

Victoria Funari

Independent Filmmaker

Visiting Senior Lecturer in Visual Studies, Haverford College

869 Penn Street, Bryn Mawr, PA 19010

707-980-2053 vfunari@sonic.net

Born: Alexandria, VA, April 13, 1963

CURRICULUM VITAE

1. FILMOGRAPHY

Producer / Director, *Pool Movie (working title)*. Feature documentary exploring an aquacize class at a community pool, attended by 60-90-year old women, as a site of energy, strength, and grace. A study of older bodies and souls in water, in motion, and in community with each other. Multi-platform project including film, engagement campaign, and partner website. Work-in-progress selected for the 2018 IFFP Week Spotlight on Documentaries. In post-production, 2019.

Producer / Director, *Zadok on the River*. Feature documentary and social practice artwork. A band of artists, scientists, and family members will build a replica of an 18th century pioneer's keelboat and travel the rivers that link my father's hometown, on the Youghiogheny River in Pennsylvania, to my mother's Missouri River hometown. The boat will be a mobile laboratory and gathering space for local organizations, weaving histories of migration, environment, and folklore into a meditation on the meaning of rivers in today's United States. In development, 2019.

Producer, *Sisters*. A short documentary series and audience engagement project about racism in the all-white Greek-letter college sorority system. Directed by Kaye Pyle. In post-production, 2019.

Producer, *Dizhsa Nabani - Lengua Viva - Living Language*. 10-episode web series on language and identity in a Zapotec community in Oaxaca, Mexico. A Haverford College DocuLab project, *Dizhsa Nabani* is a collaboration between students, filmmakers, a linguist, and a Zapotec language activist. Episodes at <http://www.dizhsanabani.com>. 2017-2018.

Producer, Trinidad & Tobago Student Documentary Project. The project offered two filmmaking students the opportunity to participate in Haverford College's Trinidad & Tobago Economic Botany Field Study Tour, led by Associate Professor of Biology Jonathan Wilson, and to make short films on plant-human relationships, with a focus on cacao and coffee. Resulting films: *Life Itself*, directed by Hayle Meyerhoff, and *Watching the Watchers*, directed by Katie Rodgers. 2017-2018.

Director, *Pool Movie Project Tuttle Summer Arts Lab*. Led a 7-week collaborative, community-based, documentary production lab. The lab engaged students, community members, advisors, and field experts in creative design of engagement and web elements of the *Pool Movie Project*. Funded by the Haverford Center for Arts and Humanities (HCAH) Tuttle Fund, the lab resulted in an initial website map; design and production of short videos and website graphics; and initial work with 20 potential campaign partner organizations. Summer 2016.

Producer, *Troubled Waters: Tracing Waste in the Delaware River*. Multi-platform participatory documentary project produced at Haverford College. Students, scholars, artists, and activists collaborated to explore pollution in the Delaware River. Produced with artist-in-residence Jesikah Maria Ross. Tumblr site: [Troubled Waters Tumblr site](#). Process video: [Troubled Waters on YouTube](#). 2014.

Designer/Producer, Interdisciplinary Documentary Media Fellowship (IDMF) and *WAKE*. Program for four student Fellows to create the film *WAKE*, on the long-term impact of the 2010 Deepwater Horizons oil spill. Co-designed with Professor of Chemistry Helen White. Vimeo link: [WAKE on Vimeo](#). 2014.

Producer / Director / Camera / Editor, *MAQUILÁPOLIS [city of factories]*. Feature documentary. A piercing look at globalization through the eyes of women workers in Tijuana's multinational factories, the *maquiladoras*. Co-directed with Sergio De La Torre. *Selected screenings*: International Film Festival Rotterdam, Tribeca Film Festival, HotDocs, 80+ other festivals worldwide, 100+ community screenings. Broadcast on PBS series *POV* and *Global Voices*. 2000-2006.

Director / Camera / Editor, *Live Nude Girls UNITE!*. Feature documentary on the unionization of exotic dancers at a San Francisco peep show. Co-directed with Julia Query. Audience Award Best Documentary, San Francisco International. *Selected screenings*: SXSW Film Festival; Atlanta Film and Video Festival; Flaherty Seminar; Sheffield International Documentary Film Festival. Theatrical release. Aired on HBO/Cinemax. 1998-2000.

Producer / Director / Camera / Editor, PAULINA. Feature documentary. A Mexican woman redefines herself after being sold and raped as a child. An exploration of the lasting impact of systemic violence against women, and a testament to the power of resilience. Co-produced with Jennifer Maytorena Taylor. *Selected awards:* Grand Jury Prize, San Francisco International; Best Documentary, San Antonio CineFestival; Lifetime Television Vision Award, Hamptons Film Festival. *Selected festivals:* Sundance Film Festival; Havana Festival of New Latin American Cinema; International Critics' Week, Locarno Film Festival; Flaherty Seminar. Limited theatrical release. Sundance Channel. 1988-1998.

Producer / Director / Camera / Editor, skin-es-the-si-a. Short experimental video exploring the cultural codification of the female body by contrasting one woman's performances of pornography and performance art. Jury Award, New York Expo of Short Film and Video. *Selected screenings:* Berlin International Gay and Lesbian Film Festival; MIX 95, New York Lesbian and Gay Experimental Film Festival; Oberhausen International Short Film Festival. Free Speech TV. 1992-1994.

Producer / Camera, Alternative Conceptions. Short documentary about lesbians having children by donor insemination. Directed by Christina Sunley. Honorable Mention, 1987 National Council on Family Relations Film Awards Competition. *Selected screenings:* 1987 San Francisco International Lesbian and Gay Film Festival; 1987 Women in the Director's Chair Film Festival. Aired on KQED TV's *Viewpoints* in 1992. 1984-1986.

2. TEACHING AND PROGRAMMING

Visiting Senior Lecturer in Visual Studies, Haverford College. 2009-present.

I have held a series of positions at Haverford College, including Visiting Filmmaker, Artist in Residence, and now Visiting Senior Lecturer in Visual Studies. I have designed and taught five courses:

1. *Documentary Film and Approaches to Truth.* Course exploring the challenge of truth-telling in the documentary tradition. Engages both theory and practice, using readings, film viewings, discussions, and production of short documentaries. (2009, 2010, 2011, 2014, 2016, 2019)
2. *Introduction to Documentary Video Production.* Studio course that includes production of short documentaries, weekly film viewings and discussions, and readings on documentary history and theory. (2012, 2014, 2015, 2017, 2018)
3. *Advanced Documentary Media Production.* Studio course that explores the craft of documentary filmmaking beyond the basics. Students hone camera and editing skills and learn basic producer's skills, completing fully-developed short documentaries by end of semester. (2013, 2015, 2017, 2019)
4. *The Documentary Body: Advanced Media Production.* Explores documentary representations of bodies. A studio course that explores the craft of documentary filmmaking beyond the basics. (2014 [Bryn Mawr College], 2016, 2018)
5. *Latin American Documentary Cinema.* Introduction to the content, form and politics of documentary films from Latin America, from the birth of New Latin American Cinema to the present. (2011)

Programmer, Strange Truth Documentary Film Series. Program annual documentary film series with screenings and presentations by visiting filmmakers and performers, including Jean Marie Teno, Jeanne C. Finley, Kamal Aljafari, Natalia Almada, Pamela Z, Lourdes Portillo, Christopher Harris, and Alan Berliner, among others. Haverford College and Bryn Mawr Film Institute. 2009-present.

Visual Studies Working Group. Member of faculty team that designed Haverford College's new Visual Studies Minor, which launched in Fall 2017. 2016-2018.

Consultant, VCAM - Visual Culture, Arts, and Media Building. Member of team of faculty and staff advising and consulting during the envisioning, design, and construction of VCAM, which opened in Fall 2017. Team led by VCAM Director and Associate Professor of English Laura McGrane. 2014-present.

Co-Designer, DocuLab Program. Collaborated on program design, budget, and grantwriting for multi-year DocuLab, a documentary production program engaging student fellows with a scholar's research. Team led by Associate Professor of English Laura McGrane. Haverford College. 2016-present.

Designer, HCAH Flaherty Seminar Scholars Program. Designed program to send two students and one faculty member to the annual weeklong Flaherty Seminar, an internationally important documentary conference. Funded by the Hurford Center for the Arts and Humanities (HCAH), Haverford College. 2016-present.

Organizer, Tri-Co Film Festival. Organizer, with faculty and staff team, of annual showcase of student films made in 3-college consortium of Haverford, Bryn Mawr, and Swarthmore Colleges. 2012-present.

Convener, *What You See is What You Get: Vision, Knowledge, and Technology Across the Disciplines*. A series of conversations to build Visual Studies at Haverford College. Co-convener with Anthropology Professor Maris Gillette, and Post Doctoral Fellow John Muse. 2012-2013.

3. COMMUNITY MEDIA, SOCIAL PRACTICE, ENGAGEMENT

Designer, Community Media Fellowship. Members of the general public were trained in documentary techniques, received access to resources, collaborated with my courses, and made short documentaries. Haverford College. 2014-2015.

Director, MAQUILÁPOLIS Binational Community Campaign. The campaign used the film *MAQUILÁPOLIS* in a collaborative education and advocacy effort, working with the factory workers in the film and stakeholder organizations in the U.S. and Mexico to help create meaningful social change around the issues of globalization, social and environmental justice and fair trade. 2006-2009.

MAQUILÁPOLIS Community Media Workshops. Designed and co-taught series of video workshops during which we trained factory workers in how to script a story, shoot video, record sound, write narration, edit video, and plan an engagement campaign. Workshop participants used these skills to co-create the film *MAQUILÁPOLIS [city of factories]*. Tijuana, BC and San Diego, CA. 2001-2007.

Board of Directors, Cine Acción. Cine Acción was the nation's first Latino media arts center and for ten years produced San Francisco's annual Festival ¡Cine Latino!. 1996-2000.

Contributing Artist, *Utopia in the Teen Age*. Collaborative art installation exploring the ambiguous relationship between adolescence, adolescents, and the future. Created by Artists and Writers Out Loud (AWOL) and students at MacAteer Highschool. Capp Street Project, San Francisco, CA. 1993.

Contributing Artist and Co-curator, *Collateral Damage/Human Response, Who's Afraid of the New World Order?* Participatory art installation, temporary community center and forum for discussion created by AWOL in response to the Persian Gulf War. UBIK Gallery, San Francisco, CA. 1991.

Founding Member, AWOL / Artists and Writers Out Loud. Activist artists' group active during and after the 1991 Persian Gulf War. San Francisco, CA. 1991-1993.

4. FELLOWSHIPS AND GRANTS

IFP Week Spotlight on Documentaries, Selected Project. Work-in-progress of *Pool Movie* selected for Independent Feature Project's 40th annual IFP Week Spotlight on Documentaries. Fall 2018.

Environmental Justice Champion Award, Environmental Health Coalition, San Diego, CA. Award for service to San Diego/Tijuana communities in community-based process of my film *Maquilápolis*. 2016.

MacDowell Colony Fellowship. Peterborough, NH. 2007.

John Simon Guggenheim Memorial Foundation Fellowship. 2001.

California Arts Council Artists Fellowship. 2001.

National Endowment for the Arts Artist-in-Residence. Pittsburgh Filmmakers, Pittsburgh, PA. 2001.

Banff Artist-in-Residence / Co-production award. Banff Center for the Arts, Banff, Alberta. 1997.

FILM-SPECIFIC GRANTS: Sunflower Fund, 2008, 2006; Creative Capital Foundation, 2007, 2005, 2003, 2001; Potrero Nuevo Fund, 2007, 2004; Threshold Foundation, 2006, 1993; Paul Robeson Fund for Independent Media, 2006; Sundance Documentary Fund, 2005; Panta Rhea Foundation, 2005; LEF Foundation, 2004; New World Foundation, 2004; Lucius & Eva Eastman Fund, 2003, 1997, 1994; Tides Foundation, 2003; Grousbeck Family Foundation, 2003; National Endowment for the Arts, 2003; U.S./Mexico Fund for Culture, 2001, 1993; Creative Work Fund, 2001; BankAmerica Foundation, 1997; National Latino Communications Center, 1996; Astraea Lesbian Action Foundation, 1996; San Francisco Art Commission Cultural Equity Grants, 1995; Bay Area Video Coalition Artist Access Award, 1995; Pacific Pioneer Fund, 1993; Film Arts Foundation Grants Program, 1993

5. SELECTED FILM AWARDS

MAQUILÁPOLIS [city of factories] (2006)

LASA Award of Merit in Film, 2007 Latin American Studies Association Film Festival (LASA)

Special Mention, Outstanding Achievement in Documentary, 2006 Tribeca Film Festival

Audience Award for Best Documentary, Barcelona Women's Film Festival

Jury Special Mention, Green Film Festival of Seoul

Best Film About Borders and Migration, Contra el Silencio Latin American Documentary Encounter

Special Mention, Amnesty Jury, CPH:DOX/Copenhagen International Documentary Film Festival
Cine Golden Eagle

Live Nude Girls UNITE! (2000)

Golden Spire Award for Bay Area Documentary, 2000 San Francisco International Film Festival
Audience Award for Best Documentary, 2000 San Francisco International Film Festival

PAULINA (1998)

Grand Jury Prize, Bay Area Documentary, 1998 San Francisco International Film Festival
Golden Spire Award, Bay Area Documentary, 1998 San Francisco International Film Festival
Best Documentary, San Antonio CineFestival
Best Documentary, San Juan Film Festival
Nominated, "Truer Than Fiction" Film Independent Spirit Awards
Lifetime Television Vision Award, Hamptons Film Festival
Gold Special Jury Award, WorldFest Houston
LASA Award of Merit in Film, Latin American Studies Association

skin•es•the•si•a (1994)

Honorable Mention, FICC Jury, 1996 Oberhausen International Short Film Festival
Jury Award, 1995 New York Expo of Short Film & Video
Director's Choice, 1995 Atlanta Film & Video Festival
Honorable Mention, 1995 University of Oregon Queer Film Festival

6. SELECTED SCREENINGS & EXHIBITIONS

MAQUILÁPOLIS

World Premiere, International Film Festival Rotterdam; *Latin American Premiere*, Guadalajara International Film Festival; *U.S. Premiere*, Tribeca Film Festival, New York; MoMA/Museum of Modern Art Documentary Fortnight, New York; Voces Contra el Silencio Latin American Documentary Encounter, Mexico City; Hot Docs Canadian International Documentary Film Festival, Canada; INSITE/Centro Cultural Tijuana, Mexico; Los Angeles Film Festival; Barcelona International Women's Film Festival; Karlovy Vary International Film Festival, Czech Republic, Vancouver International Film Festival, Canada; MadCat Women's International Film Festival, San Francisco Bay Area; CPH:DOX, Copenhagen International Documentary Festival; California Biennial, Orange County Museum of Art, Newport Beach, California; Ambulante Travelling Documentary Festival, Mexico; Istanbul Biennial, Istanbul Foundation for Culture and Arts; Cine Las Americas International Film Festival, Austin, Texas; Thessaloniki International Documentary Film Festival, Greece; MassMOCA exhibition, *The Workers*, North Adams, Massachusetts; National broadcast on the PBS series *P.O.V.*

Live Nude Girls UNITE!

U.S. Premiere, SXSW Film Festival, Austin, Texas; San Francisco International Film Festival; Flaherty Seminar; Boston Women's International Festival of Women's Cinema; Provincetown Film Festival; Outfest, Los Angeles; Sheffield International Documentary Festival, Sheffield, UK; limited theatrical release; aired on HBO/Cinemax

PAULINA

World Premiere, Havana Festival of New Latin American Cinema; *U.S. Premiere*, Sundance Film Festival, Official Selection, Documentary Competition; *European Premiere*, Locarno International Film Festival, International Critics' Week; *Mexican Premiere*, Guadalajara International Film Festival; IDFA, International Documentary Festival Amsterdam; San Francisco International Film Festival; San Antonio Cine Festival, Texas; Human Rights Watch International Film Festival, New York; IDFA, International Documentary Film Festival Amsterdam; Sao Paulo International Film Festival; Split International Film Festival, Croatia; Leipzig International Documentary Film Festival, Germany; Los Angeles Latino International Film Festival; Cine Las Americas International Film Festival, Austin, Texas; limited theatrical release; aired on Sundance Channel and Televisa

skin•es•the•si•a

Film Arts Festival, San Francisco; MIX, New York Lesbian & Gay Experimental Film/Video Festival; Berlin International Gay & Lesbian Film Festival; Charlotte Film & Video Festival, Mint Museum, Charlotte, North Carolina; International Short Film Festival Oberhausen, Germany; European Media Art Festival Osnabrück, Germany; Tampere International Short Film Festival, Finland; LA Freewaves Biennial Festival, Los Angeles

7. SELECTED PRESS & ARTICLES (writing by others about my films)

MAQUILÁPOLIS [city of factories]

- "Refusing Disposability: Representational Strategies in *Maquilápolis: City of Factories*," *The Undocumented Everyday: Migrant Lives and the Politics of Visibility*, Rebecca Schreiber, 2018
- "From Undocumentation to the Undocumentary," in *REMEX: Toward an Art History of the NAFTA Era*, Amy Sara Carroll, University of Texas Press, 2017
- "Latino Film in the End Times," by Camilla Fojas, *The Routledge Companion to Latina/o Popular Culture*, ed. Frederick Luis Aldama, Routledge 2016. [Routledge / Latino Films in the End Times](#)
- "The Maquila Complex: Reification, Disposability, and Resistance in *Maquilápolis: City of Factories*," by Edward Avila, Minnesota State University, Mankato, *FIAR/Forum for Inter-American Research / The Journal for the International Association of Inter-American Studies* (IAS) FIAR Vol. 8 No. 2, Sep 2015. <http://interamerica.de/volume-8-2/avila/>
- "Sounds of the Sweatshop: Pauline Oliveros and *Maquilápolis*," by Stephanie Jensen-Moulton, in *Tomorrow is the Question: New Directions in Experimental Music Studies*, Ed. Benjamin Piekut, University of Michigan Press, 2014 [Sounds of the Sweatshop Pauline Oliveros and Maquilápolis](#)
- "Mechanized Bodies: Anxiety and Healing in a Global Economy," by Genevieve Quick, *ArtPractical / Locating Technology*, August 2015. artpractical.com/column/mechanized-bodies/
- "Maquilápolis: An Interview with Vicky Funari and Sergio De La Torre," *Camera Obscura* 74, Rosa-Linda Fregoso, 2010
- "*Maquilápolis*, Monk, and the Political Imagination," *Camerawork*, Irina Leimbacher, Fall/Winter 2008
- "Documentary Film and the 'Body' of Knowledge," *La Critica Sociologica*, Irina Leimbacher, 2008
- "Public Interest," *FilmComment*, Paul Arthur, Nov 2007
- "Exponen en documental trabajo en maquiladoras," *Frontera*, Patricia Blake, Dec 2006
- "An inside look at life on Tijuana's assembly lines," *Los Angeles Times*, Paul Brownfield, Oct 2006
- "MAQUILAPOLIS - el desamparo de obreras de las multinacionales," *El Nuevo Diario*, Oct 2006
- "Just Across the Border, Mexican Laborers Work Cheap but Fight Hard," *The New York Times*, Neil Genzlinger, Sept 2006
- "MAQUILÁPOLIS, testimonio de vidas trastocadas por la globalización," *La Jornada*, Tania Molina, May 2006
- MAQUILÁPOLIS review, *Variety*, Jay Weissberg, Feb 2006

Live Nude Girls UNITE!

- "Negotiating Feminist Politics in the Third Wave: Labor Struggle and Solidarity in *Live Nude Girls Unite!*," *Communication Quarterly*, Jennifer Borda, 2009
- Live Nude Girls UNITE!* review, *Chicago Sun-Times*, Roger Ebert, 2001
- "Peep Shows and Prison Showmanship," *The Village Voice*, Amy Taubin, 2000
- "Throw Off the Yoke, but Keep the G-String," *The New York Times*, A.O. Scott, 2000
- "Nude Girls' documents strippers' fight for union," *San Francisco Examiner*, Wesley Morris, Oct 2000
- Live Nude Girls UNITE!* review, *San Francisco Chronicle*, Bob Graham, Oct 2000
- "Union Activities Uncovered in 'Girls'," *San Francisco Sunday Examiner*, Edward Guthmann, Oct 2000
- "A More Perfect Union," *The New York Times Magazine*, Courtney Eldridge, June 2000
- Live Nude Girls UNITE!* review, *Variety*, Dennis Harvey, May 2000
- Live Nude Girls UNITE!* review, *San Francisco Weekly*, Sura Wood, Apr 2000
- Live Nude Girls UNITE!* review, *The San Francisco Bay Guardian*, Susan Gerhard, Apr 2000

PAULINA

- "Cross-Border Feminist Solidarities," in *meXicana Encounters: The Making of Social Identities on the Borderlands*, University of California Press, Rosa Linda Fregoso, 2003 [MeXicana Encounters](#)
- "Festival Cine Latino," *Jump Cut, A Review of Contemporary Media*, John Hess, July 2000
- "Uncovering The Secrets of a Cruel Childhood," *The New York Times*, Anita Gates, Apr 1999
- "*Paulina* plays like sad Mexican folk tale," *San Francisco Examiner*, Walter Addiego, Feb 1999
- Paulina* review, *San Francisco Chronicle*, O. Roca, Feb 1999
- "Twice Told Tale," *FILMMAKER*, Holly Willis, Dec 1998
- "*Paulina* la dura," *La Regione*, Aug 1998
- "*Paulina*," *The Independent Film & Video Monthly*, Patricia Thompson, July 1998
- "The Handmaid's Tale," *TimeOut New York*, Paula S. Bernstein, May 1998
- "Reel Latin Americans," *New York Daily News*, Robert Dominguez, May 1998
- "Perils of *Paulina*," *The San Francisco Bay Guardian*, Jim Mendiola, Jan 1998

skin•es•the•si•a

- "Falling In Love At Film Festivals," *The Greenwich Village Press*, Edward Rubin, Jan 1996

Alternative Conceptions

"Critic's Choice TV: *Alternative Conceptions*," *San Francisco Bay Guardian*, Arlyn Tobias Gajilan, Apr 1992
Alternative Conceptions capsule review, *San Francisco Sentinel*, Apr 1992

8. PUBLISHED WRITINGS (writing by me)

"Strange and Familiar." Short essay for the book *Flaherty Stories*. Edited by Patricia Zimmermann and Scott MacDonald. Forthcoming from Indiana University Press in 2019.

"Troubled Waters: Tracing Globalization and Waste in the Delaware River," written with Craig Borowiak, Jesikah Maria Ross, and Helen K. White. *PS: Political Science & Politics*, Vol. 50, Issue 1, January 2017, pp. 193-198 <https://doi.org/10.1017/S1049096516002420>

"Participatory Documentary Then and Now: A Conversation about Practice and Pedagogy," Jesikah Maria Ross and Vicky Funari, *Television & New Media*, 2017, Vol. 18, Issue 3: pp. 283-293. 2016.

"Diary of a Documentarian." Article in *Variety*. Co-written with Jennifer Maytorena Taylor for annual issue on filmmaking in the Bay Area. July 1998.

"Naked, Naughty, Nasty: Peep Show Reflections." Essay on exotic dancing in collection *Whores and Other Feminists*. The collection has become iconic as the first volume to examine sex work and the sex industry through the eyes of self-identified feminist sex workers. Edited by Jill Nagle, Routledge Press. September 1997. 2nd edition forthcoming in 2019. [Routledge / Whores and Other Feminists 2nd Edition](#)

"Hoffmann has two 'N's' (And Other Important Facts About INPUT 96)." A conversation among five Bay Area producers about INPUT 96, the annual International Public Television Conference. Moderator and editor. Article in *Video Networks*. August 1996.

9. OTHER PRODUCTION AND POST-PRODUCTION WORK

Consultant, *No Straight Lines*. The story of six queer cartoonists as they develop a unique underground art scene in the early 1970's, through today's greater recognition and acceptance. Featuring Alison Bechdel and Howard Cruse. In production, 2018. Directed by Vivian Kleiman. 2017-present.

Consulting Producer, *Squirrel Hill Falls*. A short docu-fiction about a mysterious closed park and the changing neighborhood around it. In post-production, 2018. Directed by Hilary Brashear. 2016-present.

Consultant, *Bertoia*. Short documentary about artist Harry Bertoia. In post-production, 2018. Directed by Harlow Figa and Sarah Moses. 2017.

Editing Consultant, *Black Ballerina*. Consulted on fundraising trailer for historical documentary on African American ballerinas. Directed by Frances McElroy, Philadelphia, PA. 2015.

Subtitles Producer, *Live Nude Girls UNITE!*. Produced Spanish-subtitled version of my 2000 film *Live Nude Girls UNITE!* for an international labor conference in Brazil. 2014.

Editor, *The Yellow Star*. Fundraising trailer for feature documentary about how a legend that emerged out of World War II helped restore our shaken faith in humanity – and keep the truth at bay. Directed by Vivian Kleiman, Oakland, CA. 2012-2013.

Editor, *STRONG!*. Feature documentary on Olympic weightlifter Cheryl Haworth, as she struggles to maintain her champion status and faces life in a 300-pound body that is celebrated in her sport but shunned by mainstream culture. Premiered on PBS's *Independent Lens* in 2012 and won the series' Audience Award. Directed by Julie Wyman, Berkeley, CA. 2008-2011.

Editing Consultant, *Making Waves*. Consulted on fundraising trailer for historical documentary on diversity in the sport of rowing. Released 2011. Directed by Frances McElroy, Philadelphia, PA. 2009.

Editor, *Special Circumstances*. Edited fundraising trailer for documentary about Chilean exile Hector Salgado as he returns to Chile to confront former captors, torturers and perpetrators, looking for answers and justice. Directed by Marianne Teleki and Jennifer Maytorena Taylor, Berkeley, CA. 2002.

Editor, *Routine Disturbances*. Short narrative film about a woman's one-night stand with a bottle of cyanide. World Premiere: 2000 Mill Valley Film Festival. Aired on KQED TV in Fall 2000. Directed by Julia Segrove Jaurigui, San Francisco, CA. 1999.

Camera / Editor, *Bionic Beauty Salon*. Short experimental documentary on adolescent girls, self-esteem, the beauty industry and 70s TV heroine the Bionic Woman. Screenings: 2000 Dallas Video Festival; Artists' Television Access, 2000. Directed by Gretchen Stoeltje, San Francisco, CA. 1998.

Camera / Editor, *Big Changes, Big Choices*. 12-part educational series for middle-school students. Camera on all episodes, edited two episodes. Aired nationally on PBS. Directed by Jim Watson, Elkind & Sweet Communications, San Francisco, CA. 1993.

Camera, *The Great Dykes of Holland*. Music video featuring Mouseketeers, queers, and rubber gloves. Screenings include: Whitney Museum; 1993 London Lesbian and Gay Film Festival, British Film Institute; 1993 San Francisco International Lesbian and Gay Film Festival. Directed by Jennifer Maytorena Taylor, San Francisco, CA. 1993.

Camera, *Dinkinsville and Snow White's Dream*. Interactive performance by Abigail Child and Ikue Mori, with Benton Bainbridge. Performed live at New Langton Arts, San Francisco, CA. 1992.

Post-production Supervisor, *PeaceTalks*. 10-part educational series for teens. Aired nationally on PBS. Directed by Jim Watson, HeartLand Media, San Francisco, CA. 1996.

Post-production Supervisor, *Secrets of the Bay*. Half-hour ecological film on San Francisco Bay. Premiered at California Academy of Sciences, 1990. Directed by Chris Beaver and Judy Irving, San Francisco, CA. 1989-1990.

Assistant Editor, *Westward to China and The China Call*. Two hour-long episodes of a PBS series on the American experience in China. Directed by James Culp, San Francisco, CA. 1989, 1991.

Associate Producer / Post-production Supervisor, *Out of the Way Café*. 16mm fiction featurette. Premiered at the 1992 Film Arts Festival. Jury Prize, 1993 Uppsala Short Film Festival, Sweden. Directed by Chris Beaver and Judy Irving, San Francisco, CA. 1989-1992.

Assistant Director, *Working Girls*. Fiction feature film about women working in a middle-class brothel. Premiered at the 1986 Cannes Film Festival. Distributed theatrically by Miramax. Directed by Lizzie Borden, New York, NY. 1984-1985.

10. PROFESSIONAL AFFILIATIONS & MEMBERSHIPS

Independent Feature Project member.
International Documentary Association member.
Scribe Video Center member.
College Art Association member.

11. LANGUAGES

Fluent in English & Spanish.

12. EDUCATION

New York University, New York, NY. Bachelor of Fine Arts degree in Film and Video from the Tisch School of the Arts, June 1985. Graduated Summa Cum Laude.

Oberlin College, Oberlin, OH. Three semesters of liberal arts, prior to transfer to NYU to study film.