

## Curriculum Vitae

KAREN A. RITZENHOFF, PH.D.

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- 2010-present      **Professor**, Department of Communication, Central Connecticut State University, New Britain, Connecticut  
Affiliated faculty Women, Gender and Sexuality Studies (WGSS)
- 2001-2010        **Associate Professor**, Department of Communication, Central Connecticut State University, New Britain, Connecticut
- 1994 – 2000      **Assistant Professor**, Department of Communication, Central Connecticut State University

## EDUCATION

- 1996              **Ph.D.** major in Mass Communication, minor in Comparative Literature, *University of Minnesota, Minneapolis.*  
Dissertation: “Imagining the Nation: Representation and Identity in German Film and Television Since Unification.”
- 1993              **Visiting Scholar** in Department of Radio/TV/Film  
(CIC Exchange Program)  
*Northwestern University, Evanston, Illinois*
- 1991              **M.A.** School of Journalism and Mass Communication  
Master’s Thesis: “Covering a Conflict: Television Coverage on ‘the Fall of the Berlin Wall’ in the United States.”  
*University of Minnesota, Minneapolis*
- 1989              **B.A.** Individually Designed Interdepartmental Major in Journalism, Latin American Studies, Film Studies.  
Senior Project: “Dominating Culture: Images of U.S. popular culture in Latin America.”  
*University of Minnesota, Minneapolis*

## RESEARCH HIGHLIGHTS

- \* Black Cinema and African American Women Directors
- \* American Conservatism on Screen
- \* Contemporary Asian Popular Culture: Utopia and Dystopia
- \* The Legacy of Stanley Kubrick
- \* Selling Sex on Screen: Gender, Sexuality, and Film Studies

## PUBLICATIONS

Monographs:

- \* Ritzenhoff, Karen A. *Von Harriet zu Queen and Slim: Afroamerikanische Regisseurinnen und ihre Neuen Bilderwelten*. Marburg: Schüren Verlag, 2025. <https://www.schueren-verlag.de/demnaechst/titel/von-harriet-zu-queen-and-slim.html>
- \* Ritzenhoff, Karen A. *Screen Nightmares: Video, Fernsehen und Gewalt im Film*. Marburg: Schüren Verlag, 2010. <http://www.schueren-verlag.de/programm/titel/252--screen-nightmares-video-fernsehen-und-gewalt-im-film.html>

Coedited Books:

- *Barbenheimer Syndrome: The Creation of Cultural Spectacle at the Box Office*. Co-edited with Carolyn Condon Jacobs, Anna Young and Karen A. Ritzenhoff (eds.) New York: Bloomsbury Publishing, 2026. <https://www.bloomsbury.com/us/barbenheimer-syndrome-9781978766709/>
- *Contemporary Asian Popular Culture Volume I: Squid Game, Utopias, and Dystopias*. Co-edited with Yeojin Kim, Dharshani Lakmali Jayasinghe, Hiba Aleem and Karen A. Ritzenhoff (eds.). New York: Palgrave, 2025. <https://link.springer.com/book/10.1007/978-3-031-72065-9>
- *Contemporary Asian Popular Culture Volume II: Cultural Dynamics and Global Impact*. Co-edited with Yeojin Kim, Dharshani Lakmali Jayasinghe, Hiba Aleem and Karen A. Ritzenhoff (eds.). New York: Palgrave, 2025. <https://link.springer.com/book/10.1007/978-3-031-72178-6>
- *Gender, Power, and Identity in the Films of Stanley Kubrick*. Co-edited volume with Dijana Metlič and Jeremi Szaniawski. Routledge, 2023. <https://www.routledge.com/Gender-Power-and-Identity-in-The-Films-of-Stanley-Kubrick/Ritzenhoff-Metlic-Szaniawski/p/book/9781032072227>
- *Mediated Terrorism in the 21<sup>st</sup> Century*. Co-edited volume with Elena Caoduro and Karen Randell. Palgrave, July 2021. <https://www.palgrave.com/gp/book/9783030735104>
- *Afro-Futurism in Black Panther: Gender, Identity and the Re-Making of Blackness*. Co-edited volume with Renée T. White. Lexington Press, August 2021. <https://rowman.com/ISBN/9781793623584/Afrofuturism-in-Black-Panther-Gender-Identity-and-the-Re-Making-of-Blackness>
- *New Perspectives on the War Film*. Co-edited volume with Clémentine Tholas and Janis L. Goldie. Palgrave, September 2019. <https://www.palgrave.com/gp/book/9783030230951>
- *The Handmaid's Tale: Teaching Dystopia, Feminism, and Resistance Across Disciplines and Borders*. Co-edited volume by Karen A. Ritzenhoff and Janis L. Goldie. Lexington Books, Rowman and Littlefield, 2019. <https://rowman.com/ISBN/9781498589147/The-Handmaid's-Tale-Teaching-Dystopia-Feminism-and-Resistance-Across-Disciplines-and-Borders>

- *The Apocalypse in Film: Dystopia, Disasters, and other Visions about the End of the World*. Coedited volume with Angela Krewani, Germany. Lanham: Rowman and Littlefield, 2016. <https://rowman.com/ISBN/9781442260276/The-Apocalypse-in-Film-Dystopias-Disasters-and-Other-Visions-about-the-End-of-the-World>
- *Selling Sex on Screen: From Weimar Cinema to Zombie Porn*. Coedited volume with Catriona McAvoy, UK. Lanham: Rowman and Littlefield, July 2015. <http://www.amazon.com/Selling-Sex-Screen-Weimar-Cinema/dp/1442253533>
- *Humor, Entertainment and Popular Culture during WWI*. Coedited volume with Clémentine Tholas-Disset, France. Palgrave Macmillan, May 2015. <http://www.palgrave.com/page/detail/Humor-Entertainment-and-Popular-Culture-during-World-War-One/?K=9781137449092>
- *Heroism and Gender in War Films*. Coedited volume with Jakub Kazecki. Palgrave Macmillan, August 2014. [http://www.palgrave.com/page/results/?STEM=true&SF1=kword\\_index%252Cidentifier&SORT=mat\\_rank\\_uk%252Fd&SF99=lang\\_toggle&ST99=uk&ST1=Heroism+and+Gender](http://www.palgrave.com/page/results/?STEM=true&SF1=kword_index%252Cidentifier&SORT=mat_rank_uk%252Fd&SF99=lang_toggle&ST99=uk&ST1=Heroism+and+Gender)
- *Border Visions: Diaspora and Identity in Film*. Coedited volume with Jakub Kazecki and Cynthia L. Miller. Scarecrow Press, July 2013. <https://www.facebook.com/BorderVisions>
- *Screening the Dark Side of Love: From Euro-Horror to American Cinema*. Coedited volume with Karen Randell (UK). Palgrave/Macmillan, October 2012. Karen A. Ritzenhoff co-authored the preface, edited the essays with Dr. Randell and wrote her own chapter.
- *Sex and Sexuality in a Feminist World*. Coedited volume with Dr. Katherine A. Hermes. Newcastle: Cambridge Scholars Publishing, March 2009. Karen Ritzenhoff has written three introductions to the edited volume and contributed one article as well as a second co-authored article. [http://www.amazon.com/s/ref=nb\\_sb\\_noss?url=search-alias%3Dstripbooks&field-keywords=Sex%20and%20Sexuality%20in%20a%20Feminist%20World](http://www.amazon.com/s/ref=nb_sb_noss?url=search-alias%3Dstripbooks&field-keywords=Sex%20and%20Sexuality%20in%20a%20Feminist%20World)

#### Instructor Manual:

*Instructor Manual, Test Bank, and online materials for Converging Media: A New Introduction for Mass Communication* textbook by John V. Pavlik and Shawn McIntosh. 4<sup>th</sup> edition. Oxford University Press, 2014. (508 pp)

#### Coedited Journal:

Krewani, Angela and Karen A. Ritzenhoff, “Leiden, Trauma, Folter: Bildkulturen des Irakkriegs,” *Augenblick: Marburger Hefte zur Medienwissenschaft*. (Marburg: Schüren Verlag, 2011): 48/49. 181pp. Karen A. Ritzenhoff has coauthored the introduction to the edited volume and contributed one article.

Articles:

- “Paul Verhoeven, Rape, and Sexuality in *Benedetta* and *Elle*.” In Elizabeth Miller and Nathan Abrams (eds.) *Paul Verhoeven: Critical Approaches*. Liverpool: Liverpool University Press, *forthcoming in 2027*.
- “Patriarchy in the Boardroom and War Room.” In Carolyn Condon Jacobs, Anna Young and Karen A. Ritzenhoff (eds.) *Barbenheimer Syndrome: The Creation of Cultural Spectacle at the Box Office*. New York: Bloomsbury Publishing, 2026: 169 – 180. <https://www.bloomsbury.com/us/barbenheimer-syndrome-9781978766709/>
- “The Judgmental Gaze: How Women Assess African American Men in Kubrick’s Film.” In Joy McEntee and Elisa Pezzotta (eds.) *Kubrick and Race*. Liverpool: Liverpool University Press, 2025: 155 – 169.
- “Exploitation and Violence: Precarious Labor in *Squid Game*.” In Yeojin Kim, Dharshani Lakmali Jayasinghe, Hiba Aleem and Karen A. Ritzenhoff (eds.) *Contemporary Asian Popular Culture Volume I: Squid Game, Utopias, and Dystopias*. New York: Palgrave, December 2025: 175 – 196.
- “*A Clockwork Orange* and its Representations of Sexual Violence as Torture: Stanley Kubrick and Francis Bacon.” In Matt Melia and Georgina Orgill (eds.). *Anthony Burgess, Stanley Kubrick and A Clockwork Orange*. New York: Palgrave, January, 2023: 265 – 282. <https://link.springer.com/book/9783031055980>
- “A Maverick on the Streets: Bill Cunningham and the Documentary Process.” In Elena Caoduro and Boel Ulfsdotter (ed.). *Documenting Fashion*. Edinburgh University Press, 2023. <https://edinburghuniversitypress.com/book-documenting-fashion.html>
- “Terrorism and Gender in *Eye in the Sky* and *Zero Dark Thirty*: Women and Girls on the War Front in Contemporary Cinema.” In Elena Caoduro, Karen Randell and Karen A. Ritzenhoff (eds.). *Mediated Terrorism in the 21<sup>st</sup> Century*, Chapter 11. New York: Palgrave, 2021.
- “Feminism and Kubrick.” In: Nathan Abrams and Ian Hunter (eds). *The Bloomsbury Companion to Stanley Kubrick*. New York: Bloomsbury, 2021: 169-178. [https://www.amazon.com/Bloomsbury-Companion-Stanley-Kubrick/dp/1501343629/ref=sr\\_1\\_3?dchild=1&keywords=Nathan+Abrams%2C+Stanley+Kubrick&qid=1620669857&sr=8-3](https://www.amazon.com/Bloomsbury-Companion-Stanley-Kubrick/dp/1501343629/ref=sr_1_3?dchild=1&keywords=Nathan+Abrams%2C+Stanley+Kubrick&qid=1620669857&sr=8-3)
- Women’s Voices, Memory, and the War: Jean-Pierre Jeunet’s *Un long dimanche de fiançailles* (2004), in *French Cinema and the Great War*, edited by Barry Nevin and Marcelline Block. *Film and History Series*. (Lanham: Rowman and Littlefield, 2016).
- “‘UK Frost Can Kill Palms:’ Layers of Reality in Stanley Kubrick’s *Full Metal Jacket*,” in *On Kubrick: New Perspectives*, edited by Tatjana Ljujić, Peter Krämer and Richard Daniels (London: Black Dog Publishing, 2015): 326-341.
- “Silencing Laughter: Pioneering Director Lois Weber and the Uncanny Gaze in Silent Film,” in *Humor, Entertainment and Popular Culture during WWI*, edited by Clémentine Tholas-Disset and Karen A. Ritzenhoff (Palgrave Macmillan, 2015): 257-268.
- “The Fading Art of Video and Loss of Memory: Michael Haneke’s *Caché* and *Amour*,” in *Picturing the Language of Images*, edited by Nancy Pedri and Laurence Petit. Cambridge Scholars Publishing, 2014.

- “An den Rändern der Postmoderne: Mythische Figuren, Gewalt und die Angst vor dem Fremden in *Pan’s Labyrinth* (2006),” in *Come and Play With Us: Dramaturgie und Ästhetik im Postmodernen Kino*, edited by Kerstin Stutterheim and Christine Lang (Marburg: Schüren Verlag, 2013): 225-238.
- “Orphans, Violence, and Identity: Transnational Travel in Cary Fukunaga’s *Sin Nombre* (2009), Denis Villeneuve’s *Incendies* (2010), and François Dupeyron’s *Monsieur Ibrahim* (2003),” in *Border Visions: Diaspora and Identity in Film*, edited by Jakub Kazecki, Karen A. Ritzenhoff and Cynthia Miller (Lanham: Scarecrow Press, July 2013): 197-217.
- “Self-mutilation and Dark Love in Darren Aronofsky’s *Black Swan* (2010) and Michael Haneke’s *The Piano Teacher* (2001),” in *Screening the Dark Side of Love: From Euro-Horror to American Cinema*, edited by Karen A. Ritzenhoff and Karen Randell (Palgrave/Macmillan, 2012): 109 – 130.
- “Lisbeth Salander as the ‘Final Girl’ in the Swedish ‘Girl Who’ Films,” in *Men Who Hate Women and the Women Who Kick Their Ass: Feminist Perspectives on Stieg Larsson’s Millennium Trilogy*, edited by Donna King and Carrie Lee Smith (Vanderbilt University Press, 2012): 27– 31.
- “Adobe Acrobat Connect: Global Web-Conferencing in a Visual Communication Course,” in *Transformation in Teaching: Social Media Strategies in Higher Education*, edited by Cathy Cheal, John Coughlin and Shaun Moore (Santa Rosa, California: Informing Science Press, 2012): 433 – 449.
- “Shifting Identities and Displacement in Germany and Poland (1938 - 1945): The Films *Europa, Europa* and *The Pianist*,” in *Representations of World War II Refugee Experiences in Memoirs, Fiction, and Film. Studies in Flight and Displacement*, edited by Helga W. Kraft and Martha Wallach (Lewiston: The Edwin Mellen Press, 2012): 83 – 112.
- “Der Dokumentarfilm *Lioness* und weibliche Veteranen,” in “Leiden, Trauma, Folter: Bildkulturen des Irakkriegs,” *Augenblick: Marburger Hefte zur Medienwissenschaft*, edited by Angela Krewani and Karen A. Ritzenhoff (Marburg: Schüren Verlag, 2011): 48/49. 141 – 159.
- “Mapping the New Britain Museum of American Art: Mental and visual Landscapes from the Past and in the post 9/11 World.” *Augenblick: Marburger Hefte zur Medienwissenschaft*, edited by Angela Krewani and Astrid Schwarz. Vo. 45 (February 2010): 86 – 105.
- “Screen Nightmares and Media Literacy: Video, Television and Violence.” *Journal on Ubiquitous Learning: An International Journal*, Vo 2, Issue 3 (2010): 7 – 22.
- “Helke Misselwitz’s *Sperrmüll* oder “Eine Art Unfreiwilliger Erinnerungsfilm,” in *DDR – Erinnern, Vergessen. Das visuelle Gedächtnis des Dokumentarfilms*, edited by Tobias Ebbrecht, Hilde Hoffmann, Jörg Schweinitz (Marburg: Schüren Verlag, 2009): 271 – 285. (This article is written in German)
- “The Frozen Family: Emotional Dysfunction and Consumer Society in Michael Haneke’s Films,” in *Sex and Sexuality in a Feminist World*, edited by Karen A. Ritzenhoff and Katherine A. Hermes (Newcastle: Cambridge Scholars Publishing, 2009): 71 – 88.
- “Visual Competence of Reading the Recorded Past: The Paradigm Shift between Analog to Digital Video.” *Visual Studies*. Vo. 23. No. 2 (September 2008): 136 – 146.

- “On the cutting edge. New visual languages in film-editing conventions in Hollywood”, in *Hollywood – Recent Developments*, edited by Christian W. Thomsen and Angela Krewani (Stuttgart/London: Edition Axel Menges, 2005): 28 – 41.

#### Co-authored Articles:

- Metlić, Dijana and Karen A. Ritzenhoff, “Stories Untold: Chris Baker’s Sketches for *Eyes Wide Shut*.” Ruggero Eugeni and Elisa Pezzotta (eds.) *The Transition of Kubrick Studies to Archival Research: Case Studies, Methods and Epistemological Issues*. Vernon Press, *forthcoming in 2027*.
- Amanda Potter and Karen A. Ritzenhoff, “Seeing Through Varinia’s Eyes: Alliance of Enslaved People in *Spartacus*.” In Kerstin Stutterheim and Elisa Pezzotta (eds.) *Spartacus and Kubrick in Hollywood: New Perspectives on the Film and its Production*. Liverpool: Liverpool University Press, 2026.  
<https://liverpooluniversitypress.co.uk/doi/book/10.3828/9781805960096>
- McAvoy, Catriona and Karen A. Ritzenhoff, “‘If You Men Only Knew’: Stanley Kubrick’s Failed Attempt to Explore Female Sexuality in *Eyes Wide Shut*.” In Nathan Abrams and Georgina Orgill (eds.) *Eyes Wide Shut: Behind Stanley Kubrick’s Masterpiece*. Liverpool: Liverpool University Press, 2024.
- Metlić, Dijana and Karen A. Ritzenhoff, “Sue Lyon and the Consequences of the ‘Lolita Look’”. Chapter 3 in Karen A. Ritzenhoff, Dijana Metlić and Jeremi Szaniawski (eds.), *Gender, Power, and Identity in the Films of Stanley Kubrick*. Routledge, 2023: 32-50.
- Ritzenhoff, Karen A. and Hannah D’Orso. “The New Wave in the New Millenium: *Joker*, *Taxi Driver*, Nostalgia, and Trumpian Politics.” In Gregory Frame and Nathan Abrams (eds.) *New Wave, New Hollywood*. Bloomsbury Press, 2021:
- Ritzenhoff, Karen A. and Cynthia J. Miller, “From Gourmet to Gore: Jean-Pierre Jeunet’s *Delicatessen* (1991).” *What’s Eating You? Food and Horror On Screen*, edited by Cynthia J. Miller and A. Bowdoin Van Riper. Bloomsbury, 2017.
- McAvoy, Catriona and Karen A. Ritzenhoff, “Machines, Mirrors, Martyrs, and Money: Prostitutes and Promiscuity in *Shame* (2011) and *Eyes Wide Shut* (1999),” in *Selling Sex on Screen: From Weimar Cinema to Zombie Porn*, edited by Karen A. Ritzenhoff and Catriona McAvoy. Lanham: Rowman and Littlefield, July 2015.
- Ritzenhoff, Karen and Cindy L. White, “Gender Networks and Visual Hegemonies: *Vogue*’s ‘Secrets of the Best Bodies’ and the ‘Celestial Bodies’ of the Olympic Games 2008,” in *Network Cultures in the Age of Globalization*, edited by Peter Ludes and Stefan Kramer. Münster: Lit Verlag, 2009/2010.
- Clark, Barbara and Karen Ritzenhoff, “UMC New Britain Collaborative on the Cutting Edge: University, Museum, Community Collaboration.” *The Journal of the Inclusive Museum*. Vo 1, 2008. (Second author)
- White, Cindy, Elizabeth Preston, Gail Cueto, Karen Ritzenhoff and Frederick Wasser. “Anatomy of a Media Literacy Institute: An Integrated Model for Media Literacy Education,” *International Journal of Diversity in Organizations*, Vo. 4, 2004. Fourth author.

Entries to Encyclopedia(s):

- “Monsieur Ibrahim” and “Eye in the Sky.” *Encyclopedia on Melodrama*. In Heike Paul, Sarah Marak, Katherine Gerund, and Marius Henderson (eds.). New York: Columbia University Press, 2022.
- “Video,” entry for the *Oxford Bibliographies in Communication*. Ed. Patricia Moy. Oxford University Press, 2014.
- “Video,” 2000 word entry for the *International Encyclopedia of Communication*, 2008.
- Entries for *Movies in American History: An Encyclopedia*, edited by Philip DiMare (ABC-CLIO, June 2011)
  - *Bowling For Columbine* (Errol Morris, 2002): 62
  - *Roger and Me* (Michael Moore, 1989): 416
  - *Gentlemen Prefer Blondes* (Howard Hawks, 1953): 196
  - *Sex, Lies and Videotapes* (Steven Soderbergh, 1989): 431

Book Reviews:

- Barbara Kosta. *Willing Seduction. The Blue Angel, Marlene Dietrich, and Mass Culture*. New York/Oxford: Berghahn Books, 2009. *German Studies Review*, 2010.
- John Thornton Caldwell. *Production Culture: Industrial Reflexivity and Critical Practice in Film and Television*. Durham/London: Duke University Press, 2008. *Australian Journal of American Studies*, 2010.

Research and Publications in Progress:

- Elena Caoduro and Karen A. Ritzenhoff (eds.) *American Conservatism on Screen: Contemporary Reactions in a Digital Age*. Under contract with Bloomsbury Publishing for 2027.
- Renée T. White and Karen A. Ritzenhoff (co-authors). *Black Cinema and Contemporary African American Women Directors*. Under contract with Bloomsbury Publishing for 2027.

## CONFERENCES, LECTURES, SEMINARS AND PRESENTATIONS

- “#MeToo Francais, dans le cinema et les medias”, Sorbonne Nouvelle, Paris. “Catherine Deneuve, Tarana Burke and Trump: French response to an American movement and how sexual transgressions are normalized.” November 27 – 28, 2025. In-person presentation on panel.
- “Kasi Lemmons und Ihre Bilderwelten.” Lecture at the University of Mannheim. November 19, 2025.
- “Gender Studies in der Amerikanischen Uni-Landschaft vor und nach Trump.” Public Lecture, University of Constance, Germany, November 13, 2025.
- Public lecture about “African American Women Directors.” University of Tübingen, Germany, November 3, 2025.

- Medienwissenschaft – Von *Harriet* zu *Queen und Slim*: Afroamerikanische Regisseurinnen und ihre neuen Bilderwelten. Public Lecture. “Ringvorlesung” at the University of Constance, October 29, 2025.
- *The 2024 International Conference on the Representation of Diversity in Mediated Popular Culture in the Twenty-First Century*. Rotterdam, Netherlands, June 10-11, 2024. “Patriarchy in the Board Room and War Room.” In-person paper on organized panel “Nostalgia about Patriarchy: ‘The Barbenheimer Convergence.’”
- *Southwest Conference on Asian Studies (SWCAS)*. University of Texas, Houston. November 3-4, 2023. “Squid Game and Beyond: Post-colonial Exploitation and VIPs.” In-person paper.
- *Paul Verhoeven@85*. University of Bangor, Wales, UK. September 7 to 8, 2023. “Paul Verhoeven and Sexuality: Isabelle Huppert in Verhoeven’s *Elle* and Michael Haneke’s *The Piano Teacher*.” In-person paper.
- *Squid Game and Beyond: Utopia and Dystopia in Contemporary Asian Popular Culture*. Central Connecticut State University. April 13 – 15, 2023. “Exploitation and Violence: Precarious Labor in *Squid Game*.” In-person paper
- *Society for Media and Cinema Studies (SCMS)*. Annual Conference. Denver, April 11 – 15, 2023. “Vestiges of a Murder: Once Upon a Time...in Hollywood as a Revisionist Spectacle of Violence.” In-person paper
- *British Association of Film, Television and Screen Studies (BFTASS)*, UK. “Exploitation and Violence: Precarious Labor in *Squid Game*.” April 3 - 5, 2023. Virtual Paper presentation on a panel with Francesco Sticchi and Lindsay Steenberg from Oxford Brookes University.
- *Disrupting Dominance in the Archive*. Hybrid Conference, University of the Arts, UK. December 5-6, 2022. Virtual paper presentation with Dijana Metlic: “Stories Untold: Chris Baker’s sketches for *Eyes Wide Shut*.”
- *HitchCon 2022: International Alfred Hitchcock Conference*. October 1-2, 2022. “Trapped Humans: The Analogy of the Car in Hitchcock, Scorsese, Phillips and Matsoukas.” Virtual Paper.
- *Blade Runner @40*. Bangor University, UK. Hybrid conference, June 6-7, 2022. Paper presentation on “Female Agency, Procreation and Reproduction: *Blade Runner 2049* in a new dystopian universe.”
- “Kubrick and Race.” Online Panel with Cynthia Baron and Elisa Pezzotta. University of Adelaide, Australia. September 20, 2021. <https://www.adelaide.edu.au/newsroom/events/list/2021/09/kubrick-and-race-session-1>
- Kubrick after #MeToo. June 21, 2021 with James Fenwick. “Re-assessing the Male Auteur After #MeToo: A Case Study of Stanley Kubrick. The Midlands Network of Popular Culture, UK. <https://youtu.be/qETxetlFawo>
- *Spartacus @60*. International Conference at Bangor University, UK. Paper Presentation on “Protest, Power, and Prowess: How Varinia is the point of convergence for male desire in *Spartacus*.” December 21, 2020. (via zoom)
- *Lorentz Center*, University of Leiden. “Kubrick and Feminism.” Lecture at the seminar on Stanley Kubrick. July 15 to 19, 2019.
- *Democracy and Digital Media Conference*. MIT Media in Transition, May 17 to 18, 2019. Paper presentation on “Writing Women Out of the Public Sphere: Fake News in *The Handmaids’ Tale*.” Moderator of the Panel on “Democracy and Media in *The Handmaid’s Tale*.”

- *Action Cinema*. University of Reading, UK. April 11 to 13, 2019. Paper presentation on “Afro-Futurism, Fashion, Politics and Amazons in *Black Panther*.”
- *Northeast Modern Language Association* (NEMLA). Washington, D.C., March 21 to 24, 2019. Paper Presentation on a Panel about “Teaching Terrorism.”
- *Society of Cinema and Media Studies* (SCMS). Seattle. March 16, 2019. Paper presentation on “Voyeur of Teenage Lust: Bert Stern and His Unpublished Work for *Lolita*.” Moderator of a panel on “Fashion and Film: Costuming, Design, Photography and Pre-Production in Stanley Kubrick’s Work.”
- *Society of Cinema and Media Studies* (SCMS). Seattle. March 17, 2019. Contribution to a Roundtable about “Multi-Modal Scholarship and the Scholar-Practitioner Today.” Facilitated by Charles Musser (Yale) and Hanna Rose Shell (University of Colorado, Boulder).
- *London College of Communication*, University of the Arts, London, UK. Symposium on *A Clockwork Orange* – New Perspectives. November 1 to 2, 2018. Paper presentation on “From milk fountain to cat-lady: Representations of sexual violence, female desire and Lady-porn.”
- *Nottingham Trent University* and *University of Bedfordshire*. One hour invited lecture on “Costume and Fashion in *The Handmaid’s Tale*.” October 19 and 24, 2018.
- *Sorbonne Nouvelle*. Paris III, France. June 22 to 23, 2018. Conference on “A Holiday from War?: ‘Resting’ behind the Lines during the First World War.” Paper presentation on “Combat Artist Harry Everett Townsend and his sketches: Giving shape to the loss of war.”
- *University of Bedfordshire*. Conference on “*Sewing Reality*: Fashion and non-fiction film.” June 9, 2018. Paper presentation on “A maverick on the streets: Bill Cunningham, photography and New York Fashion.”
- *Society of Cinema and Media Studies* (SCMS), Toronto, Canada. March 14 to 18, 2018. Paper presentation on “War on the Home Front: Sexual Politics and *The Handmaid’s Tale*.”
- *Console-ing Passions Conference*. East Carolina University, Greenville, NC. July 27 to 29, 2017. Paper presentation on *Terrorism and Gender in Eye in the Sky and Zero, Dark, Thirty*.
- *Sorbonne Nouvelle*. Paris III, France. May 11, 2017. Invited lecture on *Women on the War Front in Contemporary Cinema*.
- *Society of Cinema and Media Studies* (SCMS), Atlanta, Georgia. March 30 to April 4, 2016. Paper presentation on “The captive mind: Amnesia and Recollection in Jean-Pierre Jeunet’s *Un long dimanche de fiançailles* (2004).”
- *Film and History Conference on “Journeys, Detours, Breakdowns.”* Madison, Wisconsin. October 28 to November 1, 2015. Paper presentation on “Detours in the Memory of War: Jean-Pierre Jeunet’s *Un long dimanche de fiançaille* (2004).”
- “*Scopophilia: Genre and Politique du regard*.” Lausanne, Switzerland. June 4 to 5, 2015. Paper presentation on “Broken Reflections of the Queer Self: Mirror Images of Darren Aronofsky’s *Black Swan* (2010).”

- *Film and History Conference on "Golden Ages: Styles and Personalities; Genres and Histories."* Madison, Wisconsin. October 29 to November 2, 2014. Paper presentation "Pioneering Director Lois Weber and the Uncanny Gaze in Silent Film."
- *Film and Literature Association.* University of Montana, Missoula. October 2 -4, 2014. Paper presentation on "Female War Heroines in *The Hunger Games* (2012) and *Catching Fire* (2013)."
- *Association Française d'Études Américaines, AEFA,* Paris, May 21 to 23, 2014. Paper presentation on the panel about "Superheroes and modelization(s):" "No more Misses Nice Girl: 'Black Widow,' Katniss Everdeen, and other super heroines in contemporary American popular culture."
- *Console-ing Passions Conference.* University of Missouri, Columbia. April 10 to 13, 2014. Paper presentation on *The Hunger Games*.
- *Film and History Conference on "Making Movies: The Figure of Money On and Off The Screen."* Madison, Wisconsin. November 20 to 24, 2013. Paper presentation with Catriona McAvooy on "Machines, Mirrors and Martyrs: Prostitutes and Promiscuity in *Shame* and *Eyes Wide Shut*."
- *Image Conference.* Chicago, Illinois. October 18 to 19, 2013. Paper presentation on "From the Renaissance to New Media: Students Explore Image Making in Italy."
- *Melancholia: Imaging the End of the World.* Philipps University, Marburg, Germany, June 5 to 7, 2013. Paper presentation on "Kids Killing Kids in Dystopia: *The Hunger Games* and *Battle Royale*." Karen A. Ritzenhoff was the co-organizer with Angela Krewani of this international conference. (see webpage: <http://web.ccsu.edu/melancholia/>)
- *Film and Literature Association.* York College, York, Pennsylvania. October 11 - 13, 2012. Paper presentation on "Absent parents, criminal minds? Adolescent murderers in Lynne Ramsay's *We Need to Talk About Kevin* (2011) and Michael Haneke's *Benny's Video* (1992)."
- *Film and History Conference on "Film and Myth."* Milwaukee, Wisconsin, September 26-30, 2012. Area chair with Dr. Jakub Kazecki on "War Myths: Heroes and Anti-Heroes in Fiction and Documentary Films." Paper presentation on a panel about "Crisis of Masculinity and Humor in Stanley Kubrick's *Dr. Strangelove* and *Full Metal Jacket*."
- *EUPOP2012. European Popular Culture Conference.* London, Great Britain, July 11-13, 2012. Paper presentation on a panel about "UK Frost Can Kill Palms:" Stanley Kubrick's pre-production work in Beckton for *Full Metal Jacket* (1987)."
- *Popular Culture Association/American Culture Association 2012.* Boston, Massachusetts, April 11- 14, 2012. Paper presentation on a panel about "Adolescence in Film and Television" on "*Cruelty, Crimes and Childhood: The White Ribbon* (2009)" by Michael Haneke.
- *Border Visions: Borderlands in Film and Literature.* New Britain, Central Connecticut State University, October 12 – 14, 2011. Paper presentation on "Borderlands/Imaginary Lands: Stanley Kubrick's Stage Settings." (Ritzenhoff was co-organizer of the international conference)

<http://www.english.ccsu.edu/borderlands/program.html>

- *The 2010 Film and History Conference: Representations of Love in Film and Television*. Milwaukee, November 11- 14, 2010. Area Chair on “The Dark Side of Love: Love, Sex, and Violence in Film and Video.”
- *Ubiquitous Learning Conference*. Northeastern University, December 5-6, 2009. Paper presentation on “Screen Nightmares and Media Literacy: Video, Television and Violence.”
- *Futures of American Studies Institute*, Dartmouth College, June 22-27, 2009. Participant of one week seminar. Paper presentation on “Cinema of Glaciation: Michael Haneke and the role of Violence and Video”
- *2008 Film and History Conference* on “Film and Science,” October 30 to November 2, 2008, Chicago, IL. Paper presentation on “The Cinema of Glaciation: Michael Haneke and the Role of Video Surveillance in *Benny’s Video* (1992), *Cache* (2004) and *Funny Games* (2007).”
- *Australia and New Zealand American Studies Conference* in Sydney, Australia, July 2008. Paper presentation on “The Frozen Family: Emotional dysfunction and consumer society in Michael Haneke’s own remake of *Funny Games* (2007).”
- *Inclusive Museum*, University of Leiden, the Netherlands, June 8-10, 2008. Paper presentation with Dr. Barbara Clark on “The Inclusive Museum: Developing the UMC (University-Museum-Community) New Britain Collaborative in 2007.”
- *Console-ing Passions: Conference on TV, Audio, Video, New Media and Feminism*, UC Santa Barbara, April 24-26, 2008. Paper presentation on “Michael Haneke and his *Cinema of Glaciation*: Misogyny in the Margins”
- Public lecture at the Alliance Francaise in Greenwich, CT, on April 20, 2008 on “Michael Haneke: le cinema et media” (One hour lecture given in French)
- Public lecture at the Alliance Francaise in Hartford, CT, in October, 2008 on Michael Haneke and his films.
- *Visual Competence—Facets of a Paradigm Shift*, Jacobs University Bremen, July 6 – 8, 2007. One hour presentation on “Visual Competence of Reading the Recorded Past: The Paradigm Shift between Analog to Digital Video.”
- *Feminism(s): Film, Video, Politics* at the University of Hartford, April 20-22, 2007. Paper about “The Male Spectator in *The Lives of Others*.” Paper presented on a panel about “Politics and Spectatorship.”
- *Text and Image: The Languages of Images*, Central Connecticut State University, New Britain, March 19-20, 2007. Paper about “Haneke’s *Caché*: The Fading Art of Video.”
- *Oliver Wolcott Library in Litchfield*, CT on March 7, 2007. One hour guest lecture on “Women behind the Camera: 100 years of Women and Film.”
- *The Documentary Tradition*, Conference by the “Film and History League,” Dallas, November 8-12, 2006. Paper presentation, “DEFA documentary at the end of the Cold War: *Sperrmüll* (Trash, GDR, 1989/90) by Helke Misselwitz” on a panel about “Cold War Documentary.”

## PROFESSIONAL EXPERIENCE

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|---------------|---|
| January 2014  | <u>Participant</u> in digital video editing course Final Cut Pro X, <i>Future Media Concepts</i> , Boston, Massachusetts. |
| November 2011 | <u>Participant</u> in digital video editing course Final Cut Pro 7, <i>Future Media Concepts</i> , Boston, Massachusetts. |

- May, 2010 Producer/Editor/Director of 15-minute video documentary “Being Twenty: Women, Gender and Sexuality Studies at CCSU,” *with Ryan Wark.*
- June, 2009 Producer/Director of 30 minute video documentary “No Child Left Inside: NatureScape in New Britain.” Based on University-Museum-Community (UMC) New Britain Collaborative in the spring 2009, *with Ryan Wark.*
- January, 2006 Participant in digital video editing course Avid Xpress Pro, *Future Media Concepts*, Boston, Massachusetts.
- August, 2005 Participant in digital video editing course Avid Xpress Pro II, *Future Media Concepts*, Boston, Massachusetts.
- August, 2003 Participant in digital video editing course Final Cut Pro, *The International Film and Television Workshops* in Rockport, Maine.
- March, 2003 Participant in the Annual Faculty/Industry seminar in New York City, organized by the International Radio and Television Society (IRTS). “From Content to Management: Searching for Answers in Puzzling Times.”

#### SCHOLARSHIPS, FELLOWSHIPS, GRANTS

- 2025 – 2026 **Sabbatical Leave** (Fall 2025 to Spring 2026)
- 2025 **Baden-Württemberg Exchange – Faculty Mobility Program 2025**  
**Visiting Faculty Scholar on a short-term fellowship with the Baden-Württemberg Program**  
 October 24 to December 1, 2025
- 2025 **AAUP Faculty Research Grant.** “Black Cinema and African American Women Directors: A New Visual Vernacular” (\$5,000 Dollars)
- 2018 **Sabbatical Leave** (Fall 2018 to Spring 2019)
- 2014-2015 **AAUP Faculty Research Grant.** “Divergent Females and Warrior Women in Contemporary Film” (\$4,200 Dollars)
- 2013 **AAUP Summer Curriculum Grant.** “Digital Cinematography. Techniques and Possibilities.” (\$1100 Dollars)
- 2013 **AAUP Faculty Development Grant.** “Sex, Violence and Money in Film.” (\$1200 Dollars)
- 2012 **AAUP Summer Curriculum Grant.** “*Hugo*, History, Hybridity, and the Cinema of Attractions: Developing new teaching materials for the silent past of film studies.” (\$600 Dollars)
- 2011 **Sabbatical Leave** (Spring 2011)

- 2010-2011 **AAUP Faculty Research Grant.** “Through the Lens: Stanley Kubrick, a Monolith in American Film History” (\$4,455 Dollars)
- 2011 **AAUP Faculty Development Grant.** “Borderlands in Film and Literature: An International Conference at CCSU” with Matthew Ciscel (English) and Jakub Kazecki (Modern Languages) (\$3100 Dollars)
- 2011 **AAUP Summer Curriculum Grant.** “Producing the TVNews Magazine” (\$1200 Dollars)
- 2010 **AAUP Faculty Development Grant.** “Love and Violence in Film and Video:” Paper, Conference and a subsequent guest lecture by visiting professor” (\$1000 Dollars)
- 2010 **Summer Curriculum Grant.** “Unlocked Images: Women and Film in America and Abroad” with Katherine Hermes, History. (\$1000Dollars)
- 2009 **AAUP Faculty Development Grant.** Project on “Post-Wall Germany twenty years after the Fall in Film and Literature.” (\$1000 Dollars)
- 2008-2009 **Hartford Courant Foundation Grant.** Building the NatureScape in New Britain (\$8000 Dollars)
- 2008-2009 **Strategic Planning Grant,** CCSU to support the University-Museum-Community (UMC) New Britain Collaborative (\$6500 Dollars)
- 2008-2009 Arts grant from the **Commission on Culture and Tourism** to support the Paul Winter concert at CCSU in April 2009 (\$824 Dollars)
- 2008-2009 **Community Engagement Grant,** CCSU to support collaboration with Jefferson Elementary School and the NatureScape (\$5000 Dollars, co-authored)
- 2008-2009 **AAUP Research Grant,** CCSU, New Britain. Project: “The Frozen Family Emotional Dysfunction and consumer society in Michael Haneke’s own re-make of *Funny Games* (2007)” (\$4990 Dollars)

## RECOGNITION

- 2020** Finalist for the *Teaching Excellence Award* at Central Connecticut State University.
- 2019** Honor Roll *Teaching Excellence Award* at Central Connecticut State University.

- 2016** Honor Roll *Teaching Excellence Award* at Central Connecticut State University. (April 2017)
- 2014** Semi-Finalist for the *Teaching Excellence Award* at Central Connecticut State University. (April 2014)