

CAITLIN HORSMON

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EDUCATION

- M.F.A. Film & Video Production. University of Iowa, Department of Cinema & Comparative Literature, December 2004.
- M.A. Film Studies. University of Iowa, Department of Cinema & Comparative Literature, May 2001.
- B.A. Politics with Honors; Minor: Women's Studies. Oberlin College, May 1995.
1991-1995 Dean's Talent Award.

RESEARCH INTERESTS

- Film/Video Production: experimental, narrative and non-fiction forms, animation (puppet, cell, computer and 3D), sound design/scoring, image design, optical printing, interactive digital forms, and multimedia production.
- Film/Video History & Theory: film/video avant-gardes, contemporary American cinema, film theories, historiography, political film practice, female film authors, feminisms and film, performance studies, film/video and the other arts, histories and theories of animation.

UNIVERSITY & TEACHING EXPERIENCE

- Assistant Professor, Film & Media Arts, University of Missouri, Kansas City. 2005 – continuing.
2006 Faculty Fellow – Center for the City.

Professor of media production, history and theory at 4-year public university - courses taught include:

Introduction to Media Production: A comprehensive examination of small format film and video production and visual literacy -- the prerequisite for all film, video, and new media production courses.

Intermediate Media Production: Focused on skill development in narrative and documentary writing, producing, and 16mm and video skills. Students produce one significant personal project while also working on ongoing documentary projects and partnering with students working in the theatre department.

Advanced Media Production Emphasizes instruction and accomplishment in individual media production and creative/professional preparation. All students direct and produce a short individual original project prepare for entrance into a competitive professional market.

Mass Media, Culture & Society: A survey of contemporary thinking on the uses, forms and effects of media. Examines the history, politics, representational strategies and ideologies of contemporary media, advertising and journalistic practice.

Animation: A survey of animation history and technique that combines a introduction to animation history with production work. Students create three short projects using the technique of their choice – instruction in stop motion animation, motion graphics and web animation.

Film Theory & Criticism: An overview of classical film theory and study of the major questions of contemporary media studies. Develops viewing skills and depth of film experience through screening of challenging or overlooked film texts – examples include third cinema, ethnographic films and race movies.

- Instructor, Digital Filmmaking, The Kansas City Art Institute 2006 – 2007.
Adjunct at 4-year art school - courses taught include:
The Mediated Image: Course that integrates major viewings in contemporary experimental film and video work with theoretical considerations of assemblage, appropriation, collage, de-collage and deconstruction. Students create photo and media work to address the concerns of the course.
Advanced Video Editing & Compositing: Advanced post-production course covering fine-editing, sound sweetening, matte work, keying, motion graphics, portfolio and web development.
- Visiting Professor, Film/Video, Grand Valley State University. 2003 – 2005.
Visiting professor at 4-year public university - courses taught include:
16mm 1: An introduction to the technical and aesthetic production of black and white 16mm film production and audio.
American Cinema: An introduction to the technical, economic and historical elements that produce and define the American cinema, with a particular focus the relationships between form and meaning.
Film Culture: Studies the American cinema as a cultural form, thinking through its relationships to the political, economic and social spheres – an introductory course for non-majors.
Film Theories: An upper level course that examines the history and development of film theories through the treatment of primary texts and related films.
Media Literacy: A survey of contemporary thinking on the uses, forms and effects of media. Examines the history, politics, representational strategies and ideologies of contemporary media practices.
Media One: A course in the fundamentals of video production including the aesthetics and practices of shooting, lighting and non-linear editing. Emphasizes hands-on production using small format video.
Special Topics 3D Animation: Introduces *Lightwave* software to animation students. Each student produces a short video that incorporates an environment and character of their own design.
- Instructor, Community Media Center, Grand Rapids Michigan. 2005.
Instructor of 3D Animation for community media center. Instruct small classes monthly in the use of *Lightwave*
- Course Coordinator, Film & Video Production, University of Iowa. 2002 – 2003.
Organized and supervised introductory video production lecture course. Coordinated five graduate teaching assistants and lab monitor; prepared syllabus, exams, lectures, and guidelines for evaluation. Managed student progress and grievances.
- Teaching Assistant, Film & Video Production, University of Iowa. 2001 – 2003.
Non-fiction video: Instructor of course focused on questions of production, theory and practice in experimental and documentary video making.
Fiction video: Designed and taught course in fiction video production providing an introduction to the process of audio-visual storytelling through all stages of production including screenwriting, image and sound design, lighting, editing and studio production.
Modes of Film & Video Production: Instructor of introductory video course offering an overview of video production, non-linear editing, screenwriting and continuity editing practice.

- Teaching Assistant, Film Studies, University of Iowa. 2000 – 2003.
Film Analysis: Instructor of course covering key concepts in formal film analysis, film sound, narrative structure and genre study.
- Research Assistant, University of Iowa Libraries, CIC Film Collection. 1999 – 2002.
Coordinated daily operations of a circulating sixteen-millimeter film collection of one hundred and twenty titles. Oversight and negotiation of lease agreements and for researching and acquiring new titles as directed by the CIC. Created and maintained web site for the collection.
- Research Assistant, Institute for Cinema & Culture, University of Iowa. 1999 – 2000.
With the oversight of a sponsoring faculty member, was responsible for the daily operations of The Institute for Cinema & Culture, an organization devoted to promoting and creating opportunities for discussion of film and related activities. Offered support in planning, programming, and exhibition of all programs sponsored and produced by the Institute. Created publicity materials and oversaw annual conference and two semester-long proseminars. Maintained yearly budget and assisted in annual planning and development.
- Instructor, Experimental College, Oberlin College. 1994.
Student instructor of a film and television class of 26 given for college credit.

MEDIA WORK

- *Raw Movie*, 2008.
16mm, color, silent. 3 minutes.
A film loop that rethinks Eddie Murphy's 1987 film *Raw* as color and movement through the technique of single-frame exposure. Commissioned for *Raw Film, Raw Food & Rah Booty!* An exhibition at the Bad Seed Gallery in November 2008.
- *Drift*, 2008.
16mm and S8mm on video, color/black & white, 8-channel sound installation; 59 minutes.
Drift is a collaboration between Caitlin Horsmon (images), Paul Rudy (sound) and Nathan Bartel (text). The excess of input – sound, image and text force viewer/auditors to choose between elements. From the program: "Elemental materiality explored – liquid, solid, particulate. Eyes and ears drift between what we can grasp while multi-valenced bits tossed in, roll around, drift in and out."
- *Themes & Variations for the Naked Eye*, 2007.
16mm and S8mm on video, color/black & white, stereo sound; 11 minutes.
Themes and Variations for the Naked Eye borrows objects from the still life and transforms them through the use of the extreme close-up. A curious character evokes sensuality through touch, taking the audience through excavations of a series of bodies and creating a reflection on synchresis, objecthood and interiority. "All at once beautiful, fragile and gross."
- *Site Specific*, 2006.
Video, stereo sound; 5 minutes.
Made while in residency at *echotrope*, this piece revives an early cinema technique of using the site of the screening as the subject of a piece -- the video was made by capturing the ongoing action around the theatre the day of the screening. For early cinema audiences the appeal of this kind of image-making was as a curiosity – it provided the thrill of seeing oneself on film at the theater. In this contemporary version of the cinema of attraction, the act of filming becomes a part of the landscape rather than an event. This piece is experimental work in the true sense of the experiment – hypothesis, experiment, result.

- *Portrait of an Imagined Woman with Totems & Domestic Detail*, 2005.
16mm, color, optical sound; 7 minutes.
A meditation on expanded portraiture, *Portrait of an Imagined Woman with Totems and Domestic Detail* cobbles a feminine figure through glimpses of the animal and the lived – predator, prey and extreme close-ups of domestic epiphanies.
 - *In the space of a step*, 2003. Digital video, 16mm, color, sound, 4 minutes
An exercise in cinematic description; a movie culled from a box of discarded films the transfer to video.
 - *Video Calibration*, 2003. Digital video, color, silent; 90 seconds.
Made in response to the repressed pleasures of the virtual vagina, *Video Calibration* uncovers the repressed feminine figure evoked by the visual organization of mirrored videos and reflects on the structuring technology of video playback.
 - *V O X*, 2002. Super 8, digital video and animation, color, sound; 7 minutes.
With an image strategy organized around a series of photos taken with a Nickelodeon quad camera combined with video of two women in a bar discussing their experiences with abortion, *Vox* investigates in sound and image the connections between place, space, voice and form.
- Mourning Dove*, 2002. Three channel digital video installation, color, sound; 13 minutes.
Mourning Dove uses scale and processed video to create an increasingly unstable relationship between the animal and human worlds.
- *Field Notes*, 2002. Super 8 on video, color, sound; 7 minutes.
A tribute to and critique of the ethnographic form that examines activities around a series of middle-class American weddings and the relationship between signs and signifiers in a specific youth culture.
 - *Thrift Store Shopper*, 2001. Video and stop-motion animation, color, sound; 3 minutes.
The first in a series of “shopper” videos outlining underground LP culture.
 - *Tilt*, 2001. Super 8 on video, color, sound; 4 minutes.
Tilt reconstructs a story in sound for seemingly accidental images.
 - *Labor Day*, 2001. 16mm on video, color, sound; 2 minutes.
A micro documentary of the Manor, PA. Labor Day fair.
 - www.pinkbloque.org. Website created for The Pink Bloque – a radical feminist dance troupe that used popular culture to explore new tactics of street-level activism.

SCREENINGS/AWARDS

- *Drift*
Art Sounds. Kansas City Art Institute. Kansas City, MO. February 2008
- *Themes & Variations for the Naked Eye*
MadCat International Women’s Film Festival. San Francisco, CA. October 2007
ICE Film fest. Iowa City, IA. November 2007
Awarded Excellence in Experimental Category.
Kansas City Filmmakers Jubilee. April 2008
Best Experimental Heartland
Best Experimental US/International
Society for Cinema & Media Studies. March 2008
Ybor Festival of the Moving Image. April 2008
Athens International Film & Video Festival. May 2008
Milwaukee Underground Film Festival. May 2008
Les Etats Generaux Du Doc Lussas. August 2008
Bearded Child Film Festival (as part of solo show). August 2008
University Film Video Association Conference. August 2008
Best Experimental

OCULI. September 2008
Harvest of the Arts Festival. October 2008
Citizen Jane Film Festival. October 2008
Chicago Underground Film Festival. October 2008
The Festival du Cinéma du Réel at the Pompidou Center. March 2009
 Fargo Film Festival. March 2009
 Best Experimental Film

- 2005 H&R Bloch Kansas City Flat File
- *Portrait of an Imagined Woman with Totems & Domestic Detail*
 - Kansas City Filmmakers Jubilee. Kansas City, MO. April 2003
 - Humboldt International Film Festival, Arcata, CA. March 2003
 - Ladyfest Philadelphia, Philadelphia, PA. March 2003
 - Athens International Film & Video Festival, Athens, OH. April 2003
 - New Jersey International Film Festival, New Brunswick, NJ. May 2003.
 - Honorable Mention Experimental Category
 - NextFrame Film Festival & Tour, Philadelphia & Tour Sites. September 2003 & Continuing
 - Silver Lake Film Festival. Los Angeles, CA. July 2003
- *Video Calibration*
 - Ladyfest Philadelphia, Philadelphia, PA. March 2003
 - Thaw Festival. Iowa City, IA. April 2003
 - Athens International Film & Video Festival, Athens, OH. April 2003
 - San Antonio Underground Film Festival
- *VOX*
 - Ladyfest Philadelphia, Philadelphia, PA. March 2003

CURATED SCREENINGS

- *Themes & Variations for the Naked Eye*
 - UnFashionable FuN. Echo Park Film Center. Los Angeles, CA. February 2006 (unfinished version)
 - Microcinema Proseminar. University of Iowa, Iowa City, IA. November 2007.
- *Portrait of an Imagined Woman with Totems & Domestic Detail*
 - EXP3 Exhibition. UICA Gallery. Grand Rapids, MI. January 2004
- *Video Calibration*
 - Vertical Video. Rensselaer Polytechnic Institute – Troy, NY. March-April 2003
 - Mountaban Film Festival. Montauban, France. July 2003
 - EXP3 Exhibition. UICA Gallery. Grand Rapids, MI. January 2004
 - Cinémathèque Française. Paris, March 2004
- *VOX*
 - EXP3 Exhibition. UICA Gallery. Grand Rapids, MI. January 2004
- *Mourning Dove*
 - Intermedia Open House, University of Iowa Museum of Art, Spring 2003

RESIDENCIES

- Artist in Residence: Microcinemas Proseminar.
 - University of Iowa, Iowa City, IA., November 2007.
- Artist in Residence: Cinedonnas
 - Pacific University Portland, OR., May, 2006
- Echotrope Artist in Residence
 - University of Nebraska, Omaha. October 2005.

CONFERENCE PRESENTATIONS

- Society of Cinema & Media Studies. Tokyo, May 2009
Panel Chair: "From Micro-cinema to Cryptonomies: Reading & Writing the Contemporary American Avant-garde."
"Translating the American Avant-garde -- Filmmakers, Film Festivals and Film Historians."
- University Film & Video Association – August 2008
"What's Form(at) Got to Do With It? Navigation Technology, Pedagogy and Content."
- Society of Cinema & Media Studies. Philadelphia, March 2008
"Experimental Landscapes"
- Feminism(s): Film, Video, Politics. University of Hartford – March 2007
"Feminist Frottage: Mirrored Video and the Repressed Feminine"
- University Film/Video Association Conference – August 2006
Chair: "Women Making & Teaching Film in the Academy"
- Gender & Development Conference: UMKC – March 2006
"Look at Me!" Reappropriating the Gaze for Activism
- University Film/Video Association Conference – August 2005
"Modes of Media Production: A Critical Introduction"

PANEL PRESENTATIONS

- "Audience Psychosis – *Repulsion* and the mind of the viewer." – Searching the Psyche Through Cinema – Kansas City – March 2009.
- "The Audience as Analyst: *Paradise Lost*" – Searching the Psyche Through Cinema – Kansas City, MO. – March 2007.
- "Talk Back to Brokeback" – Tivoli Theatre Kansas City, MO. – January 2006
- "Jazz in Anatomy of a Murder" – Screenland Theatre, Kansas City, MO. – April 2006 as part of the Kansas City Filmmakers Jubilee.

PRESS

- Guest – *Up to Date – Memory & Media*, February 23, 2009. KCUR
- Horsley, Paul. "Catch His Drift." *Kansas City Star*. 10 February 2008: F5.
- Unger, Paige. "It's Alive! Film professor loves to use bugs in her work." *University News*. 18 February 2008.
- Bittner, Rose. "An experimental artist reaches students through film." *University News*. 17 January 2006.
- Fussell, James A. "Geeks Inherit the Worth." *Kansas City Star*. 1 January 2006: F 1.
- Syrek, Ryan. "Cutting Room." *The Omaha Reader*. October 2005.
- Kraniak, Michael Joe. "Do-It-Yourself." *Omaha City Weekly*. 12 October 2005: 39.
- Kraniak, Michael Joe. "Echotrope Artists do it Themselves." *Review Magazine*. October 2005: 38.

GRANTS

- Faculty Research Grant
UMKC, Spring 2008.
- Faculty Fellowship
Students in the City, UMKC, Fall 2006.
- FaCet Technology Grant
UMKC, Fall 2006.

FESTIVAL/PROGRAMMING EXPERIENCE

- Screening Committee, Ann Arbor Film Festival, Ann Arbor, MI. 2002, 2004.
- Director, Thaw Festival of Film, Video, Digital and Sound Media, Iowa City, IA., 2002 - 2003.
Director of international film, video, digital and sound media festival. Coordinated and oversaw international jury members, local screening committee, press and publicity, fundraising – organized local benefit shows and grant writing, programming, website, budget and expenses, program book design and volunteers.
- Programmer, Light Reading Film Series, Iowa City, IA. 2000 – 2003.
- Screening Committee, Thaw Festival of Film, Video, and Sound Media, Iowa City, IA. 1999 – 2003.
- Outreach Coordinator, The Chicago International Film Festival, Chicago, IL. 1997 – 1999
Created and organized community outreach programs for Cinema/Chicago, the sponsoring organization of the Chicago International Film Festival. Responsible for year-round film and video exposure programs for students, the deaf and hard-of-hearing communities and senior citizens. Programmed films and videos, wrote supporting materials, coordinated interactions between participants and film, worked with advisory committees and community groups, supervised all event details and budgets. Grant writer and volunteer coordinator for Cinema/Chicago. Responsible for installation and maintenance of all information systems. Interviewed and hired temporary staff. Worked with Executive Director to fashion and plan new community programs and to manage Governing, Associate and Advisory boards.
- Screening Committee, Intercom Video Festival, Chicago, IL. 1996 – 1999
- Screening Committee, TVFest, Chicago, IL. 1996 – 1999
- Board Member, Oberlin Independent Film Series. Oberlin, OH. 1992 –1995

TECHNOLOGY SKILLS

Digital and analog video production, Super 8 and 16mm film production, analog and digital sound recording and mixing, film and video animation techniques, optical printing, non-linear editing systems, multimedia and web content creation. Pro Tools, Final Cut Pro, DVD Studio Pro, Avid, AfterEffects, Lightwave, Media100, Director, Flash, Dreamweaver, Photoshop, PageMaker.

ACADEMIC SERVICE

Faculty Advisor UMKC Student Film League, Faculty Advisor GVSU Underground Cinema Organization, Faculty Sponsor 2005 GVSU KAFI Cartoon Challenge team, COGS (Committee to Organize Graduate Students) Steward, Film & Video Production search committee, 1999. Sponsor: Grand Valley State University Underground Film Organization. Faculty Sponsor KAFI Cartoon Challenge GVSU (2005).

PROFESSIONAL MEMBERSHIPS

Kansas City Independent Feature Project, University Film & Video Association, Grand Rapids Avenue of the Arts Advisory Council.

REFERENCES

Carol Koehler
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