

Curriculum Vitae
JAN KRAWITZ

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Education

Master of Fine Arts (Film), Temple University
B.A. (Photography/Film), Cornell University

Teaching Experience

2022-present	Sadie Dernham Patek Professor in Humanities <i>Emerita</i> , Stanford University
1988-2022	Professor, Department of Art and Art History, Stanford University Director, MFA Program in Documentary Film and Video (1998-2003, 2007-2014).
2022	Fulbright Scholar, Karl Franzens Visiting Professor in Cultural Studies, University of Graz
2018	Stanford in New York
2016 (Fall qtr.)	Stanford Overseas Studies Program, Berlin
2016 (Spring qtr.)	Stanford in Washington, D.C.
2006	Stanford Overseas Studies Program, Oxford
1980-1988	Assistant and Associate Professor, Department of Radio-TV-Film, The University of Texas at Austin Film Production Area Head (1984-86)
1986-1987	Fellow, Radcliffe Institute for Advanced Study, Harvard University.
1979-1980	Visiting Filmmaker, The Evergreen State College, Olympia, Washington.

Productions

2025	NICE GIRLS DON'T ASK. Producer/Director/Editor. HD video, 17:00
2013	PERFECT STRANGERS. Producer/Director/Editor. HD video, 69:00
2004	BIG ENOUGH. Director/Sound/Editor. 16mm, 53:00
1996	IN HARM'S WAY. Writer/Director/Editor. 16mm, 27:00
1990	MIRROR MIRROR. Director/Sound/Editor. 16mm, color, 17:00
1986	DRIVE-IN BLUES. Director/Sound/Editor. 16mm, 28:00
1984	LITTLE PEOPLE. Co-Producer/Co-Director/Editor. 16mm, 58:00
1980	P.M. Co-Director/Editor. 16mm, 7:00
1979	COTTON CANDY & ELEPHANT STUFF. Director/Editor/Sound. 16 mm, 29:00
1979	AFTERIMAGE. Co-Director/Sound. 16mm, 17:00
1976	STYX. Director/Editor. 16mm, 10:00

Fellowships, Awards, Residencies

Fulbright Scholar, University of Graz, Austria, 2022
Faculty Fellow, Clayman Institute for Gender Research, 2022-2023
Academy of Motion Picture Arts & Sciences, Invited Member, Documentary Branch, 2019-present
Bogliasso Fellowship Artist Residency, Italy, 2022
Filmmaker-in-Residence, Docs in Progress, Washington, D.C., 2020
American Spirit Award, The Caucus for Producers, Writers, Directors, 2018
George C. Stoney Award, University Film and Video Association, 2018
BAVC Mediamakers Fellowship, 2013
Yaddo Artist Residency, 2011

Kopkind Residency, 2011
Academy of Television Arts & Sciences Foundation Faculty Fellow, 2010
Doc Lab, HotDocs, Toronto, 2009
Corporation for Public Broadcasting Producer's Award, 2006
Shenkin Fellowship of Yale University, 2001
Dean's Award for Distinguished Teaching, Stanford University, 1995
Artist Fellowship for Film and Video Makers, Arts Council of Santa Clara County, 1991, 1995.
Corporation for Public Broadcasting Input Training Fellowship, 1988.
College of Communication Teaching Excellence Award, 1984. University of Texas at Austin
Mary Gibbs Jones Fellowship in Communication, 1986-1987
University Film Association Scholarship Award, 1977

Film Awards, Honors, Exhibitions

NICE GIRLS DON'T ASK

Krakow International Film Festival (World Premiere), 2025
United Nations Association Film Festival, 2025
Family Film Project International Film Festival, 2025, Portugal
Visible Evidence, Philadelphia, 2025

PERFECT STRANGERS (distributed by GoodDocs)

Best Documentary, Atlanta DocFest, 2014
Audience Award, Sebastopol Documentary Film Festival, 2014
Audience Award, San Luis Obispo International Film Festival, 2014
Honorable Mention, Santa Fe Independent Film Festival, 2013
Honorable Mention, University Film and Video Association, 2013
Docs in Progress, Washington, D.C., 2020
ArcLight Cinema, hosted by One Legacy, Hollywood, 2017.
Ethnografilm, Paris, 2015
Southern Circuit, 2014
Thin Line Film Festival, 2014
Big Sky Documentary Film Festival, 2014
American Documentary Film Festival, 2104
ReelHeART International Film Festival, Toronto, 2014
SF DocFest, 2013.
Heartland Film Festival, 2013
Rocky Mountain Women's Film Festival, 2013
United Nations Association Film Festival, 2013
Dallas VideoFest, 2014
Chagrin Documentary Film Festival, 2014
Spotlight on Academics Film Festival, 2023
American Psychological Association Annual Conference, 2014
APHA Global Public Health Film Festival, 2015

BIG ENOUGH

Best Documentary, University Film and Video Association, 2005
Heart of the Festival Award, Vermont International Film Festival, 2004
CINE Golden Eagle Award, Council on International Nontheatrical Events, 2005

First Prize, Documentary, Carolina Film and Video Festival, 2005
PCA Rollins Documentary Award, Popular Culture Association, 2008
Third Prize, Big Muddy Film Festival, 2005
Director's Citation, Black Maria Film and Video Festival, 2005
First Prize, Documentary, East Lansing Film Festival, 2005
Top 25 DVD Documentaries of 2005, Video Librarian, 2005
 SXSW (South by Southwest), Austin, 2004
 ReelheART International Film Festival, Toronto, 2006
 SilverDocs: AFI/Discovery Documentary Film Festival, 2004
 Docupolis, Barcelona, Spain, 2005
 Hot Springs Documentary Film Festival, 2004
 Southern Circuit, 2005
 European Parliament, International Disability Day, Brussels, 2011
 Women in the Director's Chair, 2005
 Rocky Mountain Women's Film Festival, 2004
 Cinequest, 2004
 Santa Fe Independent Film Festival, 2004
 United Nations Association Film Festival, 2004
 Tiburon International Film Festival, 2005
 Women in Film Festival, Los Angeles, 2005
 Sedona International Film Festival, 2005
 Riverrun International Film Festival, 2005
 Moscow International Disability Filmfestival, 2008
 Wine Country Film Festival, 2005
 Fairfax Film Festival, 2005
 Picture This Film Festival, Calgary, 2005
 Plymouth Independent Film Festival, 2006
 American Psychological Association National Conference, 2006
 National Social Science Association National Conference, 2006
 National Science Association National Conference, 2006

IN HARM'S WAY

Grand Jury Award, Full Frame Documentary Film Festival, 1998
Best of Festival, Louisville Film and Video Festival, 1997
Best of Festival, Utah Short Film and Video Festival, 1996
Silver Award, International Documentary Association Wolper Awards, 1996
Best Documentary, New Frontiers Film Festival, Ottawa, 1997
Jurors' Citation, Black Maria Film and Video Festival, 1997
Isabella Liddell Art Award, Ann Arbor Film Festival, 1997
Audience Prize, International Short Film Festival, Vila do Conde, Portugal, 1997
Invited Participant, International Public Television Conference, Germany, 1998
Award of Merit, Sinking Creek Film/Video Festival, 1996
Certificate of Merit, The Chicago International Film Festival, 1996
Jury Award, New York Expo of Short Film & Video, 1996
Audience Award, Imagefest, 1996
 Music Box Theatre, 1-week commercial run in Beverly Hills, 1997
 Margaret Mead Film Festival, 1996
 Mill Valley Film Festival, October 1996

Full Frame Film Festival, 20th year Retrospective of Award Winning Films, 2016
 Melbourne International Film Festival, Australia, 1997
 St. Petersburg International Film Festival, Russia, 1997
 Mediawave Festival of Visual Arts, Gyor, Hungary, 1997
 Los Angeles Independent Film Festival, 1998.
 Pacific Film Archive, 1996
 Mill Valley Film Festival, October 1996
 MOMA, New York, 1997
 Boston International Festival of Women's Cinema, 1997
 Arizona Film Festival, 1997
 Film Arts Festival, November 1996
 Denver International Film Festival, 1996
 Rocky Mountain Women's Film Festival, 1996
 St. Louis Film Festival, 1996
 International Festival of Women's Cinema, London, 1997
 Philadelphia Festival of World Cinema, 1997
 Breckenridge Festival of Film, 1997
 Imagefest Short Film and Video Festival, 1996
 Brooklyn Museum of Art, 1997
 Cinequest, 1997
 Dallas Video Festival, 1997
 Three Rivers Film Festival, Pittsburgh, 1997
 Central Florida Film and Video Festival, Orlando, 1998
 University Film and Video Association, 1996

MIRROR MIRROR

First Prize (Documentary), 24th New York Expo of Short Film & Video, 1990
Best Documentary Film, Humboldt International Film & Video Festival, 1991
Director's Choice, Edison-Black Maria Film & Video Festival, 1991
Judge's Choice, Louisville Film and Video Festival, 1992
Jury Award, Documentary Film, Big Muddy Film Festival, 1991
Honorable Mention, Baltimore International Film Festival, 1992
Best Women's Issues Film, University of Cincinnati Film Society Festival, 1994
Finalist, USA Film Festival, 1991
Finalist, American Film and Video Festival, New York, 1991
 Women in Resistance Film Festival, France, 2006
 Ann Arbor Film Festival 1992
 Seoul Independent Documentary Festival, 2003
 "What's Happening" series, MOMA, New York, 1993
 London International Film Festival, 1990
 Flaherty Film Seminar, 1993
 Margaret Mead Film Festival, New York, 1990
 Women in Film Festival, DGA Los Angeles, 1990
 Denver International Film Festival, 1990
 Athens International Film and Video Festival, 1991
 Third Wave International Women's Film & Video Festival, Austin, 1991
 Charlotte Film and Video Festival, 1992
 AFI/Los Angeles Film Festival, 1991

Rocky Mountain Women's Film Festival, 1992
On Screen Film Festival, 1991
Cinequest Film Festival, 1991
Utah Short Film and Video Festival, 1992
M. H. de Young Museum, San Francisco, 1991
Paris Lesbian Film Festival, 1995
Visual Artists' Film and Video Festival, 1994
Picturing Women Symposium, Bryn Mawr College, 2004
San Francisco Women's Film Festival, 2006
University Film and Video Association, 1996
Global Issues for Women Forum, Berkeley, 1993.
American Women's Psychology Conference, 2007

DRIVE-IN BLUES

Sundance Film Festival, Utah, 1987
Red Ribbon, American Film Festival, New York, 1987
Second Prize (Documentary), Athens International Film Festival, 1987
Festival Prize and Judges' Award, Humboldt Film Festival, California, 1988
Rollins Documentary Award, Popular Culture Association, 2005
Certificate of Award, Bucks County Film Festival, 1988
Merit Award and Audience Favorite, Palo Alto Film & Video Festival, 1989
Ann Arbor Film Festival, 1989
British Short Film Festival, 1995
Boston Film Festival, 1987
Marché International du Film, Amiens, France, 1987
Sydney Film Festival, Australia, 1987
Denver International Film Festival, 1988
On Screen: Women in Film Festival, San Francisco, 1990
Featured in permanent exhibit at the Museum of the Moving Image, London
USA Film Festival, Dallas, 1987
Film Forum, 2-week run in commercial theatre in New York, 1992
Nu Art Theatre, 1-week commercial run in Los Angeles, 1987
Red Vic Theatre, 1-week commercial run in San Francisco, 1992
Third Wave International Film and Video Festival, Austin, 1988
Santa Barbara International Film Festival, 1987
Cinequest, 1990
21st Annual Independent Filmmakers' Exposition New York, 1987
Women in the Director's Chair, Chicago, 1987
Women Make Movies, American Film Institute, Washington, D.C., 1987
Flaherty Film Seminar, New York, 1986
Austin Drive-In Movie Festival, 1994
Fast Rewind, Rochester, NY, 1989
University Film and Video Association, 1987
Stroh's Southern Images Film and Video Festival, Shreveport, 1986
Pacific Film Archive, Curator's Choice, 1992
National Building Museum, Washington, D.C., 1995
Orinda Film Festival, 2003
Petersen Automotive Museum, Los Angeles, 2003

LITTLE PEOPLE

The New York Film Festival, 1982 (World Premiere)
National **Emmy Award Nomination**, Outstanding Individual Documentary, 1985
Red Ribbon, American Film Festival, 1985
CINE Golden Eagle, Washington, D.C., 1984
Honorable Mention, Baltimore International Film Festival, 1986
Festival Award, Superfest '85, Los Angeles, 1985
Barbara Jordan Communications Award, Austin, 1983
Edinburgh International Film Festival, 1983
London Film Festival, 1982
Margaret Mead Film Festival, 1983
Sydney International Film Festival, 1983
Hawaii International Film Festival, 1983
Visions du Réel, Nyon, Switzerland, 1982
Edison-Black Maria Film and Video Festival, 1984
Festival International du Nouveau Cinema, Montreal, 1984
University Film and Video Association, 1983

P.M.

Juror's Prize, Bellevue Film Festival, Washington, 1981
Judges' Award and People's Choice Award, 16th Annual Humboldt Film Festival, 1983
Finalist, American Film Festival, New York, 1981
19th Ann Arbor Film Festival (1981) and tour of award-winning films
Festival of New Experimental Cinema, Chicago, 1984
Black Maria Film Festival, 1981
Athens International Film Festival, 1981

COTTON CANDY AND ELEPHANT STUFF

Blue Ribbon, American Film Festival, New York, 1979
CINE Eagle, Washington, D.C., 1979
Academy of Motion Picture Arts and Sciences Student Film Award, 1979
Merit Award, Athens International Film Festival, Ohio, 1981
First Prize, Marin County Film Festival, California, 1979
Judges' Choice, San Francisco Art Institute Film Festival, 1980
Third Prize, FOCUS Competition, Los Angeles, 1980
Bungei-Chika Film Festival, Tokyo, 1981
Midwest Film Conference, Chicago, 1980
International tour of Student Academy Award films, 1984
Los Angeles FILMEX, 1980
Baltimore International Film Festival, 1979
Atlanta Independent Film Festival, 1981
Margaret Mead Film Festival, New York, 1979
British Short Film Festival, London, 1995
Off Theater Film Festival, 1981
Southwest Film and Video Tour, 1984
Arden House Public Television Seminar, New York, 1979

AFTERIMAGE (co-director)

First Prize, FOCUS Competition, Los Angeles, 1981

Finalist, American Film Festival, New York, 1980

Merit Award, Rehabilitation Film Festival, New York, 1979

Los Angeles FILMEX, 1980

Conference on Visual Anthropology, Philadelphia, 1980

Finalist, Birmingham Educational Film Festival, 1980

STYX

Jury Prize, Deuxièmes Rencontres Internationales Henri Langlois à Tours, France, 1978

Second Prize, International Documentary & Short Film Festival, Bilbao, Spain, 1978

Ann Arbor Festival Award and selected for tour (1977)

First Prize, University of Wisconsin

First Prize, Ohio State University

First prize, Alfred University

Finalist, American Film Festival, New York, 1978

Regional winner, Academy of Motion Picture Arts & Sciences Student Film Awards, 1977

Honorable Mention, Penn State Film Festival, 1977

1st Place, Student Filmmaker, Speech Communication Association, 1976

Full Frame Documentary Film Festival, 1997

British Short Film Festival, London, 1995

Permanent collection of MOMA, New York

Independent Filmmaker's Exposition, New York, 1978

Flaherty Film Seminar, Massachusetts, 1977

Conference on Visual Anthropology, Philadelphia, 1978

Festival of New Experimental Cinema, Chicago, 1984

San Francisco Art Institute Film Festival, 1979

Edison-Black Maria Film Festival and Competition, 1981

Texas Before They Were Legends, 10-city tour, 2011

Festival of Pennsylvania Films, 1979

Performing Arts Showcase, Austin, 1984

Southwest Alternate Media Project Film Video regional tour, 1982-1983

Midwest Film Conference, Chicago, 1979

Broadcasts

PERFECT STRANGERS

PBS national broadcast, **American ReFramed**, 2015, Encore national broadcast 2016.

BIG ENOUGH

PBS national broadcast on **P.O.V.**, 2005, (POV Encore broadcast, 2006)

PBS national broadcast, **American ReFramed**, 2013.

Netflix, 2005-2012

Polish television, 2013.

Irish television, 2008.

Thailand television, 2008.

Middle East television, 2007.

Canadian television, 2006.

Danish television, 2006.
Croatian television, 2006.
Swedish television, 2006.
Latvian television, 2006.
Australian television, 2005.
Finnish television, 2005.
New Zealand television, 2005.
Israeli and Gaza television, 2005.
Spain, Portugal, Andorra television, 2005.
ABC Asia television, 2005.

IN HARM'S WAY

PBS national broadcast, **Independent Lens**, 2000.
PBS, **Image Union**, Chicago, 2000.
PBS, **Independent View**, San Francisco, 2000.
PBS, **video I**, San Jose, 2000.
PBS, **Through the Lens**, Philadelphia, 1997.
PBS, **Territory**, all PBS stations in the state of Texas, 1997.
PBS, **Independent Eye**, Maryland, 1998.
Cable broadcast on Bay TV, San Francisco, 2000.
PBS broadcast on **Women of Vision**, KCSM, 1999.

MIRROR MIRROR

PBS national broadcast on **P.O.V.**, 1991.
BBC, United Kingdom, 1996-99.
Learning Channel Europe, 1993-96.
REN TV, Russia, 1996.
Sateltec, Satellite TV, South America, 1994-1999.
Radio Telefis Eireann, Ireland, 1993.
PBS, **Through the Lens**, Philadelphia, 1992.
PBS, **Territory**, all PBS stations in the state of Texas, 1991.
PBS broadcast on **Women of Vision**, KCSM, 1999
PBS **video I**, San Jose, 2000.
Bay TV, cable channel, San Francisco, 2000.

DRIVE-IN BLUES

PBS national broadcast, 1987, 1988.
McNeil/Lehrer (PBS), 1992.
PBS broadcast on **video I**, San Jose, 2000.
Discovery Channel, 1991-1993.
Discovery Channel, England, 1995.
PBS series **Living Room Festival**, San Francisco, 1993.
PBS series **Breadth of Vision**, New England, 1988.
Cable series **Mixed Signals**, Boston, 1991.
Excerpt on **Entertainment Tonight** (reviewed by Leonard Maltin), 1993.
Excerpt on ABC **Good Morning America**, 1993.
PBS broadcast on **video I**, San Jose, 2000

LITTLE PEOPLE

National broadcast on PBS, 1984, 1985.
Discovery Channel, 1990-1994.
The Learning Channel, 1995-1998.
Dutch television, 1985.
Egyptian television, 2001.
Excerpt, **ABC Nightline**, 1996.
Excerpt, ABC Nightline documentary, **Brave New World**, 1999.
Excerpt, **Discover Magazine**, 1997.

COTTON CANDY AND ELEPHANT STUFF

Excerpt, **Impact**, CNN, 1997.
Excerpts, *Fatal Attractions* TV series, Oxford Scientific Films, 2011.
Campus Network, 1984.

STYX

PBS, **The Territory**, PBS stations in Texas, 1981, 2005-2006.
PBS, **Image Union**, Chicago, 1981.
First Expressions, Cable broadcast, Philadelphia, 1990.

Publications

Jan Krawitz, "Treading Softly: Ethics and Documentary Production" *Knowledge Quest*, vol. 38, no. 4, March/April 2010, pp. 48-51.
Jan Krawitz, "A Southern Exposure: Indie Dox in Dixie," *International Documentary*, vol. 24, no. 6, July 2005, pp. 27-30.
Jan Krawitz, "Archival Footage Usage in Documentary Films: Practical and Aesthetic Considerations," *Stanford Humanities Review*, volume 7.2, 1999.
Jan Krawitz, "INPUT '98," *International Documentary*, Vol. 17, No. 9, September 1998, pp. 33-35.
Jan Krawitz, "The Independent Documentary: Prospects for Survival," *Journal of the University Film and Video Association*, Vol. 38, No. 1, Winter 1986.
Jan Krawitz, "Juggling Gender," *Journal of Film and Video*, Vol. 45, Nos. 2-3, Summer-Fall 1993.
Rea, Peter W. and Irving, David K. Producing and Directing the Short Film and Video. Boston: Focal Press, 1995 (first edition) through 5th edition (published 2015).
Mirror Mirror is one of three short films featured as a case study. I was interviewed extensively for the book (in 1992 and 2015) and contributed documents from my film.
Rosenthal, Alan and Eckhardt, Ned. Writing, Directing, and Producing Documentary Films and Videos (3rd, 4th, 5th editions). Southern Illinois University Press, 2015. My grant proposal for **In Harm's Way** is included in Chapter 20.
Johnson, Robert, and Diane Carson, *Other People's Footage: Copyright vs. Fair Use* (2016), documentary feature. I appear as an interview subject along with excerpts from several of my films.
Jack, Chelsea. *Do Documentaries Have to Tell the Truth?*, The Establishment online-journal, 2016. I am interviewed for this article: <http://www.theestablishment.co/2016/04/13/do-documentaries-have-to-tell-the-truth/>
Rosenthal, Alan. Succeeding as a Documentary Filmmaker. Southern Illinois University Press, 2011.
Quoted on pp. 182, 188, 190.
Bernard, Sheila Curran and Rabin, Kenn. Archival Storytelling. Focal Press, 2009. Examples from **Drive-in Blues** and **Little People** are cited and I am quoted throughout the book.

Mitchell Block, "Film School Confidential," *International Documentary*, Interviewed for article about film schools, pp. 16-18, 2004.

Meltzer, Jamie. *A Guide to (Short) Documentary Filmmaking*; Routledge, 2025. My film, **Styx**, is included in Chapter 3, "Pre-Production."

Paper Presentations and Public Lectures

"Narrative Structure in the Nonfiction Film," Emerson College, 2024.

"Mother's Maiden Name," The Clayman Institute for Gender, Research, 2023.

"Documentary Filmmaking and Ventriloquy: The Illusion of Objectivity," University of Graz, Austria, 2022.

"Documentary Filmmaking: An Unpredictable Narrative," Docs in Progress, " Washington, D.C., 2020.

"Documentary Filmmaking: Reinventing the Wheel," Northern Illinois University, 2020.

"Documentary Ethics," Film Fatales, San Francisco, 2019.

"The Filmmaker and the Filmed: Treading Softly and Engendering Trust," Sarah Lawrence College, 2018.

"Two Part Harmony: A Filmmaker's Perspective," Sound and Storytelling Conference, Chapman University, 2018.

"Harmonic Convergence: Unity of Image and Sound," UFVA National Conference, NMSU, 2018.

"In Harm's Way: Personal Storytelling Before #MeToo, UFVA National Conference, NMSU, 2018.

Panelist, Sundance Institute/Knight Foundation Documentary Film Workshop, San Jose, 2017.

"Documentary: Another Kind of Storytelling," International Film School, Cologne, Germany, 2016.

Harvard Club of Berlin, 2016.

"Teaching Strategies and Concerns," Dalarma University, Falun, Sweden, 2016.

"Framing the Documentary Film," Stanford and Harvard Alumni Clubs, Berlin, 2016.

"I'll Find It in Post," University Film and Video Association National Conference, American University, 2015.

"Documentary and the Filmmaker "Voice," Korean Broadcaster Fellowship Program, 2013.

"Towards a Hybrid Form," University Film and Video Association Conference, Chapman University, 2013

"Openings and Closings: Film Structure," UFVA National Conference, Burlington, VT, 2010

"Framing a Film," Cantor Center for Visual Arts, Stanford University, 2009.

"The Ethics of Documentary Production", Ethics at Noon Lecture Series, Stanford, 2009.

"Learning Curves," University Film and Video Association, 2009.

"Treading Softly: Ethical Concerns in Student Documentaries, CILECT Congress, Beijing, 2008.

Panelist on 4 daily panels on different topics, "International Filmmaking Schools Conference," Internacional de Escuelas de Cine, Mexico City, 2008.

"Ethical Issues in the Teaching of Documentary Production", University Film & Video Assn, 2008.

"Putting the Shoe on the Other Footage," Archival Storytelling Symposium, Stanford Law School, 2008.

"The Social Issue Documentary: The Creative Process," Cantor Art Museum, 2007.

"Culture and Diversity in Film: The Social Frontier," Cantor Art Museum, 2007.

"Ethical Issues in Student-Produced Documentaries," AEJMC National Conference, 2006.

"Social Issue Documentaries," United Nations Association Annual Meeting, Oxford, 2006.

"Behind the Scenes of the Documentary Process," Stanford Alumni Event, Houston, 2005.

"Getting the Rights to Reality," Riverrun International Film Festival, 2005.

"Making Films as an Independent," Rocky Mountain Women's Film Festival, 2005.

"Robert Frank: Filmmaker and Photographer", Cantor Art Museum, Stanford University, 2005.

"An Evening with Arthur Dong," Film Arts Foundation, San Francisco, 2002.

"Documentary Film," Colorado College, 2002.

"Frozen in Time: Documentary Portrayals," University Film and Video Association National Conference, 2002.

Documentary Summit, The University of Texas at Austin, 2002.

"Our Bodies, Ourselves," North Carolina Women's Coalition Conference, 2000.

"Personal Storytelling," Journalism and Women Symposium, Sundance, 1999.

"Ethical Dilemmas in Documentary Filmmaking," Humboldt International FF (workshop), 2000.
 Leadership Mid-Peninsula, Arts and Media Day, 2000.
 "Representing the Self in Documentary," University Film and Video Association, 1999.
 "And Justice for All: Bay Area Documentary Filmmakers, UC Berkeley, 1998.
 "True Fictions: Social Documentary in the Nineties", San Francisco MOMA, 1997.
 "Personal Perspectives," Philadelphia Festival of World Cinema, 1997.
 "Galvanizing the Student's Muse: Creative Work in an Academic Setting," Stanford, 1996.
 "Independent Filmmaking," Breckenridge Film Festival, 1997.
 "Documentary Writing," University Film and Video Association National Conference, 1996.
 UFVA Formal Response to Films: *The Voice That Broke the Silence* (2013), *Freedom Road* (2005), *Picture The Call of Story* (2003), *Corporation with a Movie Camera* (1993), *Juggling Gender* (1992), *Womanspirit* (1987),
 "Self-Silencing Scholarship," Stanford Humanities Center, 1995.
 "Film Image/Body Image" Gallagher Keynote Lecture, Society for Adolescent Health and Medicine, 1994.
 "The Documentary Revealed", Film Arts Foundation, 1993, 1996.
 "In Our Own Image: Women and Film," Jing Lyman Lecture Series, 1993.
 "Finding the Right Distributor," National Educational Film & Video Festival, 1993.
 "The Independent Documentary Movement: Can It Survive?" UFVA National Conference, 1983
 Panelist, Symposium on National Identity & the Internationalization of Cinema, East-West Center, 1983.
 "Making Documentaries with a Two-Person Crew," Neighborhood Film Project, Philadelphia, 1983.
 "The Independent Documentary Movement: Can It Survive?" UFVA National Conference, 1983.

Selected Reviews and Articles about Krawitz films

Subject of feature story on *All Things Considered*, NPR, (Little People), 1982.
 Vincent Canby, "'Little People,' The Story of Dwarfs," *New York Times*, October 9, 1982.
 John Corry, "'Little People' Looks At the Lives of Dwarfs," *New York Times*, July 17, 1984.
 Jeff Weinstein, "Eye to Eye," *Village Voice*, October 19, 1982
 Arthur Unger, "When Dwarfs Becomes Giants: A 'Must-See,'" *The Christian Science Monitor*, July 17, 1984.
 Harlan Jacobson, "Little People," *Film Comment*, November-December 1982.
 Gerry Putzer, "Little People," *The Hollywood Reporter*, November 4, 1982.
 Tom Shales, "Drive-Ins: A Breath of Fresh Air," *The Washington Post*, October 21, 1987.
 Cyn (sic), "Drive-In Blues," *Variety*, October 28, 1987.
 Gene Seymour, "When the Parking Lot Was the Theater," *Philadelphia Daily News*, Oct. 21, 1987.
 Timothy Lyons, "Jan Krawitz and 'In Harm's Way,'" *International Documentary*, June 1997.
 Alison Macor, "Documentarian Shuns Easy Answers," *Austin American-Statesman*, July 21, 1999.
 Desmond Ryan, "Where Short Films Won't Get Short Shrift," *The Philadelphia Inquirer*, April 1987
 Judith Egerton, "Louisville Film Festival Honors Rape Documentary," *The Courier-Journal*, Nov. 1997.
 Anne S. Lewis, "Getting Personal," *The Austin Chronicle*, July 16, 1999.
 Sue Adolphson, "No One Fairest in 'Mirror,'" *San Francisco Chronicle*, August 25, 1991.
 Subrin, Julie, "Ann Arbor Film Festival," *Angles*, Spring 1998.
 Jan Roberts-Breslin, "Mirror Mirror," *Journal of Film and Video*, Fall 1991.
 Randy Turoff, "Three Women: Three Views," *Bay Guardian*, May 1, 1992.
 "Cotton Candy and Elephant Stuff," *Landers Film Reviews*, March/April 1981.
 "Afterimage," *Booklist*, September 1, 1980.
 Greg Beal, "Films, Filmmakers, Dialogue: An Interview with the team of Krawitz and Ott,"
Southwest Media Review, Spring 1983.
 Thomas Albright, "Independent Filmmakers to Show Their Stuff Here," *SF Chronicle*, April 16, 1979.
 Atkin, Ross. "Drive-In Movies: Featuring Families," *Christian Science Monitor*, August 5, 1998.

Subrin, Jule, "Ann Arbor Film Festival: In Harm's Way, *Angles*, Volume 3, Nos. 3&4, Spring 1998.
 Thomas White, "Short on Docs, Long on Moxie," *International Documentary*, Vol. 17, No. 6, June 1998.
 Kim Vo, "A Second Look," *San Jose Mercury News*, June 27, 2005.
 Paul Dearing, "A Review of 'Big Enough'," Jackson Free Press, Feb. 3-9, 2005.
 SD (sic), "Big Enough", Washington City Paper, June 11, 2004.
 Susan Tavernetti, "True Lives," Palo Alto Weekly, March 5, 2004.
 J. Shannon, "Big Enough," Video Librarian, November/December 2005.
 Mark Berger, "Big Enough," Winston-Salem Journal, April 21, 2005.
 Interviewed on "All Things Considered," NPR, "Unlikely Revival of Drive-In Theaters," 2008.
 Interviewed on "Pushing Limits", KPFA, Berkeley, 2006.
 Schultz, Ruth. "Documenting the Human Experience: Jan Krawitz, *Temple Review*, Vol. 59:3, p. 43.
 Eastburn, Kathryn, "The Middle Distance: Life-Giver," NPR, Southern Colorado, 2013.
 Smith, Nicola. "A Perfect Kindness," Valley News, New Hampshire, 2014.
 "Perfect Strangers", Library Journal, 2015.
 Phelps, Sue. "Perfect Strangers," Educational Media Reviews Online, 2015.
 Fennessy, K., "Perfect Strangers," Video Librarian, November/December 2015.
 Duran, Martin, "At the Movies", article about Drive-in Blues, Southwest News, 2016.
 Gruener, Posey. "Little People and Big Enough," *Visual Studies*, Vol. 22, No. 2, Sept. 2006, pp. 206-7.
 Traylor, Beth, "One Gently Used Kidney – Free to a Good Home," *Library Journal*, October 1, 2015.
 Houston, Will, "Perfect Strangers," Eureka Times Standard, 2015.

Film Grant Awards

Pauline Brown Fund for Advanced Research in American Art (**Nice Girls Don't Ask**), 2017, 2019.
 The Fledgling Fund, (**Perfect Strangers**), 2013.
 Eva & Lucius Eastman Fund, (**Perfect Strangers**), 2012.
 Fleishhacker Foundation, 2011 (**Perfect Strangers**), 2002 (**Big Enough**)
 Little People of America Foundation (**Big Enough**), 2004.
 Arts Council, Silicon Valley, (**Big Enough**), 2001.
 Peninsula Community Foundation, (**Big Enough**), 2001.
 Research Incentive Award, Stanford University (**Big Enough**), 2000.
 The Donnet Fund, (**In Harm's Way**), 1995.
 Stanford University Research Incentive Fund (**In Harm's Way**), 1994.
 Irvine Foundation Multicultural Curriculum Grant, 1993.
 Nu Lambda Trust (**In Harm's Way**), 1992.
 Film Arts Foundation Production Grant (**In Harm's Way**), 1991.
 Western States Media Arts Production Grant, National Endowment for the Arts, (**In Harm's Way**), 1991.
 Marilyn Yalom Research Fund (**In Harm's Way**), 1991.
 Women in Film Finishing Fund (**Mirror Mirror**), 1989.
 Pioneer Fund (**Mirror Mirror**), 1989.
 Southwest Alternate Media Project (**Mirror Mirror**), 1988.
 The Paul Robeson Fund (**Mirror Mirror**), 1987.
 Women's Project of the Funding Exchange (**Mirror Mirror**), 1987.
 Texas Commission on the Arts Production Grant (**Drive-In Blues**), 1985.
 Policy Research Institute, University of Texas (**Drive-In Blues**), 1985.
 Southwest Alternate Media Project (**Drive-In Blues**), 1985.
 College of Communication Research/Creative Support Grant (**Drive-In Blues**), 1985.
 University Research Institute, The University of Texas at Austin (**Drive-In Blues**), 1984.

Little People of America Foundation Production Grant, (**Little People**), 1984.
 Genentech Production Grant (**Little People**), 1984.
 Sero Symposia International Production Grant (**Little People**), 1984.
 Human Growth Foundation Production Grant (**Little People**), 1983.
 Southwest Alternate Media Project Production Grant (**Little People**), 1981.
 Sinking Creek Film Celebration Production Grant (**Little People**), 1981.
 University Research Institute, The University of Texas at Austin (**Little People**), 1981, 1980.
 University Film Association Scholarship Award (**Styx**), 1977.

Invited Presentations with Films (other than festivals and conferences)

Northwestern University, 2025
 Emerson College, 2024
 Docs in Progress, 2020
 Northern Illinois University, 2020
 Stanford University Medical School, 2021, 2019, 2015
 Sarah Lawrence College, 2018
 Hunter College, New York, 2018, 2016
 USC Medical School, 2017
 DeCamp Seminar Series, Princeton University, 2017
 International Film School, Cologne, Germany, 2016
 Dalarma University, Falun, Sweden, 2016
 Stanford-Harvard Alumni Group, Berlin, 2016
 Bioethics Conference, Georgetown University, 2016
 Center for Social Media Impact, Washington, D.C. 2016
 International House, Philadelphia, 2016
 University of the Arts, Philadelphia, 2016
 Temple University, 2016, 2004
 Institute for Advanced Study at Radcliffe/Harvard, 2015, 1991, 1987
 The Clayman Institute for Gender Research, 2015.
 Lesley College, 2015.
 Transplant Games of America ,2016, 2014
 Southern Circuit, 2014, 2005.
 Dartmouth College and Hood Museum of Art, 2014, 2010, 2002
 Reed College, 2014
 Donate Life, Northwest Chapter, 2014
 St. Michael's Hospital, Toronto, 2014
 American Association of Kidney Patients National Conference, 2014
 14 Pews, Houston, 2014
 Camp Experience, Colorado Springs, 2014
 Korean Broadcasters Delegation, 2013.
 Semi-Therm 29 Symposium, 2013
 California Pacific Medical Center Grand Rounds, 2013.
 Visiting Artist (film retrospective), The Evergreen State College, 2009.
 Doc Lab, HotDocs, Toronto, 2009.
 Cantor Art Museum, 2009.
 Skyline College, 2007.
 Oxford Brookes University, 2006.

Brasenose College, Oxford University, 2006.
 Ethnographic Film Society, Oxford, 2006.
 New York University, 2005.
 University Film Video Association Annual Conference, 2005.
 University of South Carolina, 2005.
 Columbia College, 2005.
 Center of Biomedical Ethics, Stanford University, 2005.
 Bryn Mawr College, 2004, 1986.
 Colorado College, 2002.
 Exploratorium, San Francisco, 2001.
 Commonwealth Club, San Francisco, 2000.
 Documentary Institute, University of Florida, 2000 (retrospective of four films).
 Humboldt International Film and Video Festival, 2000, 1990. (Judges screening retrospective)
 Vassar College, 2000.
 University of California, Santa Cruz, 2000.
 University of Santa Clara, 2000.
 Journalism and Women Symposium, Sundance, 1999. (retrospective of 2 films)
 Austin Documentary Tour, 1999. (retrospective of 2 films)
 Rice Media Center, 1999. (retrospective of 4 films)
 University of North Texas, 1999. (retrospective of 4 films)
 University of Texas at Austin, 1999. (retrospective of 2 films)
 UC Extension, 1999. (retrospective of 3 films)
 INPUT International Television Conference, Germany, 1998.
 University of Michigan, 1998.
 Ann Arbor Film Festival, 1998. (retrospective of 4 films as part of Judge's screening)
 Northwest Film Center, Portland Art Museum, 1997. (retrospective of 4 films)
 San Francisco City College, 1997.
 Pacific Film Archive, 1996, 1994.
 College of Santa Fe, 1995. (retrospective of 4 films)
 University of Colorado, 1995.
 Luce Lectureship Series, Vassar College, 1994. (retrospective of three films)
 Wayne State University, 1994. (retrospective of three films)
 San Francisco Art Institute, 1994.
 Independent Media Artist Group, 1994.
 Berkeley School of Journalism, 1993, 1994.
 University of Oklahoma, "Cultural Perspectives in Film" 1993.
 Jing Lyman Lecture, Stanford University, 1993, 1995.
 M.H. de Young Museum, San Francisco, 1992.
 Institute for Advanced Study at Radcliffe/Harvard, 1991.
 Northern California Women in Film and Television, 1991.
 Rocky Mountain Women's Film Festival, *keynote speaker*, 1992, 2005.
 Little People of America annual conference, 2004, 1992, 1982.
 Knight Fellowship Colloquium, Stanford University, 1989-1993, 1997.
 University Film and Video Association Annual Conference, 2015, 2013, 1996, 1990, 1986, 1982.
 Boston University, 1991, 1983.
 Flaherty Film Seminar, 1993, 1986, 1976.
 San Jose State University, 1989.
 California State University, Fresno, 1988.

Big Muddy Film Festival, 1988. (retrospective of 3 films as part of Judge's screening)
Laguna Gloria Art Museum, Austin, TX, 1987.
University of Maryland, 1987. (retrospective of 3 films)
Syracuse University, 1985.
Cornell University, 1983.
Workshop at Neighborhood Film Project, Philadelphia, 1983.
Rice University, 1982.
Arden House Public Television Seminar, 1979.

Invited Juror

Human vs. AI Film Festival, 2025.
Academy of Motion Picture Arts & Sciences, Documentary Branch, 2019-ongoing.
Sebastopol Documentary Film Festival, 2023, 2015.
Student Academy Awards, 2025, 2024, 2023.
Full Frame Film Festival, Hartley Film Award, 2017.
San Francisco Jewish Film Festival (pre-screener), 2010-2019.
Juror, News & Documentary Emmy® judging, Academy of Television Arts and Sciences, 2020, 2016, 2007.
University Film and Video Association, 2019, 2017, 2014.
San Francisco International Film Festival, Jury Chair (1992-1995); Juror (1990, 1991, 2012);
pre-screener (2014, 2015, 2018);
This Art is Your Art Competition: White House Historical Association, Artsy, Robert Rauschenberg Fdn., 2016
CILECT Prize, International Film School Competition, 2006-2022.
Mental Health Channel online film festival, 2016.
Big Sky Documentary Film Festival, 2014.
Next Reel Film Festival, Singapore, 2012.
Ashland Independent Film Festival, 2008, 2007, 2005.
Social Issues Documentary Film Festival, San Jose, 2008, 2010.
Cinequest, 2006, 1998.
CINE Jury Chair, 2005, 1993.
Front Page Awards, Newswomen's Club of New York, 2005.
Humboldt International Film and Video Festival, 2000, 1990.
National Educational Media Network, 1999.
United Nations Association Film Festival, 1998.
Louisville Film and Video Festival, 1993.
Ann Arbor Film Festival, 1998.
Regional Emmy Awards, 1995.
American Film Festival, 1990, 1987, 1984, 1983, 1980.
National Educational Film and Video Festival, 1992, 1991.
Atlanta Film and Video Festival, 1989.
Big Muddy Film Festival, Illinois, 1988.
New England Film Festival, Boston, 1987.
U.S.A. Film Festival, Dallas, 1985.

Film Editing Consultant

"Pachuco," David Alvarado, 2025.
"A Free Daughter of a Free Kyrgyzstan," Leigh Iacobucci, 2024, 2025.
"Daughterland," Eva Brzeski, 2024.

"Assembly," Johnny Symons and Rashaad Newsome, 2024.
 "Matter of Mind: My Alzheimer's," Anna Moot-Levin and Laura Green, 2024.
 "American Resilience Project," Roger Sorkin, 2023, 2024.
 "Bon Voyage," Jeffrey Ruoff, 2023.
 "Death and Taxes," Justin Schein, 2023.
 "Mourning of the Twenty Fourth", Erin Hudson, 2022.
 "Awkward and Awesome," Camilla Calamandrei, 2021.
 "The Field Trip," Mike Attie, Megan O'Hara, 2021.
 "We Are as Gods," David Alvarado and Jason Sussberg, 2020.
 "Abortion Helpline, This is Lisa," Barbara Attie, Janet Goldwater, Mike Attie, 2019.
 "Red Heaven," Katherine Gorringer and Lauren DeFilippo, 2019.
 "Moment to Moment," Mike Attie, 2019.
 "The Field Trip," Mike Attie, Megan O'Hara, 2018.
 "Attla," Catharine Axley, 2018.
 "Hoodie," Johnny Symons, 2017.
 "Exiled," Mike Seely and Jon Kane, 2016.
 "They Played God," Lori Shinseki, 2016.
 "True Conviction," Jamie Meltzer, 2015.
 "Last Laugh," Ferne Pearlstein, 2015.
 "Out Run," Johnny Symons and Leo Chiang, 2015.
 "Life After Manson," Olivia Klaus, 2014
 "The Growing Season," Evan Briggs, 2014
 "Havana Curveball," Marcial Jarmel and Ken Schneider, 2013.
 "Design Can Do," Thomas Burns, 2013.
 "Top Spin," Sara Newens and Mina Son, 2013.
 "Long for this World," David Alvarado and Jason Sussberg, 2012.
 "This Dewdrop Life," Elizabeth Thompson, 2011.
 "Revolutionary Optimists," Maren Monsen and Nicole Newnham, 2011.
 "Still Moving: Pilobolus at 40", Jeffrey Ruoff, 2010-2012.
 "Circus Dreams," Signe Taylor, 2010.
 "Health by River and Road," Mike Seely, 2008
 "Raging Grannies," Pam Walton, 2008-2009.
 "The Tiger Next Door," Camilla Calamandrei, 2007.
 "Don't Ask," Johnny Symons, 2007.
 "Lydia's Story," Nan Bress, 2007.
 "Montana Meth," Tom Siebel, 2006.
 "Funny Man Dan," Liz Witham, 2005.
 "Sentenced Home," Nicole Newnham, 2005.
 "Beyond Conception," Johnny Symons, 2005.
 "Hold Your Breath," Maren Monsen, 2004.
 "Lost Boys of Sudan," Jon Shenk and Megan Myland , 2003.
 "Imelda," Ramona Diaz, 2003.
 "Sumo East and West," Ferne Pearlstein and Robert Edwards, 2001.
 "Long Night's Journey Into Day," Debra Hoffman and Francis Reid, 2000.
 "Blink," Elizabeth Thompson, 1999,
 "Lost People," Laura Harrison, 1998.

Outside Service (see festival juror above)

External Review Committee (Site Visit), Wake Forest University, 2018.
External Review Committee (Site Visit), American University, 2016.
External Review Committee (Site Visit), University of North Carolina at Greensboro, 2014.
External Review Committee (Site Visit), University of Miami, 2011.
External Review Committee (Site Visit), Chapman University, 2011.
External Review Committee (Site Visit), Southern Illinois University, 2007, 1999.
External Review Committee (Chair and Site Visit), University of Iowa, 2006.
External Review Committee (Site Visit), Hong Kong Baptist University, 2005.
Program Consultant, (Site Visit), University of Florida, 2000
Grant Reviewer, JFI Completion Grant, 2024
Grant Reviewer, Bogliasco Foundation, 2023
Grant Reviewer, Corporation for Public Broadcasting, Proposal Reviews, 2017.
Grant Reviewer, California Council on the Humanities, 2013.
Grant Reviewer, Djerassi Foundation, 2008.
Grant Reviewer, Nebraska Humanities Council, 1992-1995, 1997.
Grant Reviewer, Southwest Alternate Media Project, Houston, 1987.
Grant Reviewer, Pioneer Fund Grant, 1992.
Grant Reviewer, National Endowment for the Humanities Youthgrant, 1980, 1981, 1982.
Grant Reviewer, National Educational Video and Film Festival, 1990-93, 1999.
Grant Reviewer, Cinequest Film Festival, 1991, 1992.
Emerging Filmmaker Mentoring Project, Co-sponsored by Southwest Alternate Media Project (Houston) and Ibero-American University (Mexico City), served as an individual mentor, 2008.
Manuscript Reviewer, Focal Press, 2005-2019.
Board of Directors, Ashland Independent Film Festival, 2005-2009.
Board of Directors, University Film and Video Association, 1995-1996.
Advisory Board, Center for Social Media Fair Use Policy, 2004-2008.
Advisory Board, McGraw-Hill Contemporary Learning Series, 2005-2009.
Advisory Board, International Public Television, 2009-2012.
Advisory Board, Flaherty Film Seminar, 2004-2005.
Tenure and Promotion Reviews (1992-present):
USC (2), Dartmouth College (2), Harvard University, NYU, UCLA, Chapman University (2), Hunter College (3), University of Colorado, University of Denver, Southern Methodist University, American University (2), Northern Illinois University, Temple University, Ohio University, University of Iowa (2), Syracuse, USC (2), University of Florida (2), Ohio State, Vassar, University of Vermont, Franklin and Marshall College, Emerson College (2), University of Arizona (2), The University of Texas at Austin (3), Santa Clara University, Columbia College (2), Wayne State University (2), Southern Methodist University, University of South Carolina, Rowan University, University of Alaska/Fairbanks, Montana State University, , Rutgers University, UC Santa Cruz, Northwestern, University of the Arts
Film/Video Review Editor, Journal of Film and Video, 1989-1994.
Regional Coordinator, Academy of Motion Picture Arts and Sciences Student Film Awards, 1982-88.

University Committees

Director, M.F.A. Program in Documentary Film and Video, Stanford University, 2007-2014.
Director, M.A. Program in Documentary Film and Video, Stanford University, 1998-2004.
Search Committee Chair, Department of Art & Art History, 2012-2013, 2013-2014.
Search Committee, Department of Art & Art History 2014-2015, 2008-2009, 1997-1998.

Search Committee Chair, Department of Communication, 2000-2001.
Stanford Institute on the Arts Advisory Board and grants panelist, 2014-15.
Promotion Committee Chair, 2007-2008, 2013-2014.
Promotion Committee, 2007-2010.
Faculty Mentor, 2007-2014.
Arts Facility Master Planning Committee, Stanford University, 2007-2012.
Curriculum Committee, School of Humanities & Sciences, Stanford University, 2005-2007.
Arts Initiative Vision Group, Stanford University, 2006-2010.
Grant Reviewer, Stanford Institute for Creativity and the Arts, 2007-2009.
Grant Reviewer, Research Incentive Fund, Office of Technology and Licensing, Stanford, 2001-2004.
Committee on Undergraduate Studies, Stanford University, 1991-1994.
Arts Roundtable, 1992-1995.
Department of Communication, Undergraduate Committee, 1990-97.
Head, Production Area, Department of Radio-TV-Film, University of Texas, 1985-1988.
Budget Council, Department of Radio-Television-Film, University of Texas, 1984-1988.
Chair, Teaching Excellence Committee, College of Communication, University of Texas, 1985-1987.

FILMOGRAPHY

Produced, Directed, and Edited by Jan Krawitz

NICE GIRLS DON'T ASK (TRT 17:00, 2025)

In the 1950s, thousands of "social guidance" films were produced to shape female behavior. The film excavates this material to create a cautionary tale for today when "trad wives" are valorized by men in power and by young women on social media.

PERFECT STRANGERS (TRT 69:00, 2013)

Perfect Strangers tells the story of two unique and engaging characters. Ellie embarks on an unpredictable journey of twists and turns, determined to give away one of her kidneys. *Perfect Strangers* raises questions about what motivates an individual towards an extreme act of compassion.

BIG ENOUGH (TRT 53:00, 2004)

In this intimate portrait, several dwarfs who appeared in Jan Krawitz and Thomas Ott's 1982 film *Little People* welcome the camera into their lives once again. They confront physical and emotional challenges with humor, grace, and sometimes, frustration.

IN HARM'S WAY (TRT 27:00, 1996)

This personal memoir explores assumptions about fear, safety, and control that were instilled in children growing up in the late 1950's. The filmmaker's adult experience as a survivor of sexual violence by a stranger prompts her to revisit the fragile myths of childhood.

MIRROR MIRROR (TRT 17:00, 1990)

Provocatively explores the relationship between a woman's body image and the quest for an ideal. Blending humor and candor, the film illuminates the vagaries in the concept of an "ideal" body.

DRIVE-IN BLUES (TRT 28:00, 1986)

Celebrates the drive-in and laments its decline. Laced with unusual archival footage the tone of the film swings between camp and nostalgia.

LITTLE PEOPLE (TRT 58:00, 1984)

The film provides insight into the dwarf experience and offers a unique and sometimes disturbing perspective on the average-sized world.

P.M. (TRT 7:00, 1980)

A cinematic essay depicting the quiet dismissal of those who are no longer able to keep up with the relentless pace of consumer society -- the aged.

COTTON CANDY AND ELEPHANT STUFF (TRT 29:00, 1979)

The arduous lifestyle of a travelling tent circus often contradicts the romantic notion of "running away with a circus." This film captures the magic and the routine of circus life.

AFTERIMAGE (TRT 17:00, 1979)

Portrays the work and experiences of two blind artists who recount the painful period of fading vision and subsequent confrontation with isolation.

STYX (TRT: 10:00, 1976)

A visual essay about the subterranean world of a metropolitan subway system.