

English and World Cinema
College of Architecture, Arts, and Humanities
Clemson University
712 Strode Tower, Clemson, SC 29634-0523
Tel. (864) 656-3151
Email. askrodz@clemson.edu

*

Aga Skrodzka

EDUCATION

Ph.D., Comparative Literary and Cultural Studies, May 2007, SUNY Stony Brook
M.A., Comparative Literary and Cultural Studies, December 2004, SUNY Stony Brook
Advanced Graduate Certificate in Cultural Studies, 2003, SUNY Stony Brook
M.A., American Studies, 1998, Warsaw University, Poland
B.A., American Studies, 1996, Warsaw University, Poland

FIELDS OF INTEREST

Cinema and Media Studies; Film Theory and Criticism; Feminism; Pedagogy; Transnational Cinema; Sexploitation Cinema; Narratives of Exile and Displacement; Gender Theory; Post-Socialist Visual Cultures

PROFESSIONAL EXPERIENCE

2013-present Associate Professor in Film Studies, Clemson University
2007-2013 Assistant Professor in Film Studies, Clemson University
2003-2007 Instructor, Cinema & Cultural Studies Program, SUNY Stony Brook
2000-2002 Instructor, Program in Writing and Rhetoric, SUNY Stony Brook
1996-1998 English as a Foreign Language Teacher, Polish Foundation for the Advancement of Arts & Sciences

ADMINISTRATIVE EXPERIENCE

2016-2018 Associate Chair, Department of English, Clemson University
2016-2017 Associate Director, World Cinema Program, Clemson University
2013-2015 Inaugural Director, World Cinema Program, Clemson University (designed and coordinated a new undergraduate major in film & media studies)
2018-present Co-director of “Clemson in Budapest & Vienna” Study Abroad Program

BOOKS

Magic Realist Cinema in East Central Europe. Edinburgh: Edinburgh University Press, 2012.

The Oxford Handbook of Communist Visual Cultures. Eds. Aga Skrodzka (Lead Editor), Xiaoning Lu, Katarzyna Marciniak. New York: Oxford University Press, 2020.

The Sex Slave in Cinema: An Inegalitarian Spectacle. Forthcoming from Edinburgh University Press.

PUBLICATIONS (refereed)

“‘I Cannot Be Sure That I Will Not Be Erased or Voided’: In Conversation with Katarzyna Kozyra” *MAI: Feminism & Visual Culture* [Special Issue on Photography & Resistance, Summer 2022. Open Access]

“Strawberry Bondage and Disabling Discipline in a New Series of Cyborg Video Sonnets” *Poetry* [Special Issue, February 2022. Open Access]

“Feminist Worlding and World Cinema: The Case of Malgorzata Szumowska” *Studies in World Cinema* [Special Issue on Women’s World Cinema, January 2022. Open Access]

“Walerian Borowczyk: Seventies Sexploitation Through Sublimation” *Shocking Cinema of the 70s*. Eds. Julian Petley and Xavier Mendik. New York, London: Bloomsbury Academic, 2021.

“*Komunistki*: Visual Memory of Communist Female Agency” *The Oxford Handbook of Communist Visual Cultures*. Eds. Aga Skrodzka (Lead Editor), Xiaoning Lu, Katarzyna Marciniak. New York: Oxford University Press, 2020.

“Introduction: Communist Vision Today” *The Oxford Handbook of Communist Visual Cultures*. Eds. Aga Skrodzka (Lead Editor), Xiaoning Lu, Katarzyna Marciniak. New York: Oxford University Press, 2020.

“Xenophilic Spectacles in Recent Films about Sex Slavery” *Transnational Cinemas* [pp.85-103, vol. 9:1, 2018]

“Leaving the Art-House: Commerce and Commodity in Borowczyk’s Controversial Cinema” *Studies in Eastern European Cinema* [pp. 117-131, vol. 9:2, 2018]

“Why ‘goEast’ When They Are All Coming West?” *Film Quarterly* [pp. 107-111, vol 70:1, 2016]

“Disempowering Knowledge: How to Teach Not to Help” *Teaching Transnational Cinema: Politics and Pedagogy*. Eds. Katarzyna Marciniak and Bruce Bennett [Routledge AFI Series. pp. 236-254, 2016]

“Cinematic Fairytales of Mobility in Post-Wall Europe: Hanna v. Mona” *East, West and Centre: Reframing post-1989 European Cinema*. Eds. Michael Gott and Todd Herzog [Edinburgh University Press, pp. 109-124, 2015]

“Subjectivity and the Ethics of Duty in Michael Mann’s Cinema” *The Philosophy of Michael Mann*. Ed. Steven Sanders [University Press of Kentucky, pp. 200-214, 2014]

“Woman’s Body and Her Pleasure in the Celluloid Erotica of Walerian Borowczyk” *Studies in European Cinema* [pp. 67-79. vol. 8:1, 2011]

“Clandestine Human and Cinematic Passages in the United Europe: The Polish Plumber and Kieślowski’s Hairdresser” *Studies in Eastern European Cinema* [pp.75-90, vol. 2:1, 2011]

“The American Gangster Is Dead: The Incarnate Emptiness in Martin Scorsese’s *The Departed*” *The Philosophy of Martin Scorsese*. Ed. Mark T. Conard. [University Press of Kentucky, second edition, pp. 247-261, 2009]

“History from Inside Out: The Vernacular Cinema of Jan Jakub Kolski” *KinoKultura* [Special Issue 2, 2005; <http://www.kinokultura.com/specials/2/skrodzka.shtml>]

“Body, Technology, and Identity Politics in John Woo’s *Face/Off*” *genre: An International Journal of Literature and the Arts* [pp. 126-139, vol. 25, 2005]

BOOK REVIEW ESSAYS

“Aesthetics and Politics of Corporeality: Reflections on (Mostly) Male Cinematic Bodies” *Studies in Eastern European Cinema* [pp. 193-195, vol. 8:2, 2017]

“Looking Beyond the National Paradigm in Polish Film Studies” *Studies in Eastern European Cinema* [pp. 195-197, vol. 6:2, 2015]

“*Streets of Crocodiles* in the New Europe” *Third Text* [pp. 663-668, vol. 25:5, 2011]

CURRICULUM DEVELOPMENT

World Cinema, BA, new degree program developed for Clemson University, 2012-2014

PUBLICATIONS IN PROGRESS

“Peddling Eastern European Bodies: Exploiting Race in Films about Sex Slavery” *Eastsploitation: Eastern Europe and the Cinematic Lowbrow*. Eds. Richard Nowell and Jindriska Blahova [Bloomsbury Academic, contract under negotiations]

FELLOWSHIPS, AWARDS, GRANTS

- Clemson University SEED Grant, Fall 2021, Clemson
- University Research Scholarship and Artistic Achievement Award, 2019, Clemson
- **Fulbright** Scholar Fellowship (Research & Teaching Grant), 2019, University of Warsaw
- Board of Trustees Faculty Award for Excellence, 2018, Clemson
- Diversity and Inclusive Excellence Grant, 2016, Clemson
- Critical Thinking Faculty Institute Grant, 2015, Clemson
- Gentry Endowment for **Teaching Excellence** in Humanities, 2013, Clemson
- Colloquium on Race & Ethnicity Research Grant, 2013, Clemson
- Lightsey Fellowship, 2012, AAH College, Clemson
- Idol-South Award, 2010, Clemson
- **NEA grant** for the Clemson edition of The Southern Circuit Independent Filmmakers Series, 2009-2010, 2010-2011, 2012-13
- Women’s Studies Forum Research Grant, 2008, Clemson
- The Patricia Brennan Award (dissertation stipend), 2006, SUNY Stony Brook
- Commendation for **Excellence in Teaching**, 2003, SUNY Stony Brook Graduate Council
- Central European University, George **Soros Summer University Fellowship**, 2001

INVITED LECTURES

“Eastern European Whiteness and the Media Spectacle of Sex Slavery” Part of lecture series “Warsaw University Lectures in Film Studies.” Warsaw University, Institute of English Studies, Warsaw, Poland, April 29, 2019.

“Race Fetishism in Sex Slavery Films” Open lecture for faculty and students. Wrocław University,

Institute of Journalism and Social Communication, Wrocław, Poland, May 10, 2019.

“Abolitionist Discourse and Sex Slavery Films” Warsaw University, Institute of Polish Culture, Warsaw, Poland, May 6, 2019.

SELECT CONFERENCE PRESENTATIONS

“The Polish Dubai-gate Scandal and the Libidinal Operations of Nation Making in *Girls from Dubai* (Dir. Maria Sadowska, 2021)” Insaniyyat – IAMES Congress, Tunis, September 2022.

“Factory Symphony: Labor, Workers, and Public Memory in Jasmina Wojcik's Creative Documentary” The Society for Cinema and Media Studies Conference, Online. March 2021.

“Red Wandas: Female Communist Agency and Communist Legacy in Recent Polish Cinema” The Association for Slavic, East European, and Eurasian Studies, Zagreb, June 2019.

“The 'Arab World' in Turkish Soap Operas: the Analysis of Affective Positions of the Polish Viewer” Polish Society for Film and Media Studies, Lodz, June 2019.

“Turkish Soap Operas and Post-Communist Poland’s Dialogue with the Arab World” Conference on Cinema of the Arab World, The American University of Cairo, Cairo, Egypt, March 2018.

“Sexploitation Through Sublimation: Walerian Borowczyk’s Arty Contribution to the 70s Euro Pudding” Cine-Excess X, Birmingham City University, Birmingham, UK, November 2016.

“Women and the Polish Communist Legacy in Pawel Pawlikowski's Film *IDA* (2014)” The Association for the Study of Nationalities Conference, Columbia University, NYC. April 2016.

“Mediating the Warsaw Uprising: Polish National Memory in Recent Popular Media” The Society for Cinema and Media Studies Conference, Montreal. March 2015.

“The Classroom Emancipation Project: How to Teach Not To Help” European Network for Cinema and Media Studies Annual Conference, Milan. June 2014.

“Fairytale of White Femininity in Joe Wright’s *Hanna* (2011)” The Society for Cinema and Media Studies Conference, Chicago. March 2013.

“The Worker: Ethics of Duty in Michael Mann’s Cinema” The Society for Cinema and Media Studies Conference, Boston. March 2012.

“From Communist Poland to the 70s Euro Pudding: Walerian Borowczyk’s *Story of Sin*” Northeast Modern Language Association Annual Convention, New Brunswick. April 2011.

“Kinetic Bodies and Paralyzed Subjects: Movement and Materiality in Recent Films about Sex Slavery” The Society for Cinema and Media Studies Conference, New Orleans. March 2011.

“Peddling Bodies: Sexploitation Element in Films about Sex Slavery” Cine-Excess IV: The Fourth International Conference on Global Cult Film Traditions, London. April 2010.

“Grounded: Vernacular Cinema of East Central Europe” The Society for Cinema and Media Studies Conference, Los Angeles. March 2010.

“Eastern European Woman as the Sex Commodity: Slave Suicide in Cinematic Representation” The Society for Cinema and Media Studies Conference, Tokyo. May 2009 (panel organizer and presenter; paper read at The Josai International University Media Studies Department Workshop; SCMS conference canceled due to swine flu).

"Second World Whiteness in Recent Films on Human Trafficking and Modern-Day Slavery" Discourse and Doughnuts Colloquium, Clemson. November 2008.

“Seeking Female Pleasure in *La Bête*: The Art of Reanimation” Cine-Excess II: The Second International Conference on Global Cult Film Traditions, London. May 2008.

“Woman’s Body and Her Pleasure in the Celluloid Erotica of Walerian Borowczyk” Women’s Studies Forum, Clemson. January 2008.

“Anna Acting Out: Cinematic Reconstruction of East Central European Identity in Exile.” The Society for Cinema and Media Studies Conference, Chicago. March 2007.

“History from Inside Out: The Magical Cinema of J. J. Kolski.” The Society for Cinema and Media Studies Conference, London. April 2005 (panel organizer and presenter).

“Masculinity and U.S. Corporate Colonialism in French Cinema: Henri-Georges Clouzot’s *The Wages of Fear*.” 39th Comparative Literature Conference, California State University Long Beach. March 2004.

“Memory and Remembrance: Bruno Schulz.” The Polish Institute of Arts and Sciences of America: 61st Annual Meeting, McGill University, Montreal. June 2003.

“Secret Talk in *Dogeaters* by Jessica Hagedorn: Gossip as a Narrative Strategy.” Graduate Student English Conference, SUNY Stony Brook. February 2001.

SELECT COURSES DEVELOPED FOR CLEMSON UNIVERSITY

Film Theory and Criticism: This course is a survey of the main developments in film theory. During the course of the semester students read the primary texts of film theory and film criticism in conjunction with examples of world cinema. In addition to analyzing the aesthetics of cinema, students explore the social and cultural influences on cinema and its theoretical discourses. Discussion topics will include race, ethnicity, gender, genre, narrative, spectatorship, and the work of representation.

The Essay Film: students in this course learn the long history of the essayistic form and study the most recent proliferation of film and video essay. As a global phenomenon of politicized filmmaking, the essay film is analyzed in this course as a form of visual activism and social change. Students review classic examples of the essay film (Marker, Varda, Resnais, Herzog, Steyerl) as models for their own essayistic practice. Final project for this course is a video essay.

Film, an Introduction: using case studies, this course teaches the basics in film language, cinematography, and film technologies. The cycle of production, distribution and exhibition is closely examined vis-à-vis the socio-economics and politics of film. An overview of the medium's history is provided.

Bodies in Transit: Transnational Theory and Practice: This senior seminar offers an introduction to the interdisciplinary field of Transnational Studies, which focuses on identities, cultural exchanges, discourses, material transfers, ideological structures and artistic expressions that are determined and circulated outside of the bordered unit of the nation-state. Contemporary literature, film, and digital media, which are transnationally produced and consumed, call for new critical perspectives. During this seminar students learn how to identify transnational practice and theorize the multi-directionality of the flows and interactions connected with such practice.

Magic Realism in World Cinema: In this class students view a number of culturally and geographically diverse examples of contemporary World Cinema that use a mixture of magic and realism in representing the world as we know it, or rather as people outside of the Western capitalist society know it. Magic realism is a well-established concept in literary studies. Students research and theorize the relationship of cinematic magic realism to German Expressionism, Surrealism, science fiction and fantasy.

Sexuality and Cinema: an examination of (s)exploitation cinema from 1960's on. This course deals with the concept of the "politics of oppositional taste" espoused by the creators, fans and scholars of trash cinema. Films by directors such as Doris Wishman, Ken Russell, Russ Meyer, John Waters, Quentin Tarantino, Jen and Sylvia Soska are investigated in terms of their consumption by audiences in opposition to the mainstream product. Theoretical readings include works by Julia Kristeva, Michel Foucault, Mary Douglas, Laura Mulvey and Slavoj Žižek.

Playing Out Masculinity, Gender Construction in Film Noir: the broad objective of this course is to explore the construction of gender in film noir. The students will examine *film noir* as an example of a "promiscuous" genre that seeps into other genres and is notoriously difficult to define. The discourse of masculinity will provide a secondary focus. Students will inspect the *noir* construction of men vis-à-vis women (the *femme fatale* figure), other men (the military homosociality), the environment (the corrupted city space), and the members of other social classes.

SELECT DEPARTMENTAL AND UNIVERSITY SERVICE

CAAH Faculty Advisory Council, 2022-present

Faculty Grievance Board, Chair, Clemson University, 2021-present

Clemson Faculty Senator, Clemson University, 2019-present
 RCID Advisory Board, 2021-present
 Clemson Faculty Senate Research Committee, Clemson University, 2019-2020
 Faculty Grievance Board Member, Clemson University, 2019-present
 The English Department Curriculum Committee, 2019-present
 AAH College Global Engagement Committee, 2019-2020
 Global Cinema Faculty Search Committee, Chair, 2019
 “The Fall of the Iron Curtain” Film and Event Series, Co-facilitator, fall 2019
 RCID Media Colloquium, Director, Clemson University, 2015-present
 Campus Movie Fest, Jury Member, Clemson University, 2018-2019
 Southern Margins International Short Film Festival, Co-organizer, Clemson University, 2016-2020
 Student Accessibility Services Advisory Board, 2017-present
 Graduate Academic Grievance Committee, Clemson University, 2016-2018
 World Cinema Steering Committee, Chair, Clemson University, 2012-2015
 Southern Circuit Tour of Independent Filmmakers, Director, Clemson University, 2014-2015
 CAAH Associate Dean Search Committee, Chair, Clemson University, 2015
 The English Department Curriculum Committee, Clemson University, 2011-2013
 CAAH Faculty Advisory Council, Clemson University, 2012-2014
 One Clemson: Summer Diversity Education Program, Faculty Facilitator, summer 2009
 Honors Freshman Reading, Faculty Facilitator, summer 2009 and 2010
 The English Department Advisory Committee, Clemson University, 2009-2011
 The English Department Curriculum Committee, Clemson University, 2009-2011, 2019-2021
 The Freshman-Sophomore Retention Committee, Clemson University, 2008-2012
 Southern Circuit Tour of Independent Filmmakers, Director, Clemson University, 2008-2014
 The AAH Dean’s Faculty Awards Committee, Clemson University, 2008-2009

PROFESSIONAL AND EDITORIAL SERVICE

Foundation for Baltic & East European Studies in Sweden, Östersjöstiftelsen, Grant Review, 2021
 Social Sciences and Humanities Research Council of Canada, Grant Review, 2021
 The Fulbright Commission of Egypt, Grant Review, 2020-present
 The Fulbright Commission of Poland, Grant Review, 2020-present
 The National Science Center, Poland, Grants Review Panel, 2019-present
 SCMS Innovative Pedagogy Award Selection Committee, Chair, 2020-21
 SCMS Katherine Singer Kovács Essay Award Selection Committee, 2019-20
 SCMS Best Edited Collection Award Selection Committee, Chair, 2017-18
 SCMS Anne Friedberg Innovative Scholarship Award Selection Committee, Chair, 2016-17
 SCMS Katherine Singer Kovács Book Award Selection Committee, 2015-16, 2021-22
 Outstanding Published Essay Prize in the Field of East Central European Cinema and Media Studies Selection Committee, Co-chair, 2015
 NEH Fellowship Selection Panelist. Washington D.C. Summer 2013
 SCMS East/South/Central European Cinema Interest Group, Co-chair, 2012-15
Studies in European Cinema, Peer-Review College, 2016-present
Studies in Eastern European Cinema, Peer-Review College, 2018-present
The South Carolina Review, Advisory Board, 2007-2012

PROFESSIONAL AFFILIATIONS

Society for Cinema and Media Studies (SCMS)
European Network for Cinema and Media Studies (NECS)
The Association for the Study of the Arts of the Present (ASAP)
Polish Society for Film and Media Studies (PTBFM)

LANGUAGES

English/ Polish: bilingual
Russian, French: intermediate proficiency