



ALWAYS.REACH.HIGHER.

ARTEL GREAT

Curriculum Vitae

Cinema & Media Historian. Curator.
Social Practice Artist
artelgreat@nyu.edu

Education

Ph.D., Cinema Studies,
New York University, Tisch School of the Arts, 2017

**With Distinction*

M.A., Cinema and Media Studies
University of California, Los Angeles, 2012

**With Distinction*

B.A., Film and Television Production, concentration: Screenwriting and Directing
University of California, Los Angeles, 2010

**Valedictorian*

**Summa Cum Laude*

Academic Positions Held

University of North Carolina, Wilmington, Department of Film Studies
Assistant Professor of Film Studies (Fall 2018-present)

Spelman College, Department of English
Adjunct Professor of Cinema Literacies (Spring, 2018)

New York University, Department of Cinema Studies
Adjunct Professor of Film, Media Culture, and Society (Fall, 2015-2017)

New York University, College of Arts and Sciences
Adjunct Professor of Expressive Culture (Fall, 2015)

New York University, Tisch School of the Arts, Department of Graduate Film
Cinema Research Institute Fellow (Spring, 2014-present)

New York University, Department of Cinema Studies

Teaching Fellow (Spring, 2013-Fall, 2014) & Teaching Assistant (Spring, 2012)

University of California, Los Angeles, School of Theater, Film, and Television

Teaching Assistant (Fall, 2011)

Teaching Experience

University of North Carolina, Wilmington, Department of Film Studies

Undergraduate:

Outsider Cinema: Critical Perspectives on Black Independent Film [senior seminar] Fall, 2018 (Assistant Professor)

Beyond Borders: Cinemas of the African Diaspora, Fall, 2018 (Assistant Professor)

Spelman College, Department of English

Undergraduate:

English 361, *Cinema Literacies: Film History & Theory*, Spring, 2018 (Adjunct Professor)

New York University, Department of Cinema Studies

Graduate:

Black City Cinema: Race and Urbanization, Spring, 2014 (Guest Lecturer)

Undergraduate:

Television History and Culture, Spring 2016 & 2017 (Adjunct Professor)

Black Stars: Celebrity and Double Consciousness, Fall, 2015 (Adjunct Professor.)

Introduction to Cinema Studies, Fall, 2014 (Teaching Fellow)

American Film History: 1960-Present, Spring, 2013 (Teaching Fellow)

International Cinema: Origins-1960, Spring, 2012 (Teaching Assistant)

New York University, College of Arts and Sciences (Core Curriculum)

Expressive Culture of Film: Hollywood 1939, Fall, 2015 (Adjunct Professor)

University of California, Los Angeles, Department of Cinema and Media Studies

Undergraduate:

History of American Motion Pictures, Fall, 2011 (Teaching Assistant)

Publications

Book Chapter:

“Bring the Payne: The Crisis of the Black Sitcom and the Emergence of Tyler Perry,” in *From Madea to Media Mogul: Theorizing Tyler Perry*, University of Mississippi Press, (2016)

Journal Article:

“The Politics of Crossing Over,” *In Media Res* (forthcoming)

Academic Courses Designed and Taught

Outsider Cinema: Critical Perspectives on Black Independent Film [senior seminar]
Department of Film Studies, University of North Carolina, Wilmington

Description: This course traces the history of independent Black filmmaking by exploring Black cinematic expression as a medium of protest, resistance, and cultural affirmation. We will look at films through the critical lenses of race and representation in American cinema while locating our analysis within larger frameworks of Hollywood's representation of African-Americans and various cultural and social movements and contexts.

Beyond Borders: Cinemas of the African Diaspora
Department of Film Studies, University of North Carolina, Wilmington

Description: This course will analyze the histories, mythologies, folklore, philosophies, rituals, and aesthetics of emergent cinematic practices across the global African Diaspora: on the continent itself, in Europe, the Americas, and the Caribbean. We will interrogate a wide range of social, political, cultural, nomadic, aesthetic, and artistic issues, as well as the origins and intellectual history of African Diasporic cinema and its theoretical antecedents and current critical concerns. Special attention will be paid to the theoretical models of narrative power analysis and post-colonial theory.

English 361, *Cinema Literacies: Film History and Theory*
Department of English, Spelman College

Description: This course introduces students to the rich and diverse history of Black-American cinema. In addition, we will explore the language of cinema to provide students with the critical tools for thinking about, discussing, and writing about film. In doing so, this course will help students develop the critical and formal analytical skills needed to read and interpret a variety of films, both narrative and non-narrative. Through screenings, readings, discussions and assignments, students will gain a foundational understanding of the relationship between film form, style and meaning, as well as exposure to key concepts in film theory and familiarity with major movements in Black cinema history.

Understanding American Media: Television, History, and Culture
Department of Cinema Studies, New York University

Description: This course explores the theoretical, political, industrial, economic, and cultural dimensions of television's evolution as a technology and a system of representation. We consider the medium of television, its storytelling, myth-making, and cultural practice studied from sociological, political economic, and cinematic perspectives. This course focuses on the history of prime-time commercial broadcasting and cable programming exploring television's cultural history from several theoretical perspectives. In addition, we examine the TV business in transition following the rise of the Internet and digital culture, transmedia, new technologies and new forms of entertainment, including Netflix, the emergence of social media and the 'webseries'— all as new sites for the expressive production of culture, political debate, alternative discourses, and emerging models of public participation online and across multiple media platforms.

Black Stars: Celebrity and Double Consciousness (Advanced Seminar)
Department of Cinema Studies, New York University

Description: This course explores Black stardom and celebrity through varied critical and theoretical lenses and arguments. Concerning Black American cinema and celebrity, such tropes as “double consciousness,” double vision, passing, social ambivalence and alienation come to mind as primary tropes and themes. We also engage such issues as gender inequality, feminism, commodification, the cultural politics of “crossing over,” class tensions, ideological tensions, propaganda and consumerism/“cannibalism.” Our readings and screenings explore Black celebrities from the historical past as well as from contemporary media culture.

Award and Honors

Sundance Film Festival, Episodic Writing Lab, (Finalist, 2018)

National Endowment for the Humanities Digital Projects for the Public Grant, (Finalist, 2017)

Ford Foundation Dissertation Fellowship, 2016 (Honorable Mention)

Interactive One, Social Entrepreneur-in-Residence, 2017

NYC Media Lab Grant, Finalist, (Finalist, 2016)

Cinema Research Institute Fellowship, 2014

Urbanworld Film Festival Juror, 2014

NYU Dr. King Peace Conference Award Winner, 2013

Corrigan Fellowship, 2012

Urbanworld Film Festival Juror, 2012

Tisch School of the Arts Scholarship, 2012

Cota-Robles Fellowship, 2012

UC Regents Fellowship, 2012

Dr. Martin Luther King Jr. Award, 2012

Teshome Gabriel Award for Outstanding Research on African Diasporic Cultures, 2011

Kemp R. Niver Award in Film History, 2011

Valedictorian, University of California, Los Angeles, 2012, 2010

Big Bear Film Festival Screenwriting Award, 2010

Gene Reynolds Award, 2010

UCLA Dean's Prize, 2009

Dr. Martin Luther King Jr. Award, 2009

UCLA Research Fellowship, 2009

Dean's List, University of California, Los Angeles, 2008-2012

Black Harvest Film Festival Official Selection, 2007

Conference Presentations

"Keep Your Head Up: The Cultural Politics of Black Film and Television Authorship from 1990-present," Atlanta, Georgia, Society for Cinema and Media Studies, 2016

"Too Hot For TV?: Race, Sketch Comedy, and the Politics of Crossing Over from Pryor and Mooney to Key and Peele," Québec, Canada, Society for Cinema and Media Studies, 2015

"Toward a Better Tomorrow: The Interracial Buddy Film from *The Defiant Ones* to *Django Unchained*," Seattle, Washington, Society for Cinema and Media Studies, 2014

"The Mothership Connection: The Cultural Politics of *Hollywood Shuffle* and the Emergence of Black Transmedia Authorship," Chicago, Illinois, Society for Cinema and Media Studies, 2013

"Media and Globalization," Global Media Literacy Research Conference, University of Buenos Aires, 2012

"On the Block: Ritual, Performance, and Myths of an Inner City Street Corner," Curating Cultures Conference, University of California, Los Angeles, 2012

"Toward a Better Tomorrow: *The Defiant Ones* and The Interracial Buddy Film," Conference on American Film, University of California, Los Angeles, 2011

"Through a New Lens: Cultural Memory as a Tool for Emerging Kenyan Filmmakers," Third Cinema Conference, University of Nairobi, 2011

"Onward and Upward: Race Films and Early Independent Black Filmmaking," Conference on American Film, University of California, Los Angeles, 2010

“When the Veil Descends: The Cultural Politics of Black Oscar Winning Roles,” Race and Media Research Conference, University of Chicago, 2009

“When the Veil Descends: The Cultural Politics of Black Oscar Winning Roles,” Westwind/Aleph Research Conference, University of California, Los Angeles, 2009

Invited Guest Lectures / Panel Presentations

“Between the World and Me,” University of California at Los Angeles, 2016 (Panel)

“My Bondage, My Freedom: Reclaiming the Black Image on Screen,” Doing Well by Doing Good, The New School, 2015 (Panel)

“A New Vision for a Better World,” Strategies on Filmed Entertainment and Media, The Center for Communication, New York City, 2015, (Panel)

“All My Life I Had to Fight: New Media Activism,” CRI Projections, AOL BUILD, New York City, 2015 (Keynote)

“The Hipness Litmus: Strategies for Multicultural Media Liberation,” Urbanworld Digital HBO, New York City, 2015 (Keynote)

“Activating a New Black Media Culture,” Adobe Youth Voices Film Camp, New York City, 2015 (Panel)

“Project Catalyst: The Future of Multicultural Media Distribution,” African American Women Film Festival, Harlem, New York City, 2015 (Keynote)

“The Future of Multicultural Media Distribution,” Project Catalyst Launch, Raleigh Film Studio, Charlie Chaplin Theater, Los Angeles, California 2014 (Keynote)

“The Future of Multicultural Media Distribution,” Project Catalyst Launch, The Black Cinema House, Chicago, Illinois 2014 (Keynote)

“The Future of Multicultural Media Distribution,” Project Catalyst Launch, The Museum of Contemporary Diasporan Arts, Brooklyn, New York City, 2014 (Keynote)

“The Power of Words,” NYU Conference on Peace, New York University Kimmel Center Rosenthal Pavilion, 2013

“From Critical Consciousness to Critical Action,” Dr. Martin Luther King Jr. Leadership Symposium, University of California, Los Angeles, 2012

“A New Reality: Race and Media in the Age of Obama,” Dr. Martin Luther King Jr. Leadership Symposium, University of California, Los Angeles, 2009

Film Production/ Film Programming/ Industry Experience

Invited Guest Panelist, “*Between the World and Me*” UCLA, 2016

Invited Film Curator, “*Project Catalyst Underground*,” Urbanworld Film Festival, New York City, 2014

Invited Guest Speaker, “*Bush Mama: Social Resistance and the L.A. Rebellion*,” New York University Graduate Cinema Studies, 2014

Film Festival Juror, Urbanworld Film Festival, New York City, 2014

Writer, Director, Producer, Actor, **#Nausea...for Millennials**, 2013 (Short film)

Film Festival Juror, Urbanworld Film Festival, New York City, 2012

Supporting Actor, **The Soloist**, Paramount Pictures, 2009 (Feature film)

Guest Appearance, **24**, 20th Century Fox, 2009 (TV series)

Writer, Director, Producer, Actor, **Generation O**, 2008 (Documentary short film)

Writer, Director, Producer, Actor, **Soul Mates**, 2008 (Webseries)

Supporting Actor, **Heaven's Fall**, Strata Productions, 2006 (Feature Film)

Supporting Actor, **Lies and Alibi's**, Sony Pictures Studio, 2006 (Feature Film)

Writer, Director, Producer, Actor, **The Smile of an Angry Man**, 2006 (Short film)

Supporting Actor, **Their Eyes Were Watching God**, Walt Disney Pictures/Harpo Productions, 2005 (Feature Television Film)

Supporting Actor, **Down in the Valley**, Sony Pictures Studio, 2005 (Feature Film)

Guest Appearance, **The It Factor**, Bravo TV Network, 2003 (TV series)

Lead Actor, **Dahmer**, Peninsula Films, 2002 (Feature Film) (Film Independent Spirit Award Nominee)

Supporting Actor, **Save the Last Dance**, Paramount Pictures, 2001 (Feature Film)

Supporting Actor, **Light it Up**, 20th Century Fox, 1999 (Feature Film)

Digital Culture/New Media Experience

Creator, Director, Host, “**Game Changer**”: the Making of Project Catalyst,” 2017 (docu-series)

Creator, Director, Host, “**Outside the Box**”: a transmedia project on Race, Culture, and Media,” 2016 (docu-series)

Invited Film Curator, “**AfroBytes**,” National Black Programming Consortium, New York City, 2015 (web-based digital film series)

Researcher, Designer, and Founder of the **Project Catalyst**: Mobile Media App, Spring 2014-2016

Research Interests

My work examines the efficacy, essential value, and power of cinema, television, and new media’s visual culture at the intersections of social justice and the modern technologies of everyday life. I explore the methods by which media culture, particularly: cinema, television, digital media, mobile technology, the internet, music, and other forms of visual art function to construct meaning in terms of identity formation, socialization, and ideology. More specifically, my artistic and intellectual practice engages an interdisciplinary approach to the study of film, media, digital art, visual culture, and history and the political, social, and economic dimensions of these disciplines, as it relates to traditionally underrepresented Black communities. I examine the industrial logic and cultural politics of inclusion and diversity in cinema and television, while interrogating the impact of transmedia industries, media conglomeration, convergence culture, and globalization on the visibility, invisibility, and authorship of multicultural content creators.

Teaching Interests

U.S. Film History; Black-American Cinema; Television History and Culture; Speculative Film and Afrofuturism; African Cinema; Film and Social Change; Black Film Directors; African-American Images on Television; The Cultural Analysis of Social Media, Sports, and Modern Politics; and Black Stardom: Celebrity and Double Consciousness.

Cultural and Artistic Interests

Contemporary Social Movements; the Chicago Black Renaissance; the Black Arts Movement; 1990s Black Cinema and Television; Film Production; Creative Community Building; Film Curation; and Social Entrepreneurism, Interactive Digital Media Tools.