

ERICA LEVIN

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Ph.D.	Film and Media Studies, University of California, Berkeley, CA	2014
M.A.	Rhetoric/Film Studies, University of California, Berkeley, CA	2005
B.A.	Film Studies Wesleyan University, Middletown, CT	1999
Assistant Professor, The Ohio State University		2015–Present
Assistant Professor, Cleveland Institute of Art		2014–2015
Mellon Pre-Doctoral Fellow, University of Pennsylvania		2012–2014
Lecturer, California College of the Arts		2009–2010
Instructor, University of California		2005–2011

PUBLICATIONS

BOOK MANUSCRIPT IN PROCESS

Channeling Media-America: Art, Politics, and the Moving Image in the Vietnam War Era

ARTICLES/BOOK CHAPTERS

“Nothing Clarifies an Image Like Another Image: New Approaches to Found Footage Filmmaking,” *A Companion to Experimental Cinema*, ed. Federico Windhausen (Wiley-Blackwell, Forthcoming)

“Sounding Snows: Bodily Static and the Politics of Visibility During the Vietnam War,” *Hybrid Practices: Art in Collaboration with Science and Technology in the Long 1960s*, ed. Steven Duval (University of California Press, Forthcoming)

“Social Media and the New Newsreel,” *Media-N* 12 no. 3 (Fall 2016) Online

“Class/Ornament: Cinema, New Media, Labor-Power and Performativity,” *The Routledge Companion to Cinema and Gender*, eds. E. Ann Kaplan, Patrice Petro, Dijana Jelača, and Kristin Hole (Routledge, 2016), 437-45.

“Dissent and the Aesthetics of Control,” *Carolee Schneemann: Unforgivable* (Black Dog, 2015), 226-253

“Toward a Social Cinema Revisited,” *Millennium Film Journal* 58 (Fall 2013): 22–33

“Dissent and the Aesthetics of Control,” *World Picture* 8 (Summer 2013) Online

EXHIBITION CATALOGS AND OTHER INVITED CONTRIBUTIONS

“To Change the Form of Film: Experiments in Cinema against the Television War,” *Artists Respond: American Art and the Vietnam War, 1965–1975* (Smithsonian American Art Museum, Forthcoming)

“Stan VanDerBeek” and “Carolee Schneemann,” *Routledge Encyclopedia of Modernism*. Online

“Social Class,” *Oxford Bibliographies in Cinema and Media Studies*. Online

“Other Cameras” *2x2 Solos* (ProArts, 2011), 28-33

“Elegant Obstinacy/Meaningless Work” (with Daniel Marcus), *We Have as Much Time as it Takes* (Wattis Institute, 2010) 21–8

REVIEWS

“Off Screen Cinema,” *caa.reviews*. Feb 17, 2017. Online

“TV Museum,” *Alphaville: Journal of Film and Screen Media* 10. Online

“Affect in the Age of Neoliberalism,” *Discourse* 33.2 (Spring 2011): 280–283

“Social Engagement: Harrell Fletcher,” *Release Print* (November/December 2005): 34

AWARDS, GRANTS, AND HONORS

Pinchuk Arts Community Outreach Award	2017
Faculty Development Grant, Cleveland Institute of Art	2015
Chancellor's Dissertation Fellowship, UC Berkeley	2010–2011
Outstanding Graduate Student Instructor Award, UC Berkeley	2009–2010
Berkeley Consortium for the Arts Curriculum Development Award	2005

SELECTED INVITED TALKS/LECTURES

- Against the Television War: Experiments in Film Protest* | Binghamton University – February 2, 2018
- The Ethos of Experimentation at Black Mountain College* | Wexner Center for the Arts – October 26, 2016
- The Ecstatic Interface* | Cleveland Institute of Art – March 20, 2015
- Toward a Social Cinema* | The Ohio State University – February 27, 2015
- Between Body and Environment: Carolee Schneemann's Kinetic Theater* | Bryn Mawr College – October 29, 2014
- Toward a Social Cinema Revisited* | Museum of Modern Art, New York – December 2, 2013
- A New Social Media Consciousness* | University of Pennsylvania – November 16, 2012
- Ciné-tracts* | Institute of Contemporary Art, Philadelphia – February 22, 2012
- On Robert Morris's 'Some Splashes in the Ebb Tide'* | Museum of Contemporary Art, Chicago – October 28, 2011

SELECTED CONFERENCE PRESENTATIONS

- Media Collectivity from Angry Arts to Blue Tubes* | ASAP, Oakland – October 28, 2017
- Social Media and the New Newsreel* | Social Optics | Panel Chair | SCMS, Atlanta – March 30, 2016
- Nervous Systems and Biopower in Stan VanDerBeek's Theatre of Life* | SLSA, Houston – November 12, 2015
- Sounding Snows: Bodily Static and the Politics of Visibility* | Hybrid Practices, Spencer Museum of Art – March 13, 2015
- Schneemann's Circuits: Social Bodies/Intimate Networks* | CAA, Chicago – February 13, 2014
- The Willing Crowd and the Interface* | World Picture Conference, Toronto – November 8, 2013
- Wired-News and the Kinetic Image in Carolee Schneemann's Snows* | SCMS, Chicago – March 9, 2013
- The Media is Life: Stan VanDerBeek at WGBH* | SCMS, Boston – March 23, 2012
- Bruce Conner's REPORT: On Television at the End of the Newsreel Era* | SCMS, New Orleans – March 13, 2011
- The Inner Space of Television* | SCMS, Los Angeles – March 21, 2010
- Shock, Static, and Space Invasion in Martha Rosler's Found-Media Art* | SCMS, Philadelphia – March 8, 2008
- Arrests in the Archive* | Visible Evidence XII, Montreal – August 24, 2005

TEACHING

THE OHIO STATE UNIVERSITY

Documentary Cinema

Avant-Garde Cinema

Leap Before You Look: Experimentation at Black Mountain College (Grad Seminar)

World Cinema Today

Modern Social Imaginaries and the Cinematic Image (Grad Seminar)

CLEVELAND INSTITUTE OF ART

Art and Design 1700 to 1945

Cinematic Time

Art and Design After 1945

World Cinemas

UNIVERSITY OF CALIFORNIA, BERKELEY

Film Theory

Death of the Cinema Star

Art and Art Criticism After 1945

Cinema and War

Avant-Garde Film

Media Ghosts

Modernity in the City

Film and Visual Culture of the Atomic Age

CALIFORNIA COLLEGE OF THE ARTS

Playtime/Workspace – Critical Studies

Graduate Thesis Writing Seminar – Curatorial Practice

Graduate Thesis Writing Seminar – Curatorial Practice

Game Space/Urban Play – Critical Studies

SELECTED PROFESSIONAL SERVICE

Co-Chair, Cinema Arts Scholarly Interest Group, Society of Cinema and Media Studies, 2018-Present

Chair, Group for the Intellectual Life of the Department, History of Art Department, Ohio State, 2016-Present

Sachs Program Assistant, Institute of Contemporary Art Philadelphia, 2011–12

SELECTED CONFERENCE ORGANIZING

Intimate Collaborations

Conference Co-Organizer, University of Pennsylvania, Philadelphia, January 17–19, 2013

Abstract Painting and Beyond

Conference Co-Organizer, University of Pennsylvania, Philadelphia, February 9–11, 2012

Cinema Across Media: the 1920s

Conference Committee, University of California, Berkeley, February 24–26, 2011

Takeovers & Makeovers: Artistic Appropriation, Fair Use and Copyright in the Digital Age

Conference Co-Organizer, University of California, Berkeley, November 7–8, 2008

Documentation, Demonstration, Dematerialization: Art and Cinema of the 1960s and 1970s

Conference Co-Organizer, University of California, Berkeley, April 27–28, 2006

SELECTED CURATING, SCREENING AND LECTURE SERIES PROGRAMMING

As if Traveling Were the Way of the Clouds

Co-curator, Hopkins Hall Gallery, The Ohio State University, April 6-19, 2017

Blueprints for a Past Future

Co-organizer, Hopkins Hall Gallery, The Ohio State University, November 1-30, 2016

The Demonstrators Also Waited

Screening/Lecture Organizer, Slought Foundation, Philadelphia, January 17, 2012

Amator: Work and Love in Communist Poland

Screening Programmer, Polish Club, San Francisco, May 2, 2011

Post-Soviet Cinema

Film Series Organizer, University of California, Berkeley, February – April 2011

History Stutters: Found Footage Films

Screening Programmer, Pacific Film Archive, September 9, 2008

Direct Engagement: New Digital Films

Screening Co-Organizer, University of California, Berkeley, April 6 – 7, 2008

Lottery of the Sea

Screening Organizer, University of California, Berkeley, November 16, 2006

Afterimages of War

Lecture and Film Series Organizer, University of California, Berkeley, Spring 2006

Picture This: Non-Fictions in Film and New Media

Lecture and Film Series Organizer, University of California, Berkeley, Fall 2004 – Spring 2005

PROFESSIONAL AFFILIATIONS

Society for Cinema and Media Studies

College Art Association

Society for Science, Literature, and the Arts

Association for the Study of Arts of the Present