Archival News," fall 2008-spring 2013
- Chair, Media Archives Committee, 2009-11
- Member, Media Archives Committee, 2008-9
- Annual Conference Program Committee and Host Committee, 2009-10

RELATED EMPLOYMENT EXPERIENCE (selected)

- Freelance Interviewer and Researcher, Visual History Program, Academy of Motion Picture Arts and Sciences
 - Interview completed: Maysie Hoy, film editor (July 2019)
- Inventory Coordinator, Metro-Goldwyn-Mayer, Los Angeles, CA, April-August 2002
- Oral Historian, Academy of Motion Picture Arts and Sciences, Los Angeles, CA, Oct. 1999-April 2002
 - Conducted four oral history interviews (200-300 pages each) with film editor Ralph Winters, costume designer Theadora Van Runkle, makeup artist Monty Westmore, and production designer Ken Adam.
- Preceptor, Master of Arts Program in the Humanities, University of Chicago, 1998-1999
- Editorial Assistant, *Critical Inquiry*, Chicago, IL, September 1996-September 1997
- Lecture Coordinator, *Critical Inquiry*, Chicago, IL, July 1994-November 1995
- Research Assistant for Professor Miriam Hansen, University of Chicago, October 1995-August 1996

OTHER RELEVANT ACTIVITIES (selected)

- Interview for the "Framing Media" Podcast, January 19, 2021 <http://www.thecinephiliacs.net/2021/01/framing-media-8-jennifer-petersen-on.html>
- WU Radio, Woodbury University (2016) (creator and administrator of online radio station)
- Article on landscape and race in *Purge This Land* (Lee Anne Schmitt, 2017) for #DirectedbyWomen, August 26, 2019: <https://directedbywomen.com/crucial21dbw-purge-this-land-directed-by-lee-anne-schmitt/>
- Writer, "Critics' Picks," *Artforum.com*, 2014-17 (<http://artforum.com/contributors/name=jennifer-peterson>)
- Arts Writer, *Carla: Contemporary Art Review Los Angeles*, 2016-17 (<http://contemporaryartreview.la>)
- Article on preservation of 1929 travelogue *Flaming Canyons* for the National Film Preservation Foundation website, November 2018: <https://www.filmpreservation.org/preserved-films/screening-room/flaming-canyons-1929>
- "Mapping the Towns of Operation Independence in *Toponymy*" *Docalogue: Conversations About Contemporary Documentary*, online essay and live-tweet May 7, 2017 at <https://docalogue.com/may-toponymy/>
- Commentator on National Public Radio story about the demise of 35mm film, August 2014
- Commentator on 8 films for the DVD box set, *Treasures from the American Film Archives V: The American West*, released by the National Film Preservation Foundation, September 2011
- Co-organizer, Home Movie Day, Boulder Public Library, Boulder, CO, October 2009, October 2010
- Curator, "Silent Films," 3-channel video exhibition, The Lab at Belmar, Lakewood, CO, May 24-Aug. 31, 2008
- Co-author of two feature film screenplays: *Opal Whiteley* (2006), *Drunk on Paradise* (2003)

PROFESSIONAL MEMBERSHIPS

- Society for Cinema and Media Studies (SCMS)
- Association of Moving Image Archivists (AMIA)
- Domitor: International Society for the Study of Early Cinema
- American Studies Association (ASA)

--revised July 26, 2021