JOANNA HEARNE

2023

Film and Media Studies Department

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**EMPLOYMENT**

2021 Jeanne Hoffman Smith Professor of Film and Media Studies, Associate

 Professor, University of Oklahoma

 2019 Fulbright Canada Research Chair in Culture and Society,

 University of Alberta

 2015-2017 Director, Digital Storytelling Program, School of Visual Studies, University of Missouri

 2012-2021 Associate Professor, English Department, University of Missouri

 2004-2012 Assistant Professor, English Department, University of Missouri

## EDUCATION

 2004 University of Arizona, Ph.D. English

 1996 Utah State University, M.A. American Studies

 1991 Oberlin College, B.A. English (High Honors)

**FIELDS**

Native American and global Indigenous film and media; digital media and digital storytelling; Indigenous film archives; screen genre histories—westerns, documentary, animation; North American film history.

## PUBLICATIONS

## Books

[*Native Recognition: Indigenous Cinema and the Western*](https://sunypress.edu/Books/N/Native-Recognition)*.* Horizons of Cinema series. Albany:SUNY Press, 2012.

[*Smoke Signals: Native Cinema Rising*](https://www.nebraskapress.unl.edu/nebraska-paperback/9780803219274/)*.* Indigenous Films series. Lincoln: University of Nebraska Press, 2012.

[*ReFocus: The Films of Wallace Fox*](https://edinburghuniversitypress.com/book-refocus-the-films-of-wallace-fox.html). Eds. Joanna Hearne and Gary D. Rhodes. Re-Focus, the American Directors Series. Edinburgh: University of Edinburgh Press, 2022.

**Peer-reviewed articles and chapters**

[“Animated Waters and the Circulation of Indigenous Instruction.”](https://brill.com/view/journals/swc/aop/article-10.1163-26659891-bja10032/article-10.1163-26659891-bja10032.xml?rskey=Ge2ioe&result=1) *Studies in World Cinema*, special

 issue on *Elemental Cinemas* (2023): 1-24.

“‘Our Circle is Always Open’: Indigenous Voices, Children’s Rights, and Spaces of Inclusion in the

 Films of Alanis Obomsawin.” *[Indigenous Media Arts in Canada: Making, Caring,](https://www.wlupress.wlu.ca/Books/I/Indigenous-Media-Arts-in-Canada)*

 *[Sharing](https://www.wlupress.wlu.ca/Books/I/Indigenous-Media-Arts-in-Canada)*. Eds. Dana Claxton and Ezra Winton. Waterloo, Ontario: Wilfred Laurier

 University Press, 2023. 191-217.

 (Timothy Shay award for best essay in Children’s and Youth Media, Society for Cinema

 and Media Studies)

“Indigenous Cinema and the Studio System: The Case of Edwin Carewe’s *The Snowbird*

 (1916).” [*Routledge Handbook to North American Indigenous Modernism*](https://www.routledge.com/The-Routledge-Handbook-of-North-American-Indigenous-Modernisms/Brown-Ross-Sayers/p/book/9780367466442?gclid=Cj0KCQjwrMKmBhCJARIsAHuEAPSIZgctryvoOKmoMznyTxfBE2ell5z7h2gn9mub55KN3bmDJp9MxHkaAkOVEALw_wcB)*s*. Eds.

 Kirby Brown, Stephen Ross, and Alana Sayers. Routledge Press, 2022. 258-271.

“Introduction: Wallace Fox and the B Film.” [*ReFocus: The Films of Wallace Fox*](https://edinburghuniversitypress.com/book-refocus-the-films-of-wallace-fox.html)*.* Eds. Gary D.

 Rhodes and Joanna Hearne. Edinburgh: University of Edinburgh Press, 2022. 1-14.

 Co-authored with Gary D. Rhodes.

“Indian Agents and Indigenous Agency at Universal: *Wild Beauty* (1946) and *Gun Town* (1946).”

 [*ReFocus: The Films of Wallace Fox*](https://edinburghuniversitypress.com/book-refocus-the-films-of-wallace-fox.html)*.* Eds. Gary D. Rhodes and Joanna Hearne. Edinburgh:

 University of Edinburgh Press, 2022. 42-66.

“‘Stills from a Film that Is Missing’: Indigenous Images and the Photographic Interval in Early Cinema.” *[Corporeality and Early Cinema: Viscera, Skin, and Physical Form](https://iupress.org/9780253033659/corporeality-in-early-cinema/%22%20%5Cl%20%22%3A~%3Atext%3DDescription%2Cpraxes%20overall%20are%20inherently%20embodied.)*, eds. Marina Dahlquist, Doron Galili, Jan Olsson, and Valentine Robert. Bloomington: Indiana University Press, 2018. 103-116.

“Origin Stories in the Genealogy of Cherokee Language Technology.” *The Digital Turn* special issue, *b2o: An Online Journal* 3.3 (August 2018). Co-authored with Mark Palmer and Joseph Erb, with Durbin Feeling. Open source: <http://www.boundary2.org/2018/07/hearne/>

“Lines of Sight in the Western.” *[Western American Literature](https://nebraskapressjournals.unl.edu/issue/9000019751511/western-american-literature-531/)* [53.1](https://nebraskapressjournals.unl.edu/issue/9000019751511/western-american-literature-531/) (Spring 2018): 97-112.

“‘Who We Are Now’: Iñupiaq Youth *On the Ice*.” *Indigenous Matters: Cultures, Technologies*, *Mediations* special isssue, *MediaTropes* 7:1 (2017): 185-202. Open source: <http://www.mediatropes.com/index.php/Mediatropes/article/view/29164>

 Reprint: *Routledge Handbook of Indigenous Film*. Eds. Ernie Blackmore, Kerstin Knopf, Wendy G. Pearson, Corina Weiser-Cox. Routledge Press. (Under review).

“Native to the Device: Thoughts on Digital Indigenous Studies.” Introduction, [*Digital Indigenous Studies: Gender, Genre and New Media* special issue, *Studies in American Indian Literatures* 29.1](https://nebraskapressjournals.unl.edu/issue/9000018486882/studies-in-american-indian-literatures-291/) (2017): 3-26.

[“‘I Am Not a Fairy Tale’: Indigenous Storytelling on Canadian Television.”](https://digitalcommons.wayne.edu/marvels/vol31/iss1/8/) *Marvels & Tales* 31.1 (2017): 126-146.

“Provenance and Visible Evidence in the Activist Documentary: *Mighty Times: The Children’s March* and *The Black Power Mixtape, 1967-1975.*” [*Visual Communication Quarterly* 22 (January-March 2015)](https://www.tandfonline.com/doi/full/10.1080/15551393.2015.1026600): 29-33.

[“‘This Is Our Playground’: Skateboarding, DIY Aesthetics, and Apache Sovereignty in Dustinn Craig’s *4wheelwarpony.*”](https://muse.jhu.edu/article/544359/pdf) *Western American Literature* 49.1 (2014): 47-69.

 (Don D. Walker award for best essay in western American studies, Western Literature Association)

 “‘Indians Watching Indians on TV’: Native Spectatorship and the Politics of Recognition in *Skins* and *Smoke Signals.”* [*Visualities: Perspectives on Contemporary American Indian Film and Art.*](https://msupress.org/9780870139994/visualities/) Ed. Denise K. Cummings. American Indian Studies Series. East Lansing: Michigan State University Press, 2011. Pp. 41-72.

“Birth Maps.” *[A Narrative Compass: Stories that Guide Women’s Lives](https://www.press.uillinois.edu/books/?id=p076114).* Eds. Betsy Hearne and Roberta Seeliger Trites. Urbana: University of Illinois Press, 2009. Pp. 180-193.

 “Indigenous Animation: Educational Programming, Narrative Interventions, and Children’s Cultures.” *[Global Indigenous Media: Cultures, Poetics, and Politics](https://www.dukeupress.edu/global-indigenous-media)*. Eds. Pamela Wilson and Michelle Stewart. Durham and London: Duke University Press, 2008. Pp. 89-108.

 [“Telling and Retelling in the ‘Ink of Light’: Documentary Cinema, Oral Narratives, and Indigenous Identities.”](https://academic.oup.com/screen/article-abstract/47/3/307/1669760) *Screen* 47:3 (Autumn 2006): 307-326.

 [“‘John Wayne’s Teeth’: Speech, Sound and Representation in *Smoke Signals* and *Imagining Indians*.”](https://www.jstor.org/stable/25474748) *Western Folklore* 64:3&4 (“Folklore and Film” special issue, Summer and Fall 2005): 189-208.

“The ‘Ache for Home’: Assimilation and Separatism in Anthony Mann’s *Devil’s Doorway* (1950).” *[Hollywood’s West: The American Frontier in Film, Television, and History](https://www.kentuckypress.com/9780813191966/hollywoods-west/)*. Eds. Peter C. Rollins and John E. O’Connor. Lexington: University Press of Kentucky, 2005. Pp. 126-159.

 Originally published in [*Film and History* 33.1](https://muse.jhu.edu/pub/39/article/396036/pdf) (2003): 18-29.

“‘The Cross-Heart People’: Race and Inheritance in the Silent Western.” *[Westerns: The Essential ‘Journal of Popular Film and Television’ Collection.](https://www.routledge.com/Westerns-The-Essential-Journal-of-Popular-Film-and-Television-Collection/Edgerton-Marsden/p/book/9780415783248)* Eds. Gary Edgerton and Michael Marsden. London: Routledge, 2012. Pp. 15-44.

Originally published in the [*Journal of Popular Film and Television* 30.4](https://www.tandfonline.com/doi/abs/10.1080/01956050309602855) (Winter 2003): 181-196.

**Short commissioned articles**

[“Native/Indigenous Media Studies,”](https://online.ucpress.edu/fmh/article-abstract/4/2/123/37074/Native-American-and-Indigenous-Media?redirectedFrom=fulltext) *Feminist Media Histories* 4.2 (Spring 2018), pp. 123-127.

“Why I Love Writing about Film: *The Piano*.” *A Student’s Guide to First-Year Composition*. 23rd Edition. Eds. Randall Sadler, Amanda Brobbel, and Leta McGaffey Sharp. Boston: Pearson Custom Publishing, 2002. Pp. 139-140.

**Editing**

Edited and introduced, “JCMS In Focus: Indigenous Performance Networks.” *In Media Res: A Media Commons Project*, 24 May 2021. Open source: <http://mediacommons.org/imr/content/jcms-focus-indigenous-performance-networks>

Edited and introduced, “Indigenous Performance Networks: Media, Community, Activism,” In-Focus Dossier, *Journal of Cinema and Media Studies* 60.2 (Fall 2020), pp. 152-156.

 Open source: <https://quod.lib.umich.edu/j/jcms/images/60.2-InFocus.pdf>

Special issue editor, *[Digital Indigenous Studies: Gender, Genre and New Media](https://nebraskapressjournals.unl.edu/issue/9000018486882/studies-in-american-indian-literatures-291/)*[, special issue](https://nebraskapressjournals.unl.edu/issue/9000018486882/studies-in-american-indian-literatures-291/)

[of](https://nebraskapressjournals.unl.edu/issue/9000018486882/studies-in-american-indian-literatures-291/) *[Studies in American Indian Literatures](https://nebraskapressjournals.unl.edu/issue/9000018486882/studies-in-american-indian-literatures-291/)* [29.1](https://nebraskapressjournals.unl.edu/issue/9000018486882/studies-in-american-indian-literatures-291/) (2017).

Co-editor, “Re-Reading Hollywood.” *Writing as Revision.* Eds. Beth Alvarado, Barbara Cully and Michael Robinson. Boston: Pearson Custom Publishing, 2002. “Introduction,” pp. 59-68, edited selection of nine essays, pp. 69-149. Co-authored and co-edited with Debra White-Stanley.

**Interviews**

Co-authored with Sofia Voss. “‘If you could joke about it, then it wasn’t such a heavy burden’: An Interview with T.J. Cuthand.” *InDigital*, Volume Two. Eds. Amalia Cordova and Richard Pace. Nashville: Vanderbilt University Press (forthcoming).

“*Winter in the Blood*: A Conversation with Lily Gladstone, Alex Smith and Andrew Smith.” *[Visualities 2: More Perspectives on Contemporary American Indian Film and Art](https://msupress.org/9781611863192/visualities-2/),* ed. Denise K. Cummings. Lansing: Michigan State University Press, 2019. Pp. 23-54.

“An *Assay* Interview Project: Ramona Emerson.” *Assay: A Journal of Nonfiction Studies*, 1 January 2019. Open source: <https://www.assayjournal.com/ramona-emerson.html>

“We All Stand Side by Side: An Interview with Elizabeth LaPensée.” Special issue on “Digital Indigenous Studies: Gender, Genre and New Media.” *[Studies in American Indian Literatures](https://nebraskapressjournals.unl.edu/issue/9000018486882/studies-in-american-indian-literatures-291/)* [29.1](https://nebraskapressjournals.unl.edu/issue/9000018486882/studies-in-american-indian-literatures-291/) (2017): 27-37.

“‘You Have to Define Yourself as an Inuit Person, if That’s What You Want to Do’: An Interview with Andrew Okpeaha MacLean.” *[Native Apparitions: Critical Perspectives on Hollywood’s Indians](https://uapress.arizona.edu/book/native-apparitions).* Eds. Tom Holm, M. Elise Marubbio, and Steve Pavlik. Tucson: University of Arizona Press, 2017. Pp. 198-224. Co-authored with Jacqueline Land and Andrew Okpeaha MacLean.

[“‘Just By Doing It, We Made It Appear’: Dustinn Craig on *We Shall Remain: Geronimo*, *4wheelwarpony*, and the *Apache Scouts* Project.”](https://muse.jhu.edu/pub/17/article/544360) *Western American Literature* 49.1 (2014): 70-88. Co-authored with Dustinn Craig.

“Thoughts on Filming *Older than America*: An Interview with Georgina Lightning.” *Post-Script* 33.2 (Winter/Spring 2014): 70-80. Co-authored with Lindsey Foat.

“‘Pockets Full of Stories’: An Interview with Sterlin Harjo and Blackhorse Lowe.” [*Native Americans in Film: Conversations, Teaching, and Theory*](https://uknowledge.uky.edu/upk_american_popular_culture/12/)*.* Eds. M. Elise Marubbio and Eric Buffalohead. Lexington: University Press of Kentucky, 2013. Pp. 265-287. Co-authored with Zack Shlachter.

“Remembering *Smoke Signals*: Interviews with Chris Eyre and Sherman Alexie.” *Post-Script* 29.3 (summer 2010): 118-134.

“*House Made of Dawn*: Restoring Native Voices in Cinema.” Smithsonian Institution, National Museum of the American Indian, Film and Video Center. *Native Networks/Redes Indígenas* (web). December 2005.

Essay, bibliography, and interviews with filmmakers Larry Littlebird, Richardson Morse, and N. Scott Momaday.

**Reference Works**

“*The Death Mask* (US 1914)” and “*An Up-to-Date Squ\*w* (US 1911).” Liner notes. *[Cinema’s](https://www.kinolorber.com/product/cinemas-first-nasty-women-blu-ray)*

 *[First Nasty Women](https://www.kinolorber.com/product/cinemas-first-nasty-women-blu-ray).*  Kino Classics, 2002. Pp. 97-98.

English audio commentary for *An Up-to-Date Squ\*w* (1911). [*Cinema’s First Nasty Women*](https://www.kinolorber.com/product/cinemas-first-nasty-women-blu-ray),

 Disc 3: Gender Rebels. Kino Classics, 2002.

[“Indigenous Media.”](https://www.oxfordbibliographies.com/display/document/obo-9780199791286/obo-9780199791286-0229.xml) *Oxford Bibliographies Online*. Oxford University Press, 2013. Co-authored with Pamela Wilson, Amalia Cordova, and Sabra Thornton.

“Race and Ethnicity” (entry). “Julie Dash” (500-word sidebar). “James Young Deer and Princess Red Wing” (sidebar). *Schirmer Encyclopedia of Film*. Eds. Barry Keith Grant, Janet Staiger, Jim Hillier and David Desser. Farmington Hills, MI: Thompson Gale Publishing, 2006. Pp. 369-378.

**Book reviews**

Review of *Reservation Reelism: Redfacing, Visual Sovereignty, and Representations of Native Americans in Film*, by Michelle H. Raheja. *Studies in American Indian Literatures* 25.3 (2013): 107-110.

Review of *Red, White & Black: Cinema and the Structure of US Antagonisms*, by Frank B. Wilderson III. *American Indian Culture and Research Journal* 36.3 (2012): 189-192.

Review of *Unsettling Sights: The Fourth World on Film*, by Corinn Columpar. *Screen* 53.1 (2012): 95-99.

Review of *Isuma: Inuit Video Art* and *The Fast Runner: Filming the Legend of Atanarjuat*, by Michael Robert Evans. *Western Folklore* 70:1 (2011): 129-132.

Review of *Horizons West: Directing the Western from John Ford to Clint Eastwood*, by Jim Kitses. *Great Plains Quarterly* 26:1 (2006): 49-50.

“Singing Cowboys, Minstrel Songs.” Review of *Hollywood, Westerns, and the 1930s: The Lost Trail*, by Peter Stanfield. *Paradoxa* 19 (2004): 307-311.

Capsule film reviews of *White Fawn’s Devotion* (Young Deer 1910), *Evangeline* (Carewe 1929), *It Starts with a Whisper* (Niro 1993), and *Itam Hakim, Hopiit* (Masayesva 1984). *Red Ink* 10.2 (Spring 2002): 82-83.

Review of *Dwellings: A Spiritual History of the Living World*, by Linda Hogan. *Western American Literature* 31:4 (1997): 398-399.

# Selected AWARDS, FELLOWSHIPS AND GRANTS (National)

2023 Beinecke Library, Walter McClintock Memorial Fellowship, Yale University

(short-term, summer), $8,000.

Timothy Shay award for best essay in Children’s and Youth Media studies, for

 “Our Circle Is Always Open: Indigenous Voices, Chidlren’s Rights, and

Spaces of Inclusion in the Films of Alanis Obomsawin,” Society for Cinema

and Media Studies, 2023

2020 Co-PI, “Participatory Design Process of an Indigenous Calendar Visualization,” National Science Foundation “Science, Technology, and Society” 2-year grant, $300,000

2019 Fulbright Canada Research Chair in Society and Culture, University of Alberta, $25,000.

2017 National Endowment for the Humanities Fellowship, $50,000.

2015 Collaborator, National Science Foundation grant (Jack Schultz-PI; Shelly Rodgers, co-PI), “NRT-IGE: A test bed for STEM graduate student communication training,” $500,000.

2015 Don D. Walker Prize for best essay in western American studies, for “’This Is Our Playground’: Skateboarding, DIY Aesthetics, and Apache Sovereignty in Dustinn Craig’s *4wheelwarpony,*” Western Literature Association

2014 National Endowment for the Humanities Summer Stipend, $6,000.