

Agata Frymus

Curriculum Vitae

EDUCATION

2018: PhD. Theatre, Film and Television, University of York
Thesis: European Stars in the Discourse of 1920s America. Supervised by Prof. Andrew Higson
2014: M.A. Film and Television Studies, University of Bristol (First Class Honours)
2012: B.A (Hons). Film and Media and Cultural Studies, University of the West of England

EMPLOYMENT

2020 – present **Monash University, Malaysia**
Lecturer in Film and TV Studies

2020 **University of the West of England, UK**
Research assistant on *Go West 2: Bristol's Film and TV Industries*

2018 – 2020 **Ghent University, Belgium**
Marie Skłodowska Curie Postdoctoral Fellow

2017 – 2018 **University of Bristol, UK**
Teaching assistant on *Filmmaking through Hitchcock*

2017 **New York University, US**
Visiting Scholar at Tisch School of Arts

2015 – 2018 **University of York, UK**
Seminar leader & lecturer on *Cinema: History and Analysis*

PUBLICATIONS

Monographs

Damsels and Divas. European Stardom in Silent Hollywood (New Brunswick: Rutgers University Press, 2020). <https://www.rutgersuniversitypress.org/damsels-and-divas/9781978806085>

Journal articles

'Pocahontas and American Imperialism in Early Film, 1907-1910,' *Cinema Journal*, vol. 60, no. 2 (Winter 2021). Accepted for publication

'Black Girls, Cinemas and Danger in Harlem, 1918-1927,' *Early Popular Visual Culture*, vol. 18, no. 1, (2020: Special Issue: Minority Women and Spectatorship). Accepted for publication

'Researching Black Women and Film History,' *Alphaville. Journal of Film and Screen Media*, no. 20 (Winter 2020). Accepted for publication

'Jetta Goudal vs. The Studio System: Star Labour and 1920s Hollywood,' *Historical Journal of Film, Radio and Television*, vol. 39 (2018): 1-18. 10.1080/01439685.2018.1478370

'Imagining Chinatown: *Broken Blossoms* (1919) in Britain,' *Other Modernities*, no. 20, vol. 11 (2018), Special Issue: London as Cosmopolitan City in Contemporary Culture: 12-37. 10.13130/2035-7680/10821

'The Almost Perfect Anglo-Saxon Type, More English than the English: Vilma Bánky's Star Image in 1920s America,' *Early Popular Visual Culture*, vo. 4, no. 15 (2017): 425-441. 10.1080/17460654.2017.1383928

'Ah, Love! It's Not for Me! Off-Screen Romance and Pola Negri's Star Persona,' *Celebrity Studies*, vol. 8, no. 2 (2017): 294-311. 10.1080/19392397.2016.1273126

'Black Moviegoing in Harlem: The Case of Alhambra Theatre, 1905-1931,' *Film History*. Under consideration

'Evelyn Preer and Black Female Stardom in Silent Film Era,' *Feminist Media Studies*. Under consideration

Book chapters

'Mapping Black Moviegoing in Harlem, 1909 – 1914,' in *New Approaches to Early Cinema*, ed. Mario Sluagan and Daniel Biltereyst (Bloomington: Indiana University Press, 2021). Accepted for publication

'Europe Comes to America: The Silent Film Era,' in *Companion to European Cinema*, ed. Gabor Gérgely (London: Routledge, 2020). Accepted for publication

'Pola Negri's Star Persona in America of the 1920s,' in *Re-visiting Female Evil: Power, Purity and Desire*, ed. Mellissa Dearey, Susana Nicolás and Roger Davis, 21-36 (Leiden: Koninklijke Brill NV, 2017)

Editorship

with Laurence Carr and Luca Antoniazzi, vol. 17, no. 2, 2020. *Studies in European Cinema*, (Special Issue: Silent Film Historiography: Technology, the Archive and the Audience). Accepted for publication

with Rebecca Harrison, *Early Popular Visual Culture*, vol. 18, no. 1, 2020 (Special Issue: Minority Women and Spectatorship). Accepted for publication

Book reviews

'Routledge Companion to New Cinema History, ed. Richard Maltby, Philippe Meers and Daniel Biltereyst,' *Historical Journal of Radio, Film and Television*. 10.1080/01439685.2020.1773079

'Women in the Silent Cinema: Histories of Fate and Fame by Annette Forster,' *Early Popular Visual Culture*, vol. 16, no. 1, 103-104. 10.1080/17460654.2018.1455793

'China and the Chinese in Popular Film: from Fu Manchu to Charlie Chan by Jeffrey Richards,' *Historical Journal of Film, Radio and Television*, vol. 37, no. 4 (2017): 751-753. 10.1080/01439685.2017.1345123

'White Robes, Silver Screens: Movies and the Making of the Ku Klux Klan by Tim Rice,' *Early Popular Visual Culture*, vol. 14, no. 4 (2016): 422-424. 10.1080/17460654.2016.1208395

'Dead Matter by Margaret Schwartz,' *Celebrity Studies*, vol. 8, no. 1 (2016): 176-178. 10.1080/19392397.2016.1272852

Non- peer reviewed

'Stefania Zahorska,' *Women Film Pioneers Project*, September 2020. <https://wfpp.columbia.edu/pioneer/stefania-zahorska/>

'Nina Niovilla,' *Women Film Pioneers Project*, September 2020. <https://wfpp.columbia.edu/pioneer/nina-niovilla/>

'How to Prepare for your Viva: 8 Useful Tips,' The International Association for Media and History (IAMHIST) Blog, 21 June 2018, <http://iamhist.net/2018/06/prepare-viva-8-tips/>

'Love and Revenge in *The Eagle* (1925)', The International Association for Media and History (IAMHIST) Blog, 23 January 2018. <http://iamhist.org/2018/01/love-revenge-eagle-1925/>

'Feeling dizzy? Hitchcock's *Vertigo* Strikes Again', *The F Word: Contemporary UK Feminism*, August 2012. <https://www.thefword.org.uk/2012/08/vertigo/>

'Nearly Four Hours in the Desert: *Lawrence of Arabia* (1962),' *The F Word: Contemporary UK Feminism*, November 2012. https://www.thefword.org.uk/2012/11/lawrence_of_arabia/

FUNDING & AWARDS

European Commission under Horizon 2020, Maria Skłodowska Curie Early Career Fellowship no. 792629, 2018 – 2020/ **€160,800**

National Endowment for Humanities, US. Understanding Digital Culture Workshop, University of Central Florida, 2020/ **\$1250**

British Association for Film, Television and Screen Studies (BAFTSS). Best Doctoral Article Annual Award, 2018.

Arts and Humanities Research Council UK, 2014 – 2017. Award ref. 1498440/ **£41,583** + tuition fee costs of **£15,000= £56,583** in total

White Rose College of the Arts and Humanities Associate Award, 2017/ **£2,425.50**

White Rose College of the Arts and Humanities. Research Employability Project Funding Award to visit New York University as a Visiting Scholar, 2017/ **£3,326**

Theatre, Film and Television Conference Fund, University of York, 2014 - 2017/ **£750**

White Rose College of the Arts and Humanities. Student-Led Forum Award, 2015/ **£5,718**

White Rose College of the Arts and Humanities. Research Training Mobility Award for Primary Research Data Gathering Trip to Harry Ransom Centre, Austin; George Eastman House, Rochester; and Margaret Herrick Library, Los Angeles, 2015/ **£3,721**

White Rose College of the Arts and Humanities. The combined total of Small Research Training Mobility Grants Awarded between 2015 to 2017/ **£ 2,781.75**

Bristol University Alumni Foundation Award, 2014/ **£500**

RESEARCH ASSISTANCE

June – July 2017: **Funded Research Employability Project**. Visiting Scholar at Tisch School of the Arts, New York University, to assist Prof. Antonia Lant on her project *Egyptomania and Black Culture in the Twentieth Century*

My duties included research and subsequent creation of a database of press mentions of Egypt in the African American daily press and magazines, such as *Chicago Defender*, *New York Amsterdam News*, *Ebony*, *The Crisis*, *Pittsburgh Courier* and *Jet*. I also identified other archival material relating to the projects' subject, archived at Schomburg Centre for Research in Black Culture, New York.

Sept. 2016-June 2017: **Mediating Cultural Encounters Through European Screens**. Humanities in European Research Area Funded International Project

Three-year major international project on the transnational reception of contemporary European film and television drama. I worked closely with Dr. Huw Jones and Prof. Andrew Higson, the project's principal investigator, organising several audience focus groups on the reception of European film in Poland. I recruited group participants, delivered the focus group content and transcribed participants' answers from Polish to English. <http://meces.co.uk/>

TEACHING

- Oct. 2020 – present Arts and Social Sciences, Monash University
Unit leader on *Television Studies: Forms and Approaches* (level 1)
Unit leader on *Film Genre* (level 2)
- Mar. 2019 – Dec. 2019: Communication Studies, Ghent University
Seminar leader on *Screen Culture and Race* (MA level)
Unit convener on *Framing in the Media* (level 2)
- Dec. 2017 – Mar. 2018: Film and Television, University of Bristol
Teaching assistant on *Filmmaking through Hitchcock* (level 1)
- Jan. 2016 – April 2018: Theatre, Film, TV & Interactive Media, University of York
Seminar leader/ lecturer on *Cinema: History & Analysis* (level 1)
Undergraduate dissertation supervisor (level 3)

CONFERENCE & PANEL ORGANISATION

Conference organiser

Audience Lost: Minority Women and Spectatorship, Ghent University, 22 – 23 November 2019. With Lies Lanckman (University of Hertfordshire) <https://audiencelost.wordpress.com/>

From Archive to Academia. The Historiography of the Silent Film, University of Leeds, 18 – 19 September 2018. With Laurence Carr (University of Leeds) & Luca Antoniazzi (University of Bologna).

Moving Pictures and Photoplays: New Perspectives in the Silent Film, International Film Conference. University of York, 18 – 19 June 2015. With Fiona Keenan (University of York) <https://movingpicturesphotoplays.wordpress.com/>

Panel organiser

American Minorities, Spectatorship and Classical Hollywood, 1920 – 1940, SCMS, Denver. Panellists (excluding myself): Charlene Register (University of North Carolina), Pardis Dabashi (University of Nevada), Lies Lanckman (University of Hertfordshire). Forthcoming

Women Cinemagoing in Transnational Context, SCMS, Seattle, March 2019. Panellists (excluding myself): Sam Manning (University of Belfast), Sarah Culhane (Maynooth University), David Morton (University of Central Florida)

Transnationality and Stars of the Silent Screen, SCMS, Atlanta, May 2016. Panelists (excluding myself): David Morton (University of Central Florida), Daniel Clarke (University of Sheffield), Martina Lovascio (University of York)

CONFERENCE PAPERS, SELECTED

African American Girls, Cinemas & Danger in New York City, 1908 – 1927. *History of Moviegoing, Exhibition and Reception* (HoMER), Maynooth, May 2020. Postponed

A Truly Black Cinema? Lincoln, New York City, 1909 – 1929. *Small Cinemas, Small Spaces*, University of Lisbon, September 2019

Black Women and Cinemagoing in Harlem during the 1920s. *Society for Cinema and Media Studies* (SCMS), Seattle, March 2019

Imperial Aspirations and Authenticity: Pocahontas and Early Film. *Rethinking the Attractions–Narrative Dialectics: New Approaches to Early Cinema*, Ghent University, November 2018

Love, Lust and Liz: Fan Discourse and Representational Politics of *Cleopatra* (1963). *British Association for Film, TV and Screen Studies* (BAFTSS) Conference. University of Kent, April 2018

African American Cinemagoing in New York During the Interwar Period. *Past Cinema Audiences*. Aberystwyth University, March 2018

White Perfection and the Oriental Other: Contrasting Ethnic Images of Pola Negri and Vilma Bánky. *Women and the Silent Screen*. Shanghai Theater Academy, Shanghai, June 2017

The Real Meaning of Temperament. Jetta Goudal vs. Hollywood. *Doing Women's Film History*. De Montfort University, Leicester, May 2016

'Mulattos' and *Birth of a Nation* (1915). *In the Shadow of Birth of a Nation*. Commonwealth Fund Conference on American History. UCL, London, June 2015

ACADEMIC & EDITORIAL COMMITTEES

Submissions editor: *Early Popular Visual Culture*. (Material covering 1900-1930)

Expert reviewer: *Studies in European Cinema*; *Forum Italicum*; *Zapruder World*. *An International Journal for the History of Social Conflict*

Memberships: Society for Cinema and Media Studies (SCMS), British Association for Film, Television and Screen Studies (BAFFTS), Women and Film History International, History of Moviegoing, Exhibition and Reception (HoMER), Society for Research into Higher Education (SHRE)

TRAINING & SKILLS

Teaching Qualification: Associate Fellowship of the Higher Education Academy (HEA), York Learning and Teaching Award, University of York, 16 of August 2017. Recognition reference: PR132319