

## Curriculum Vitae

**Dr. Joe Kember**

### Employment

- 2008- Senior Lecturer in Film, University of Exeter.
- 2004-2008 Lecturer in Film, University of Exeter.
- 2001-2004 Lecturer in Film and Media Studies, University of Teesside.
- 1996-2001 Tutor in English and Film, University of Sheffield.

### Higher Education

- 2003 Postgraduate Certificate in Learning and Teaching in Higher Education, with Fellowship in HEA, University of Teesside.
- 2001 PhD in Film Studies, University of Sheffield.
- 1996 M.A. in Narrative Theory, University of Sheffield. **Distinction.**
- 1995 B.A. in English Literature, University of Sheffield. **First-Class Honours.**

### Research Interests

My research is in popular and visual culture throughout the nineteenth and early twentieth centuries and especially in early and silent cinema. My book, *Marketing Modernity: Victorian Popular Shows and Early Cinema* (Exeter: University of Exeter Press, 2009), provides an expansive analysis of the institutional development of early film in relation to emergent models of self-identity and personality at the turn of the century. Other notable publications in the field of silent film studies include *Early Cinema 1895 - 1914: From Factory Gate to Dream Factory* (London: Wallflower, 2004), co-authored with Simon Pople.

A second strand of my research is in popular entertainments, exhibitions, and displays between 1850 and 1914. In 2007 I and Associate Professor John Plunkett were awarded a large AHRC grant of £207,000 for a three-year project, *Moving and Projected-Image Entertainment in the South-West 1840-1914*. I was the Co-investigator for this project with equal responsibility for drafting and submitting the proposal, for publication, outreach, and impact activities, as well as for day-to-day management. I am currently completing the co-authored book, *Picture Going: Popular Visual Media in the South-West 1840-1914*, which will be the major published output for the project. Within the project, I have also co-edited two special journal issues and an edited collection in the Pickering and Chatto 'Science and Culture in the Nineteenth Century' series entitled, *Popular Exhibitions, Science and Showmanship, 1840-1910* (London: Pickering and Chatto, 2012). Among my other recent articles and chapters, are publications that have tackled

spectatorship, performance and screening practices in exhibition sites such as Victorian freak shows, lecture theatres, public halls, and the magic theatre.

My next project is an intermedial study of the performance and representation of the human face between 1880 and 1930, provisionally entitled *Pulling Faces*. I have already published several chapters and articles on related subjects, and am now a Co-investigator on the INTERREG 'SCAR-FACE' project, which aims to analyse how the mutilated faces of soldiers injured during the Great War significantly influenced medical practice, social and political history, arts, law, and philosophy. My own responsibilities in this project relate to performative and representational histories of the face on film, especially during the late teens and 1920s.

## Publications

### Books

*Picture Going: Popular Visual Media in the South-West 1840-1914*, co-authored with Rosalind Leveridge, John Plunkett, and Jill Sullivan (forthcoming 2014).

*Marketing Modernity: Victorian Popular Shows and Early Cinema* (Exeter: University of Exeter Press, 2009) (Rated 4H for REF 2013).

*Early Cinema 1895 – 1914: From Factory Gate to Film Factory*, with Simon Pople (London: Wallflower Press, 2004).

### Edited Books and Journals

*Popular Exhibitions, Science and Showmanship 1800-1914*, ed. Joe Kember, John Plunkett and Jill Sullivan (London: Pickering and Chatto, 2012).

'Non-normative Exhibition Spaces', Special Issue of *Nineteenth-Century Theatre and Film*. Ed Joe Kember, John Plunkett and Jill Sullivan. 8:4 (2010).

'Instruction, Amusement, Spectacle,' Special issue of *Early Popular Visual Culture*. Ed. Joe Kember, John Plunkett and Jill Sullivan. 37:1 (2010).

### Refereed Articles

'Productive Intermediality and the Expert Audiences of Magic Theatre and Early Film'. *Early Popular Visual Culture* 8:1 (2010), pp. 31-56.

"Go thou and do likewise": Advice to Lantern and Film Lecturers in the Trade Press, 1897-1909'. *Early Popular Visual Culture*, 8:4 (2010), pp. 419-30.

'The Functions of Showmanship in Freak Show and Early Film', *Early Popular Visual Culture* 5:1 (April 2007), pp. 1-23.

'The Cinema of Affections: The Transformation of Authorship in British Cinema Before 1907', *The Velvet Light Trap* 57 (Spring 2006), pp. 3-16.

'The View from the Top of Mont Blanc: The Alpine Entertainment in Victorian Britain', *Living Pictures: The Journal of the Popular and Projected Image before 1914* 2:1 (2003), pp. 21-46.

### Chapters in Books

'The Face of Harry Langdon'. *Silent Features*. Ed. Steve Neale (Middletown, CN: Wesleyan UP, forthcoming 2014).

"A judge of anything and everything": Charles Urban and the Role of the Producer-Collaborator in Early British Film'. *Beyond the Bottom-Line: The Producer in Film and Television Studies*. Ed. Andrew Spicer, A.T. McKenna and Christopher Meir (London: Continuum, forthcoming 2013) (8,000 words).

'Professional Lecturing in Early British Film Shows'. *The Sounds of the Silents in Britain*. Ed. Julie Brown and Annette Davison (Oxford: OUP, 2012), pp. 17-37.

'Child's Play: Participation in Urban Space in Weegee's, Dassin's, and Debord's Versions of *Naked City*'. *Adaptation in Contemporary Culture: Textual Infidelities*. Ed. Rachel Carroll (London, Continuum, 2009), pp. 72-84.

'Popular Sensations: Gaskell, Boucicault, and the IMP Film Co'. *Visual Delights 2: Exhibition and Reception*. Ed. Simon Popple and Vanessa Toulmin (London: McGraw-Hill, 2005), pp. 46-60.

'David Lynch and the Mugshot: Facework, *The Elephant Man* and *The Straight Story*'. *Weird On Top: The Cinema and Television of David Lynch*. Ed. Annette Davison and Erica Sheen (London: Wallflower Press, 2004), pp. 19-34.

'Face-to-face: The Facial Expressions Genre in Early British Film'. *The Showman, the Spectacle, and the Two-Minute Silence: Performing British Cinema Before 1930*. Ed. Alan Burton and Lorraine Porter (Trowbridge: Flicks Books, 2001), pp. 28-39.

"It was not the show, it was the tale that you told": Early Film Lecturing on the British Fairground', *Visual Delights: The Popular and Projected Image in the Nineteenth Century*. Ed. Simon Popple and Vanessa Toulmin (Trowbridge: Flicks Books, 2000), pp. 61-71

### Encyclopedia Entries

Assorted biographical entries in *Directors in British and Irish Cinema: A Reference Companion*, ed. Robert Murphy (London: British Film Institute, 2006).

Assorted biographical entries, *Screenonline: The Definitive Guide to Britain's Film and Television History*, British Film Institute (2005).

### Reviews and Review articles

- 'New Cinema Histories,' *Early Popular Visual Culture* 11:3 (2013) (forthcoming, 7,000 words). Review article of:
- *Explorations in new cinema history: Approaches and case studies*, Ed. Richard Maltby, Daniel Biltereyst and Phillippe Meers (Oxford, Wiley-Blackwell, 2011).
  - *Cinema, audiences and modernity: New perspectives on European cinema history*, Ed. Daniel Biltereyst, Richard Maltby and Phillippe Meers (London: Routledge, 2012).
  - Rudmer Canjels, *Distributing silent film serials: Local practices, changing forms, cultural transformation* (London: Routledge, 2011).
  - *Early cinema today: The art of programming and live performance*, Ed. Martin Loiperdinger (New Barnett, John Libbey, 2011).
- Trevor Griffiths. *The Cinema and Cinema-Going in Scotland, 1896–1950* (Edinburgh: University of Edinburgh Press, 2012), in *Journal of Scottish Historical Studies* (forthcoming, 1000 words).
- Andrew Shail, *Reading the Cinematograph: The Cinema in British Short Fiction 1896 – 1912* (Exeter: University of Exeter Press, 2010), in *Victorian Studies* 54:4 (2012), pp. 765-7.
- Gaudreault, André, *From Plato to Lumière: Narration and Monstration in Literature and Cinema* (London: University of Toronto Press, 2009), in *Early Popular Visual Culture* 9:3 (2011), pp. 262-4.
- Linda Nead. *The Haunted Gallery: Painting, Photography, Film c. 1900* (London: Yale University Press, 2007), in *Victorian Studies* 51:2 (2009), pp. 369-70.

### Conference Keynotes, Conference Papers, Invited Lectures.

- 2012 'Plymouth's "Home of Cinema": The Long Institutional History of British Town Hall Picture Shows'. 12<sup>th</sup> International Domitor Conference: Performing New Media, 1890-1915, University of Brighton.
- 2012 'Faces and Spaces: Representing Victorian Personhood in Edwardian Cinema'. Solicited paper at Edwardian Art and its Legacies symposium, Tate Britain.
- 2011 Conference Keynote paper: "'How the West was Wonderful!": Parallel Institutional Histories of Moving Pictures in the Southwest UK before 1914'. Second Birth of Cinema Conference, Newcastle University.
- 2011 "'Pure, Elevating, Instructive Entertainment": Travel Lectures in Plymouth during the 1890s'. British Association for Victorian Studies Annual Conference: Victorian Forms & Formations, University of Glasgow.
- 2010 Invited research seminar, 'National Exhibitions/Local Spaces and Audiences', Department of Theatre, Film and Television, University of Bristol.
- 2009 Invited paper, "'The lecture is the thing": Traditions of Lecturing and Film Exhibition in Britain before 1907', *The Sounds of Early Cinema in Britain: Textual, Material and Technological Sources*, Institute of Musical Research, London.

- 2009 'Regional Empires: A Case Study of Popular Shows in the South West 1820-1900', Visual Empires conference, National Fairground Archive, University of Sheffield
- 2009 'Instruction, amusement and spectacle: Popular shows in Plymouth, 1820 to 1900', Plymouth Local Studies Day, Plymouth Central Libraries.
- 2009 'The Moving and Projected Images in the South West Project,' research seminar, University of Exeter.
- 2008 'Regional Screen Networks: Analysing Urban/Rural Transactions in the "Moving and Projected Image Entertainment in the South West UK, 1820-1914" Project', The Glow in Their Eyes: Global Perspectives on Film Cultures, Film Exhibition and Cinemagoing conference, University of Ghent.
- 2008 Invited lecture, 'Instruction, Amusement and Spectacle in the South-West 1840-1900', Devon Museums Group.
- 2007 'Institutionalised Risk and Early Film,' Cinematicity: 1895, Before and After conference, University of Essex.
- 2007 'The Face in Silent Cinema,' Department of English Research Seminar, University of Exeter.
- 2005 'Magic Images: Understanding Early Films,' invited lecture delivered for Mediamaker Contemporary Art Network.
- 2005 "'The Magician with the Instantaneous Lens": Conjuring as Authorship in Early Film,' Visual Delights III conference, University of Sheffield.
- 2005 Invited research seminar, 'Marketing Otherness: Freak Show and Early Cinema', Louis Le Prince Centre, University of Leeds.
- 2005 Invited lecture, 'Magic Lantern, Proto-Cinema, and Victorian Illusion,' Hull Time Based Arts, Hull University.
- 2004 "'She was Born Alive and is Now on View": Early Cinema and Freak Show', Interdisciplinary Nineteenth Century Studies (INCS) conference, University of Iowa.
- 2004 Conference Plenary paper, 'The Transformation of Intimacy in Victorian Cinema', Popular Cultures on Film conference, University of Teesside.
- 2004 'Freak Shows and Early Cinema', research seminar, University of Teesside.
- 2003 "'Oh! Look! There's our Mary!": Personality, Intimacy and Victorian Cinema', North American Victorian Studies Association (NAVSA) inaugural conference, Indiana University, Bloomington.
- 2003 'Personality and Performance in Early British Film,' research seminar, University of Teesside.
- 2002 Invited lecture, 'Lies and Damn Lies: Fakes and Fiction in Early Film', Sheffield Film and Television Study Group, Showroom Cinema, Sheffield,.
- 2002 'The Representation of Mountains in British Visual Entertainments before 1905'. The Character of Nineteenth-Century Visual Culture conference, University of Amsterdam.
- 2002 'Popular Sensations: Gaskell, Boucicault, and the IMP Film Co.' Visual Delights conference, University of Sheffield.
- 2000 'Face-to-face: The Facial Expressions Genre in Early British film', The British Silent Cinema Weekend conference, Nottingham Broadway.

- 1999 “It was not the show, it was the tale that you told”: Early film lecturing on the British fairground’. Visual Delights: The Popular and Projected Image in the Nineteenth Century conference, University of Sheffield.
- 1998 ‘Re-presenting *Mary Barton*’. Crossing Boundaries: An International Interdisciplinary Postgraduate Conference, University of Sheffield, 19 April 1998.

### **Awards and Research Grants**

- 2013-2015 £8546; part of 1,905,483€ European Regional Funding bid for INTERREG SCAR-FACE project (Co-investigator within the Exeter team working in partnership with colleagues in France; monies for research into the face on film in the 1910s and 1920s).
- 2008-2011 £207,000 AHRC Research Grant, Moving and Projected-Image Exhibition in the South-West 1820-1914. [With John Plunkett. I was Co-Investigator with equal responsibility for drafting and submitting the proposal, for publication, outreach, and impact activities, as well as for day-to-day management].
- 2010 £1200 English Research Assistant Scheme (Visual media research for Moving and Projected Image Project).
- 2009 £1200 English Research Assistant Scheme (Plymouth cinemas research for Moving and Projected Image Project).
- 2008 £2000; part of £77,049 JISC grant, Digital Repository for Nineteenth Century material in University of Exeter Library [Part of team for a grant bid led by University of Exeter Special Collections; monies for production of an e-learning module ].
- 2004 £1200 overseas conference grant, University of Teesside.
- 2003 £800 overseas conference grant, University of Teesside.
- 1996-1999 £7000/annum Edgar Allen Endowed Research Scholarship.
- 1997 £650 Petrie Watson Studentship.
- 1995-1996 £6100/annum British Academy Scholarship.

### **Leadership and Management**

#### **University of Exeter**

- 2013-** Programme Leader for BA Film Studies, Film Studies with Practice, and Combined Hons with Film.
- 2013-** Admissions Officer for Film

<b>2008-2011</b>	Director of Education(HUMS)/Programme Leader for English (SALL).
<b>2009-2010</b>	Chair of SALL/College of Humanities Programme Accreditation Committee (PAC).
<b>2009-2010</b>	PGT Programme Leader for English.
<b>2007-2010</b>	Administration of AHRC funded project.
<b>2004-2006</b>	Employability Officer, with responsibility for arranging workshops and other planning.
<b>2005-2007</b>	Visiting Speakers Coordinator, English and Film.
<b>2004-2005</b>	Staff Student Liaison Committee staff representative.
<b>2004-</b>	Bill Douglas Centre, Management Committee.

### **PhD Students**

#### **First Supervisor.**

Ros Leveridge, *Dignified and Discreet': The Development of Popular Entertainment in Devon Coastal Resorts, 1870-1914* [AHRC Project Studentship] (f/t, 2008-11, passed).

Fiona Petit, *Freak Shows in Britain 1870-1900: Interactions of Popular Entertainment and Medical Curiosity* (f/t, 2008-12, passed).

Adam Whybray, *Animating Dissent: The Political Object of Czechoslovakian Stop-Motion Film* (f/t, 2011-).

Jamie Chambers, *The Strange Home Project: Towards a Distinctive, 'Authentic' Contribution to Scottish Cinema Grounded in Community Folklore* (f/t PhD by Practice co-supervised with LFS, 2012-).

Jane Devoy, *Methods of Writing, Production and Exhibition in Contemporary Filmmaking: How Modes of Working Affect Final Product* (f/t PhD by Practice co-supervised with LFS, 2012-).

#### **Second Supervisor.**

Phil Wickham, *British Situation Comedy and the Culture of the New Capitalism* (f/t, 2009-12, passed).

Gillian Moore, *The Life and Work of Charles Victor Alexander Peel* (p/t, 2008-)

Christopher Davies, *History, Fantasy and Reality: The Influence of the Wars in Iraq and Afghanistan on Contemporary Historical and Fantasy Films since 2004* (f/t, 2010-)

Alice Levick, *Narrative Representations of American Urban Space from 1920-1960* (p/t, 2011-)

Hannah Brown, *British Film Culture in the 1980s* (f/t, 2011-)

Richard Wells, *The Apple Paradigm: Food for Thought* (f/t, 2011-)

Will Barrett, *Digital Interaction with Heritage* (f/t, 2012-)

### **Teaching Responsibilities.**

**University of Exeter**, convenorships and seminar leadership (2004- )

PGT	Film Methodologies (2006-8) Sense, Sensation and Cinema (Convenor, 2013-)
Level 3	Cityscapes (Convenor, 2005-) Spectacular Attractions (2008-9)
Level 2	Hollywood and Europe (2004-8) Shots in the Dark (2008-10) Spectacular Attractions (Convenor, 2011-12) Adaptations: Text, Image, Culture (Co-convenor, 2013-) Revolutions and Evolutions : Nineteenth-Century Literature (2012-)
Level 1	Culture and Criticism 1 (Convenor, 2006-7, seminars 2004-8) Culture and Criticism 2 (Convenor, 2005-7, seminars 2005-10) Critical Practice (2010-11) Major Debates in Film Theory (Convenor, 2013-)

**Vassar College**, convenorship and seminar leadership (2010)

Level 2	Naked Cities (Convenor, 2010)
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**University of Teesside**, convenorships and seminar leadership (2001-2004)

MA	Popular Cultures of the <i>Fin-de-Siècle</i> (Convenor)
Level 3	Adaptations (Convenor) Film and Television Auteurs (Convenor)
Level 2	Cinema Studies European Cinemas / European Histories
Level 1	Introduction to Film and Broadcast Media (Convenor)

**University of Sheffield**, seminar leadership (1998- 2002).

Level 3	Modern Literature
Level 1	Hollywood and the Cinema



### **Selected External Recognition / Professional Activities**

- 2013-17 External Examiner, BA Screen Studies, University of Brighton.
- 2009- Editorial Board and Reviews Editor, *Early Popular Visual Culture*.
- 2002- Fellow of Higher Education Academy (HEA) (2002-).

Membership of professional organisations:

- Domitor (early cinema association) (2011-)
- Edwardian Culture Network (2011-)
- British Association of Victorian Studies (BAVS) (2010-12)
- Screen Heritage Network (2005-).
- Centre for Research in Film Studies, Exeter (2004-)
- Centre for Victorian Studies (2004-)
- North American Victorian Studies Association (NAVSA) (2003-5).

External Reader for University of Exeter Press, *Victorian Studies*, *Journal of Victorian Culture*, *Media History*, *Science in Context*, *Early Popular Visual Culture*, and *Clues: A Journal of Detection*.

### **Conference Organisation**

- 2009 Instruction, Amusement, Spectacle: Popular Shows and Exhibitions 1800-1914 conference, University of Exeter. [With John Plunkett and Jill Sullivan; the conference attracted 120 international delegates].
- 2004 Cultures on Film conference, University of Teesside.
- 2000 Visual Delights: The Popular and Projected Image in the Nineteenth Century conference, University of Sheffield.