

RESEARCH AND CREATIVE ACTIVITIES

Books

- Sustainable Media*. Co-editor with Nicole Starosielski. London and New York: Routledge, 2016.
- Documentary Testimonies: Global Archives of Suffering*. Co-editor with Bhaskar Sarkar. London and New York: Routledge/AFI Film Readers, 2010.
- Trauma Cinema: Documenting Incest and the Holocaust*. Berkeley: University of California Press, 2005.
- Westerns: Films through History*. Editor. London and New York: Routledge/AFI Film Readers, 2001.
- Feminism and Documentary*. Co-editor with Diane Waldman. Minneapolis: University of Minnesota Press, 1999.
- Couching Resistance: Women, Film, and Psychoanalytic Psychiatry*. Minneapolis: University of Minnesota Press, 1993.

Articles and book chapters

- “Projecting Sea Level Rise: Documentary Film and Other Geolocate Technologies.” In *A Companion to Contemporary Documentary Film*, “Planet” sub-section. Eds. Alexandra Juhasz and Alisa Lebow. Hoboken, NJ: Wiley Blackwell, 2015.
- “Moving Home: Documentary Film and Other Remediations of Post-Katrina New Orleans.” In *Moving Environments: Affect, Emotion, Ecology and Film*. Ed. Alexa Weik von Mossner. Waterloo, Ontario, Canada: Wilfrid Laurier University Press, 2014.
- “Eavesdropping in *The Cove*: Interspecies Ethics, Public and Private Space, and Media under Water.” *Studies in Documentary Film* 7, no. 3 (2013):209-232. Reprinted in *Eco-Trauma: Film and the End of the World*. Ed. Anil Narine. New York and London: Routledge, 2015.
- “Referred Pain: *The Act of Killing* and the Production of a Crime Scene.” *Film Quarterly* 67, no. 2 (Winter 2013): 14-20.
- “‘Walking through walls’: Documentary Film and Other Technologies of Navigation, Aspiration, and Memory.” In *Deeper than Oblivion: Trauma and Memory in Israeli Cinema*. Eds. Boaz Hagin and Raz Yosef. London and New York: Continuum, 2013.
- “Moving Testimonies: ‘Unhomed geography’ and the Holocaust Documentary of Return.” In *After Testimony: The Ethics and Aesthetics of Holocaust Narrative for the Future*. Eds. Jakob Lothe, and Susan Rubin Suleiman, and James Phelan. Columbus: Ohio State University Press, 2012.
- “Mapping Documentary: A Roundtable with Filmmaker Ido Haar and Film

- and Media Studies Scholar Janet Walker in Conversation with David Gray and Jade Petermon. *Media Fields Journal: Critical Explorations in Media and Space*, no. 3 (2011). Special issue on Documentary and Space. Eds. Ryan Bowles and Rahul Mukherjee.
- “Moving Testimonies and the Geography of Suffering: Perils and Fantasies of Belonging after Katrina.” In *Interrogating Trauma: Collective Suffering in Global Arts and Media*. Eds. Mick Broderick and Antonio Traverso. London and New York: Routledge, 2011. Reprint from *Continuum*, February 2010.
- “Documentaries of Return: ‘Unhomed Geographies’ and the Moving Image.” In *Just Images: Ethics and the Cinematic*. Eds. Boaz Hagin, Sandra Meiri, Raz Yosef, and Anat Zanger. Newcastle upon Tyne, United Kingdom: Cambridge Scholars Publishing, 2011. Revised from “Moving Testimonies” in *After Testimony*, 2012, and “Rights and Return” in *Documentary Testimonies*, 2010 [publication dates correct as listed].
- “Moving Testimonies and the Geography of Suffering: Perils and Fantasies of Belonging after Katrina.” *Continuum: An Australian Journal of the Media* 24, no. 1 (February 2010): 47-64. Reprint (slightly revised from “Rights and Return,” *Documentary Testimonies*, 2010).
- “Introduction: Moving Testimonies,” in *Documentary Testimonies: Global Archives of Suffering*. Eds. Bhaskar Sarkar and Janet Walker. London and New York: Routledge/AFI Film Readers, 2010.
- “Rights and Return: The Perils of Situated Testimony after Katrina.” In *Documentary Testimonies: Global Archives of Suffering*. Eds. Bhaskar Sarkar and Janet Walker. London and New York: Routledge/AFI Film Readers, 2010.
- “Margery Wilson.” Entry. *Women Pioneers Project*. Eds. Jane Gaines, Radha Vatsal, and Monica Dall-Asta. Center for Digital Research and Scholarship. New York, NY: Columbia University Libraries, 2012.
- Field Survey Participant (invited). *Screening the Past*. Tenth anniversary survey of important contributions to the field, “Decade’s Ten Most Significant/Best/Indispensable Publications.” Posted December 2007; online at www.latrobe.edu.au/screeningthepast/22/field-survey.html
- “Moving Testimonies: Documentary, ‘Truth,’ and Reconciliation.” Contribution to Dossier: The Role of Documentary in the Contemporary American Political Scene, *Velvet Light Trap* 60 (Fall 2007): 87-88.
- “Testimony in the Umbra of Trauma: Film and Video Portraits of Survival.” *Studies in Documentary Film* 1, no. 2 (2007): 91-104.

- “The Videographic Persistence of Terri Schiavo.” *Jump Cut: A Review of Contemporary Media* 48 (Winter 2006) on-line at www.ejumpcut.org/currentissues/iondex.html.
- “Psychotherapy as Oppression? The Institutional Edifice.” In *Celluloid Couches, Cinematic Clients*. Ed. Jerrold R. Brandell. State University of New York Press, 2004. Revised from Walker monograph, *Couching Resistance*, 1993.
- “The Vicissitudes of Traumatic Memory and the Postmodern History Film.” In *Trauma and Cinema: Cross-Cultural Explorations*. Eds. E. Ann Kaplan and Ban Wang. Hong Kong University Press, 2004.
- “The Traumatic Paradox: Autobiographical Documentary and the Psychology of Memory.” In *Contested Pasts*. Eds. Katharine Hodgkin and Susannah Radstone. London: Routledge, 2003. Revised from Walker essay, *Signs*, 1997.
- “Trauma Cinema: False Memories and True Experience.” *Screen* 42, no. 2 (Summer 2001): 211-216.
- “Introduction: Westerns through History.” In *Westerns: Films through History*. Ed. Janet Walker. New York: Routledge/AFI Film Readers, 2001.
- “Captive Images: Traumatic Events and the Historiographic Function of the Film Western.” In *Westerns: Films through History*. Ed. Janet Walker. New York: Routledge/AFI Film Readers, 2001.
- “Textual Trauma in *Kings Row* and *Freud*.” In *Endless Night: Cinema and Psychoanalysis, Parallel Histories*. Ed. Janet Bergstrom. Berkeley: University of California Press, 1999.
- “The Traumatic Paradox: Documentary Films, Historical Fictions, and Cataclysmic Past Events.” *Signs: A Journal of Women in Culture and Society* 22, no. 4 (Summer 1997): 803-825.
- “Documentary Film in the Age of Mechanical Reproduction: *The Hermitage: A Russian Odyssey*.” *Journal of Arts Management, Law and Society* 26, no. 1 (Spring 1996): 17-27.
- “Contribution on female spectatorship. *Camera Obscura* special issue, “The Spectatrix,” nos. 20-21 (1990): 314-318.
- “John Huston’s *Freud* and Textual Repression: A Psychoanalytic Feminist Reading,” with Diane Waldman. In *Close Viewings*. Ed. Peter Lehman. Tallahassee: The Florida State University Press, 1990.
- “Couching Resistance: The Representation of Women, Film, and Psychoanalytic

- Psychiatry.” In *Psychoanalysis and Cinema*. Ed. E. Ann Kaplan. New York: Routledge/AFI Film Readers, 1990.
- “Regulation and Contradiction: Hollywood, Freud, and Women from 1945-1963.” In *Home Is Where the Heart Is: Studies in Melodrama and the Woman’s Film*. Ed. Christine Gledhill. London: British Film Institute, 1987.
- “Psychoanalysis and Feminist Film Theory: The Problem of Sexual Difference and Identity.” *Wide Angle* 6, no. 2 (Fall 1984): 16-23.
- “Introduction to special dossier on television and video.” With Luli Barzman McCarroll, *On Film*, no. 13 (Summer 1984): 2-3.
- Three Steps Forward: *Maso et Miso vont en bateau*.” [subtitle listed in Table of Contents as “Video-OUT Steals The Show]. *On Film*, no. 13, Summer 1984: 35-41.
- “Feminist Critical Practice: Female Discourse in *Mildred Pierce*.” *Film Reader* 5 (1982): 164-172.
- “Renoir on the Bridge: A Reading of *Boudu Saved from Drowning*,” with Luli McCarroll, *Wide Angle* 4, no. 4 (1981): 4-11.

Reviews, Bibliography, Invited Commentaries

- “Sculpting a Lethal Landscape/Producing a Crime Scene.” Invited lead article for Film Platform online forum. For the curated discussion of Joshua Oppenheimer’s *The Look of Silence* (2014) at the Visible Evidence conference, New Delhi, India, December 2014. (Not in attendance at conference.)
<http://filmplatform.net/discussion-lounge-main/discussion-lounge/look-silence/>
- “Access/Trespass: Conference Commentary.” *Media Fields Journal* 8 (2014)
- “Trauma Theory.” Co-author with Susannah Radstone and Noah Shenker. 10,000 word annotated bibliography with short sub-area essays. Oxford Bibliographies Online, Film Theory area. Ed. Krin Gabbard. 2012.
- Review of *Afterimage: Film, Trauma and the Holocaust* by Joshua Hirsch, *Film Quarterly* 60:1 (Fall 2006): 58-59.
- Review of *The Couch and the Silver Screen: Psychoanalytic Reflections on European Cinema*, editor Andrea Sabbadini, *Film Quarterly* 58, no. 3 (Spring 2005): 62-64.
- “Is the Gaze Maternal? E. Ann Kaplan’s *Women and Film: Both Sides of the Camera*,” with Diane Waldman, *Camera Obscura*, nos. 13-14 (1985): 195-214.

Review article on *Women's Pictures: Feminism and Cinema* by Annette Kuhn; *Camera Obscura*, no. 12 (Summer 1984): 144-156.

Review of *Inside Prime Time* by Todd Gitlin. With Ellen Evans, *On Film*, no. 13, (Summer 1984): 80-85.

Translations and Reprintings

“O Paradoxo Traumático: Documentários, Ficções Históricas e Eventos Passado Cataclísmicos,” translated into Portuguese by Fernando Simão Vugman. Special issue of *Ilha do Desterro* (literary journal of the Universidade Federal de Santa Catarina, Brazil, on Literature, Film and History. Editor, Anelise Reich Corseuil, 32-1, 1 (semestre 1997): 51-80.

“Hollywood, Freud et la représentation des femmes: Régulation et contradiction (1945-débutdes annés 60) [*Le Mystérieux Docteur Korvo*].” Reprinted from *Home Is Where the Heart Is*. In *Revoir Hollywood: La Nouvelle Critique Anglo-Américaine*. Ed. and Trans. Noël Burch. Paris: Éditions Nathan, 1993.

Creative Projects

Five Very Short Video portraits in conjunction with the ongoing project *Video Portraits of Survival* (2014).

Producer. In collaboration with Jewish Federation of Greater Santa Barbara. “Helga Carden: November 9th, 1938,” “Edie Ostern: Alone in Long Island,” “Stan Ostern: The Bunker,” “Eric Boehm: Arresting Keitel,” and “Andrew Nichols: Lucky.” Online at the Jewish Federation YouTube channel.

Video Portraits of Survival, Volume Two (2007)

Project Director and Co-Producer (with Kwame Braun); also Co-Director (with Kwame Braun) of three of the four documentary shorts that comprise this 90-minute program about local residents who are survivors and refugees of the Holocaust. In collaboration with Jewish Federation of Santa Barbara. The film premiered at the Santa Barbara International Film Festival in January of 2007 and was an Official Selection of the Globians Documentary Film Festival with screenings in Potsdam and Berlin, Germany in August 2008.

Video Portraits of Survival, Volume One (2006)

Project Director and Co-Producer (with Kwame Braun) of this 75-minute program of six student-directed expressive documentaries about local residents who are survivors and refugees of the Holocaust; program also includes a “Behind the Scenes” short (co-directed with Kwame Braun). Funded by competitive grants from the California Council for the Humanities, Jewish Federation of Greater Santa Barbara, and the Interdisciplinary Humanities Center of the University of California, Santa Barbara, *Video Portraits of Survival, Volume One* premiered at

The Santa Barbara International Film Festival in February of 2006 and has been screened on UCTV. Portions have been screened at Jewish Federation for scores of visiting educator and student groups numbering more than 1000 individual visitors. Copies are on deposit at the Capetown Holocaust Centre, the Centre for Advanced Study in Oslo, and the Film and History Association in Melbourne. The film received the 2007 “Excellence in Communication” award from the national Association of Jewish Family and Children’s Agencies.

Video Testimonies (2006)

Local residents who are survivors and residents of the Holocaust.
Project Director in association with Kwame Braun and Dr. Elizabeth Wolfson.
Sixteen interviews of 45-60 minutes in length; comprising the founding collection of the Media Library of Jewish Federation of Greater Santa Barbara.