

# MARSHA GORDON <sup>PhD</sup>

## CONTACT

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## EMPLOYMENT

2017-present  
Professor of Film Studies, Dept. of English, North Carolina State University

2008-present  
Associate Professor of Film Studies, Dept. of English, North Carolina State University

2002-2008  
Assistant Professor of Film Studies, Dept. of English, North Carolina State University

## EDUCATION/DEGREES

2001 Ph.D., English (Film Studies), University of Maryland.  
1996 M.A., English (Film Studies), University of Maryland.  
1993 B.A., English, University of California at Riverside, Magna Cum Laude.

## FELLOWSHIPS, GRANTS & AWARDS

- National Endowment for the Humanities Public Scholar, 2020-2021.
- National Humanities Center Fellowship, 2019-2020.
- Recipient of annual NCSU Libraries Faculty Award (September 2016).
- Selected to attend the White House ceremony for the National Award for Museum and Library Service (June 1, 2016).
- Inducted into NC State's Academy of Outstanding Faculty Engaged in Extension and Engagement (spring 2016).
- CIP Internationalization Seed Grant for developing relationship between NCSU film studies program and U Surrey film studies program (spring 2012).
- CHASS Scholarly Project Award for WWII amateur cinematography project (fall 2006).
- Planning committee for and co-author of NC Humanities Council grant for the NC Museum of Art Baby Peggy film event (fall 2005).
- Co-author of NC Humanities Council Mini-Grant for Alexander Bogardy exhibit at the NCSU Gallery of Art & Design and Outsider Art symposium (summer 2005).
- NCSU CHASS FR&PD Grant for *Hollywood Ambitions* book project (2004).
- Andrew W. Mellon Fellowship at the Huntington Library, San Marino, California (2000).

## MOVIES ON THE RADIO

Monthly WUNC (NPR Affiliate) *The State of Things* appearances on “[Movies on the Radio](#)”, a monthly radio show with Frank Stasio (host) and Laura Boyes (film curator, NC Museum of Art) that aired from December 2013-November 2020.

## EDITORIAL WORK

2009-2013 Co-editor of *The Moving Image* (University of Minnesota Press), the journal of the Association for Moving Image Archivists.

## BOOKS

**1) *Screening Race in American Nontheatrical Film.*** Co-edited with Allyson Nadia Field. Duke University Press, 2019.

**2) *Film is Like a Battleground: Sam Fuller's War Movies.*** Oxford University Press, 2017.

**3) *Learning with the Lights Off: Educational Film in the United States.*** Co-edited with Dan Streible and Devin Orgeron. Oxford University Press, 2012. 544 pages.

Award: First Place, Best Edited Collections for 2013, Society for Cinema & Media Studies.

**4) *Hollywood Ambitions: Celebrity in the Movie Age.*** Wesleyan University Press, 2008.

## ARTICLES IN PEER REVIEWED JOURNALS

“3mm, the Smallest Gauge.” Co-authored with Dino Everett (USC). *The Moving Image*, 16.2 (fall 2016): 1-20.

“The Other Side of the Tracks: Nontheatrical Film History, Pre-Rebellion Watts, and *Felicia*.” Co-written with Allyson Nadia Field (U Chicago). *Cinema Journal*, 55.2 (February 2016): 1-24.

“Lenticular Spectacles: Kodacolor’s Fit in the Amateur Arsenal.” *Film History*. Vol. 25.4 (winter 2013): 36-61.

“‘You are Invited to Participate’: Interactive Fandom in the Age of the Movie Magazine.” *Journal of Film and Video*. Volume 61, No. 3 (fall 2009): 3-23.

“Familial Pursuits, Editorial Acts: Documentaries After the Age of Home Video.” Co-written with Devin Orgeron. *The Velvet Light Trap*. Issue #60 (fall 2007): 47-62.

“‘The Most Profound Shock’: Traces of The Holocaust in Sam Fuller’s *Verboten!* and *The Big Red One*.” *The Historical Journal of Radio Film and Television*. 27.4 (October 2007): 471- 496.

“‘Something Different In Science Films’: The Moody Institute of Science and the Canned Missionary Movement.” Co-written with Skip Elsheimer. *The Moving Image*. 7.1 (spring 2007): 1-26.

“Liberating Images?: Sam Fuller’s Film of Falkenau Concentration Camp.” *Film Quarterly*. 60.2 (winter 2006): 38-47.

"Making It in Hollywood: Clara Bow, Fandom, and Consumer Culture." *Cinema Journal*. 42.4 (Summer 2003): 76-97.

"Rethinking Authorship: Jack London and the Motion Picture Industry." *American Literature*. 75.1 (March 2003): 91-117.

"Eating Their Words: Consuming Class a la Keaton and Chaplin." *College Literature* (January 2001): 84-104.

"What Makes a Girl Who Looks Like That Get Mixed Up In Science?: Gender in Sam Fuller's Films of the 1950s." *Quarterly Review of Film & Video*. 17.1 (2000): 1-17.

"Onward Kitchen Soldiers: Mobilizing the Domestic During WWI." *The Canadian Review of American Studies*. 29.2 (1999): 61-87.

#### **PEER REVIEWED ONLINE OR SHORT ARTICLES**

["Creative Encounters with Film History: Thomas Edison Then/Now."](#) *JCMS Teaching Dossier*, "Revisiting the Film History Survey." 5.2.

"Nontheatrical Media and Feminism." *Feminist Media Histories: An International Journal* special issue. 4.2. Spring 2018: 128-134.

["Hettie Gray Baker."](#) Jane Gaines, Radha Vatsal, and Monica Dall'Asta, eds. *Women Film Pioneers Project*. Center for Digital Research and Scholarship. NY: Columbia University Libraries, 2013.

#### **PEER REVIEWED BOOK CHAPTERS**

"On the History (and Future) of Art Documentaries and the Film Program at the National Gallery of Art." *Documenting the Visual Arts* (Routledge, 2019), ed. Roger Hallas, 205-220.

"Familial Pursuits, Editorial Acts: Documentaries After the Age of Home Video." Co-written with Devin Orgeron. Originally in *The Velvet Light Trap* (fall 2007). Republished in *The Documentary Film Reader: History, Theory, Criticism*, edited by Jonathan Kahana (New York: Oxford University Press, 2016), 852-870.

"Multi-Purposing Early Cinema: A Psychological Experiment Involving *Van Bibber's Experiment* (Thomas Edison, 1911)." *Beyond the Screen: Institutions, Networks and Publics of Early Cinema*, eds. Marta Braun, Charlie Keil, Rob King, Paul Moore, and Louis Pelletier. UK: John Libbey Press, 2012. 153-160.

"GI's Documenting Genocide: Amateur Films of WWII Concentration Camps." *Film and Genocide*, edited by Tomas Crowder and Kristi Wilson. University of Wisconsin Press, 2012. 170-186.

"A History of Learning with the Lights Off." Co-written with Dan Streible and Devin Orgeron. *Learning With the Lights Off: Educational Film in the United States*. Oxford University Press, 2012. 15-66.

"A Decent and Orderly Society': Race Relations in Riot-Era Educational Films, 1966-1970." *Learning With the Lights Off:*

*Educational Film in the United States*. Oxford University Press, 2012. 424-441.

"The History of Media Celebrity." Ed. Robert Kolker. *The Oxford Handbook of Film and Media Studies*. New York: Oxford University Press, August 2008. 187-223.

"Megatronic Memories: Errol Morris and the Aesthetics of Observation." Co-written with Devin Orgeron. *The Image and the Witness*. Eds. Frances Guerin and Roger Hallas. London: Wallflower Press, 2007. 238-252.

#### **JOURNALISTIC ARTICLES**

"Seeing Life Through a Different Lens." Co-authored with Allyson Nadia Field. *Sight + Sound*. April 2021: 19-21.

["The subversive joys of Joan Micklin Silver's little-known New York City short films."](#) *Salon*. March 13, 2021.

["Lights, Camera-maids, Action!': Women Behind the Lens in Early Cinema."](#) Co-authored with Buckley Grimm. *Los Angeles Review of Books*. January 20, 2020.

["Brett Kavanaugh goes to the movies,"](#) *The Conversation*, October 2, 2018.

"A Double Feature: Sam Fuller's *The Steel Helmet* and Stanley Kubrick's *Fear and Desire*." *Cineaste*, XLIII.4 (fall 2018): 32-35.

["#MeToo on the 1930s silver screen."](#) *The Conversation*, March 3, 2018.

["Is it Time For a 21-st Century Version of \*The Day After\*?"](#) *The Conversation*, January 24, 2018.

["\*Blade Runner's\* Chillingly Prescient Vision of the Future."](#) *The Conversation*, October 5, 2017. Reprinted on Salon.com, alnetnet, SciFiGeneration, Flipboard, and numerous newspapers, including the *San Francisco Chronicle*.

#### **DOCUMENTARIES**

• [All the Possibilities...Vernon Pratt](#). 2019. Co-directed with Louis Cherry. 16 minutes 16 seconds.

• [Rendered Small](#), 2017. Co-directed with Louis Cherry. 15 minutes. [60 Second Teaser](#) and [Extended Teaser](#).