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## Katherine Fusco

6 August 2018

### EMPLOYMENT

Associate Professor of English, University of Nevada, 2018-  
Assistant Professor of English. University of Nevada, 2012-2018.  
Crowley Distinguished Professor of the Humanities, University of  
Nevada, July 2015- 2017.  
Assistant Director, Writing Studio. Vanderbilt University, 2008-2012.

### EDUCATION

Ph.D. Department of English, Vanderbilt University, 2008.  
M.A. Department of English, Vanderbilt University, 2004.  
B.A. *Summa cum laude*. State University of New York at Geneseo, 2003.

### PUBLICATIONS

#### Books

With Nicole Seymour. *Kelly Reichardt: Emergency and the Everyday*.  
Urbana: University of Illinois Press, 2017.

*Silent Film and U.S. Naturalist Literature: Time, Narrative, and  
Modernity*. New York: Routledge, 2016.

#### Peer-Reviewed Articles and Essays

“‘Placing’ Du Bois’s Ophelia: Black Modernity at Middle Distance.”  
(Forthcoming in *Modernism/Modernity*’s PrintPlus cluster on Scale, edited  
by Rebecca Walkowitz)

“Sexing Farina: Racial Fantasies of Episodic Gender in the Hal Roach *Our  
Gang* Comedies.” Forthcoming in *PMLA* Vol 133. 3 (May 2018).

“ ‘Feast your eyes, glut your soul: Lon Chaney, Tod Browning,  
Disfigurement, and the Limits of Redemptive Affects.” Forthcoming in  
*Cinema Journal* 57.4 (Summer 2018).

"Better Travel through Brand Names: The Couture Grand Tour in *Paris is  
a Woman’s Town* and *Gentlemen Prefer Blondes*." *MFS: Modern Fiction  
Studies* 62.1 (Spring 2016): 1-24.

“Squashing the Bookworm: Manly Attention and Representations of Male  
Reading in Silent Film”. *Modernism/Modernity* 22.4 (November 2015):  
627-650.

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“Voices from Beyond the Grave: Virtual Tupac’s Live Performance at Coachella.” *Camera Obscura* 30.2 (2015): 29-53.

“The Actress Experience: Cruel Knowing and the Death of the Picture Personality in *Black Swan* and *The Girlfriend Experience*.” *Camera Obscura* 28.1 (2013): 1-35.

“Love and Citation in *Midnight in Paris*: Remembering Modernism, Remembering Woody.” *The Blackwell Companion to Woody Allen*. Eds. Peter Bailey and Sam Girgus. Oxford: Wiley-Blackwell, 2013, 294-317.

“Taking Naturalism to the Moving Picture Show: Frank Norris’s Influence on D.W. Griffith’s Narrative Development from *A Corner in Wheat* to *The Birth of a Nation*.” *Adaptation*. 3.2 (September 2010): 132-154.

“Systems Not Men: Producing People in Charlotte Perkins Gilman’s *Herland*.” *Studies in the Novel*. 41.4 (Winter 2009): 418-434.

“Brute Time: Temporal Representation in *Vandover and the Brute* and the Actuality Film” *Studies in American Naturalism*. 4.1 (Summer 2009): 22-40.

“Class, at Vanderbilt? Breaking the Silence at an Elite Institution.” *Class on Campus*. Spec. issue of *Diversity & Democracy*. 11.3 (Fall 2008): 14.

**Reviews**

“*Bitter Tastes: Literary Naturalism and Early Cinema in American Women’s Writing* by Donna Campbell.” *American Literary Realism* 50.2 (Winter 2018): 185-186.

**Selected Popular Writing**

“*Hereditary* and the Monstrousness of Creative Moms.” *The Atlantic*. 11 July 2018.

[https://www.theatlantic.com/entertainment/archive/2018/07/hereditary-and-the-monstrousness-of-creative-moms/564815/?utm\\_source=twb](https://www.theatlantic.com/entertainment/archive/2018/07/hereditary-and-the-monstrousness-of-creative-moms/564815/?utm_source=twb)

“DIY Whiteness in the Age of the Apocalypse.” *Avidly*. 24 May 2018.  
<http://avidly.lareviewofbooks.org/2018/05/24/diy-whiteness-in-the-age-of-apocalypse/>

“*Downton Abbey*: Anglophilia is Embarrassing.” *Salmagundi* 195-196 (Summer –Fall 2017): 101-111.

“The Dangers of Parenting a Beautiful Daughter” (Essay about Shirley Temple). *Harper’s Bazaar*. 6 June 2017.

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<https://www.harpersbazaar.com/culture/features/a9587361/stage-mother-beautiful-daughter/>

“From Witchcraft to ‘Playboy’: Director Anna Biller.” *Ozy*. 27 March 2017. <https://www.ozy.com/good-sht/from-witchcraft-to-playboy-director-anna-biller/76210>

### **Book in Preparation**

*Cruel Modernism: Celebrity, Identification, and Antipathy in U.S. Cinema, 1920-1940*

### **GRANTS AND AWARDS**

Visiting Research Fellowship, Indiana University Black Film Center/Archive, 2018.

Scholarly and Creative Activities Grant, College of Liberal Arts, University of Nevada, 2018.

Modernist Studies Association Research Travel Grant, 2018.

Scholarly and Creative Activities Grant, College of Liberal Arts, University of Nevada, 2016.

Modernist Studies Association Research Travel Grant, 2016.

Crowley Distinguished Professor of the Humanities, University of Nevada, 2015-2017

Senior Scholar Mentor, University of Nevada, Reno, 2014; 2017. Students Mentored: Linda Enwald and Kahlia Flores.

Associate Collegian, Pordenone Silent Film Festival, Pordenone, Italy, October 2013.

Junior Faculty Research Grant, University of Nevada, Summer 2013.

Scholarly and Creative Activities Grant, College of Liberal Arts, University of Nevada, Fall 2012..

“Class in the Classroom” Scholarship, Center for Working-Class Studies at Youngstown State University, 2006.

### **SELECTED PRESENTATIONS**

#### **Invited Talks**

“Lon Chaney, Ethicist.” Sierra College. Truckee, CA. April 2015.

“What to Do with May Term?” The Ohio State University. Columbus, OH. May 2010.

**Selected Conference Presentations**

“The Unhappy Episodes of Horace McCoy’s Novel of Attrition, They Shoot Horses, Don’t They?” Society for Novel Studies. Ithaca, NY. May 2018.

“Unhappy Victims: The Unreadability of Star Suicides and the Emergence of Personality Science.” American Literature Association. San Francisco, CA. May 2018.

“Temple out of Time: Shirley Temple and Child Stardom’s Temporality” Society for Cinema and Media Studies. Toronto, ON. March 2018.

“Black Periodicals and Performance.” Modernist Studies Association. Amsterdam, Netherlands. August, 2017.

“Cluck Cluck Clams and Baby Burlesks: Child Stars and the Marketing of Wholesome Hollywood.” Society for Cinema and Media Studies. Chicago, IL. March, 2017.

“Installations of Black Childhood from *Our Gang* to *The Brownies’ Book*.” Modern Language Association. Philadelphia, PA. January, 2017.

“‘Frolics of Youth’: Modernism’s Child Stars.” Modernist Studies Association. Pasadena, CA. November 2016.

“Sexing Farina: Racial Fantasies of Episodic Gender in the Early Hal Roach *Our Gang* Comedies.” Modernist Studies Association. Boston, MA. November 2015.

“‘There’d Be No World Left, Only a Movie of the World:’ The 1930s Hollywood Novel at the End of Individualism.” Western Literature Association. Reno, NV. October 2015.

“Against Emotion: Flat Affect as Ideological Critique.” Modern Language Association. Vancouver, BC. January 2015.

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“Excess Humanity: The Film Extra in Horace McCoy’s *They Shoot Horses, Don’t They?*” Modernist Studies Association. Pittsburgh, PA. November 2014.

“The Pathetic Visage: The Test Case of Tod Browning.” Symposium on Affect and Inquiry” Obermann Center for Advanced Studies Affect & Inquiry 2014 Symposium. Iowa City, Iowa. March 2014.

“Voices from Beyond the Grave: Virtual Tupac’s Live Performance at Coachella.” Society for Cinema and Media Studies Conference.” Chicago, IL. March 2013.

“Authentic Cartier and ‘Paste’ Kunst: Better Travel through Brand Names, Cinematic Esperanto, and Anita Loos’s *Gentlemen Prefer Blondes*.” American Studies Association. San Juan, PR. November 2012.

“‘Famous Historical Names like Coty and Cartier’: *Gentlemen Prefer Blondes* and Vernacular Modernism’s New Authenticity.” Modernist Studies Association. Las Vegas. October 2012.

“Squashing the Bookworm: Male Readers in Silent Film.” Society for Cinema and Media Studies Conference. Boston, MA. March 2012.

“Taking Naturalism to the Moving Picture Show.” Modern Language Association Conference. Seattle, WA. January 2012.

**Seminar Papers Presented**

“Picture Personalities and Female Complaints: Negative Affect in 1930s Hollywood Novels.” Seminar on Modernism and Mental Health. Modernist Studies Association. Boston, MA. November 2015.

“Hard Boiled Abortion: Terminating Extra Lives in Horace McCoy’s *They Shoot Horses Don’t They?*” Seminar on Modernism and Efficiency. Modernist Studies Association. Las Vegas, NV. October 2012.

“A Prize for Ezra Pound: Existentialism, New Criticism, and the Bollingen Award.” Seminar on Administration. Modernist Studies Association, Victoria, BC. November 2010.

“An Exploration of Naturalist Film Style,” Seminar on “Recording Modernism,” Modernist Studies Association, Nashville, TN. November 2008.

“Crisis of Creation: Masculine Motherhood and the Displacement of the Female Body,” Seminar on “Tropes of Embodiment in Modernist Cultural

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Production,” Modernist Studies Association, Chicago, IL. November 2005.

### **Campus Talks**

“Images of Childhood in Black and White.” Art History and Visual Culture Studies Forum Talk. University of Nevada. Reno, NV. March 2017.

“From Baby Burlesks to Cluck Cluck Clams: Sex and Race in Children’s Films from the 1920s-1930s.” Core Humanities Talk. University of Nevada. Reno, NV. November, 2016.

“Teaching with ‘Clickers’ in the Humanities.” Core Humanities Talk. University of Nevada. Reno, NV. April, 2016.

“Sexing Farina: Racial Fantasies of Episodic Gender in the Early Hal Roach *Our Gang* Comedies.” Core Humanities Talk. University of Nevada. Reno, NV. November, 2015

“Against Identification: Lon Chaney and the Limit of Redemptive Affects.” Department of English. University of Nevada. Reno, NV. April, 2014.

“The Profession,” Renovation Graduate Conference, University of Nevada. Reno, NV. March 2013.

### **Public Talks/Readings**

Moderator, Nevada Reads Conversation with Julie Buntin, May 2018.

Nevada Humanities Literature Crawl, September 16, 2017.

“Childhoods in Black and White.” Great Conversations Talk, 2017.

“1940s Cinema: Ethics and Choice in Hollywood’s Golden Age.” National Automobile Museum. Reno, NV. May 2014.

### **Panels Organized**

“What Next? Intermedia Adventures in Episodic and Serial Form.” Modern Language Association. Philadelphia, PA. January 2017.

“Modernism and Performance.” Seminar Organizer. Modernist Studies Association. Pasadena, CA. November 2016.

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“Extra! Extra! Film, Civics, and Supernumerary Modernism.” Modernist Studies Association, Panel Organizer. Modernist Studies Association. Pittsburgh, PA, November 2014.

“Disciplinary Confluences: Modernist Studies and Media Studies.” Seminar Organizer. Modernist Studies Association. Pittsburgh, PA, November 2014.

“Touring for Culture: U.S. Tourists and the Formation of Empire in the Early Twentieth Century” Panel Organizer. American Studies Association. San Juan, PR. November 2012.

“Kelly Reichardt” Panel Organizer and Co-Chair. Society for Cinema and Media Studies. Boston, MA. March 2012.

**TEACHING**  
**Assistant Professor,**  
**University of Nevada**

Graduate Seminars

American Realism and its Discontents

Affect Theory and Modernism’s Media Experiments

Introduction to Graduate Study

Undergraduate Courses

American Ideas: The *Femme Fatale*

Film Analysis and Interpretation

American Literature and Culture: Minority Cinemas

Literature of Ethnic Minorities in the U.S.: Modern and Contemporary Black Literature

American Novel II: The Modern Novel and the Problem of Ethics

Transatlantic Survey: 1800 to Present

Major Authors in American Literature: Faulkner, Fitzgerald, Hughes

American Literature: Mobs, Masses, and Monsters

Introduction to Criticism and Theory

Core Humanities: American Experiences and Constitutional Change

Current Graduate Students

Megan Canela (PhD Committee)  
Brendan Johnson (PhD Committee)  
Margie Judd (Faculty Mentor)  
Ed Mendez (MA Committee Chair)  
Monique McDade (PhD Committee Chair)  
Scott Shumaker (PhD Committee Chair)  
Courtney Laboucher (Journalism, Outside MA Committee Member)  
Erin Cotter (Outside PhD Committee Member, University of Texas, Austin)

**SERVICE**

**Service to the Profession**

Workshop Organizer. "Overcoming Writing Obstacles." Modernist Studies Association. Pasadena, CA. November 2016.

Reviewer. FILM textbook. Cengage, 2012.

Consultant. *Nineteenth Century Collections Online*. Gale, Cengage, 2011.

Peer Reviewer, *Studies in American Literature*.

Peer Reviewer, *Studies in The Novel*.

Peer Reviewer, *Modernism/Modernity*.

Peer Reviewer, *Open Cultural Studies*.

**Selected University Service**

Faculty Diversity Committee, University of Nevada, 2016-.

Presenter, Teaching Panel for New Faculty, College of Liberal Arts, February 2018.

Presenter, "How to Write a Teaching Statement," The Graduate School, University of Nevada, Fall 2017.

Bilinski Dissertation Award Committee, University of Nevada, 2017.



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Judge, Graduate Student Association Creative Writing Competition, University of Nevada, 2017.

“How to Write a Research Statement,” The Graduate School, University of Nevada, October 2016.

Presenter, GradFIT Program for First-Generation and Underrepresented Students, University of Nevada, May 2016.

Judge, 3 Minute Thesis Competition, University of Nevada, 2016.

Senator, Faculty Senate, University of Nevada, 2015-2017.

Curriculum Committee, Gender, Race, and Identity University of Nevada, 2014-.

Assessment Coordinator, Core Humanities, University of Nevada, 2014-2017.

Intercultural Council, University of Nevada, 2014.

**Selected English Departmental Service**

Co-chair, Film Studies Committee, University of Nevada, Spring 2013-.

Diversity Officer, 2014-2018.

Chair, Global Anglophone Search Committee, 2017-2018

Literature Committee, University of Nevada, Fall 2012-.

Job Market Workshop Organizer, University of Nevada, Fall 2012, Fall 2013, Fall 2016, Fall 2017.

Chair, Literature Committee, University of Nevada, 2015-2016.

British Modernism Search Committee, University of Nevada, Fall 2014-Spring 2015.

Composition and Rhetoric Search Committee, University of Nevada, Fall 2013-Spring 2014.

**Service to the Community**

Workshop Facilitator. Summer Youth Writing Program. University of Nevada. July 2016.

Teacher. “*Gentlemen Prefer Blondes: A Humor Classic.*” Osher Lifelong Learning Institute, Reno, Fall 2015.

Judge. Reno-Tahoe International Film Festival. Reno, NV. Spring 2015.

Teacher. “Silent Laughing, Crying, and Screaming.” Osher Lifelong Learning Institute, Reno, Spring 2014.

Teacher. “Film Noir.” Osher Lifelong Learning Institute, Reno, Spring 2013.

**RESEARCH AND  
TEACHING INTERESTS**

American Literature  
American Studies  
Cinema and Media Studies  
Diversity in Higher Education  
Intellectual History  
Theory and Criticism  
Working Class Studies  
Writing Pedagogy and Productivity

**MEMBERSHIPS**

Modernist Studies Association  
Modern Language Association  
Society for Cinema and Media Studies

**REFERENCES**

Christopher Coake  
Associate Professor of English, University of Nevada, Reno.  
Email: [cjcoake@unr.edu](mailto:cjcoake@unr.edu)

Jen Fay  
Associate Professor of Cinema and Media Arts. Vanderbilt University.  
Email: [jennifer.m.fay@vanderbilt.edu](mailto:jennifer.m.fay@vanderbilt.edu).

Cheryll Glotfelty  
Professor of English, University of Nevada, Reno.  
Email: [glotfelt@unr.edu](mailto:glotfelt@unr.edu)

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Ann Keniston  
Professor of English, University of Nevada, Reno.  
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Deak Nabers  
Associate Professor of English, Brown University.  
Email: [Drayton\\_Nabers@brown.edu](mailto:Drayton_Nabers@brown.edu).

Cecelia Tichi  
William R. Kenan, Jr. Professor of English, Vanderbilt University.  
Email: [cecelia.tichi@vanderbilt.edu](mailto:cecelia.tichi@vanderbilt.edu).

Paul Young  
Associate Professor of Film and Media Studies, Dartmouth  
University.  
Email: [paul.d.young@dartmouth.edu](mailto:paul.d.young@dartmouth.edu).