

Georg Koszulinski  
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## **EDUCATION & TEACHING**

Assistant Professor, Film Studies, University of North Carolina-Wilmington (2017-)  
Assistant Professor, Film Studies, Seattle University (2013-2017)  
MFA, Film and Video Production, University of Iowa (2011-13)  
MA, English/Film and Media Studies, University of Florida (2009-11)  
BA, English/Film and Media Studies, University of Florida, graduated cum laude (2003)

## **BROADCAST & DISTRIBUTION**

*Continents Quiver as Memories Erupt into Earthflames*, CODEC International  
*Experimental Film and Video Festival* (2020-)  
*White Ravens: a Legacy of Resistance*, distributed by Cargo Film & Releasing and  
licensed to Cinedigm/Docurama, available on Amazon Prime (2019-)  
*America is Waiting*, distributed by Cargo Film & Releasing and licensed to  
Cinedigm/Docurama, available on Amazon Prime (2019-)  
*Loa: Encounters with the Sacred Spirits of Haiti*, Gravitas Ventures-Streampix,  
Comcast/Xfinity (2018-20)  
*Mortuary Film*, Experiments in Cinema, Vol. 13.6, DVD Collection (2018)  
*America is Waiting*, GuideDoc, www.guidedoc.tv (2018-20)  
*Loa: Encounters with the Sacred Spirits of Haiti*, GuideDoc, www.guidedoc.tv (2018-20)  
*Black River Reflections*, Leaping Clear, www.leapingclear.org (2018)  
*Archeopsychic Time Zones*, www.abstractmagazinetv.com (2018)  
*Inauguration Day*, Sinkhole Magazine, www.sinkholemag.com (2018)  
*Recuerdos de Sangre*, Experiments in Cinema Vol. 12.3 DVD Collection (2017)  
*Frontier Journals #1-8*, Fandor, Amazon Prime (2016-present)  
*Cracker Crazy: Invisible Histories of the Sunshine State*, Fandor, Amazon Prime (2016-  
present)  
*Immokalee U.S.A.*, Fandor, Amazon Prime (2016-present)  
*Last Stop, Flamingo*, Fandor, Amazon Prime (2016-present)  
*Message from My Centenarian*, The Journal of Short Film, Vol. 31 (Spring 2014)  
*Fragments from an Endless War*, The Journal of Short Film, Vol. 24 (Summer 2011)  
*Immokalee U.S.A.*, The Documentary Channel (2009-11)  
*Immokalee U.S.A.*, Civicframe.org (2009-present)  
*Cracker Crazy*, The Documentary Channel (2009-11)  
*Cracker Crazy*, The National Film Network (2009-present)  
*America in Pictures*, ETV (Public Television) Southern Lens "Best of Indie Grits" (2007)  
*Blood of the Beast*, distributed through Alpha New Cinema (2003-present)

## PROFESSIONAL ORGANIZATIONS

Board Member, Cocalorus Film Foundation, Wilmington, NC (2020-)  
Curatorial Committee Member, Experiments in Cinema, Albuquerque, NM (2018-)  
Screening Committee, Camden International Film Festival, Camden, ME (2020-)  
Programmer (Documentary Features), Cocalorus Film Festival, Wilmington, NC (2019)  
Board Member, ExCinema, Seattle, WA (2015-2018)  
Partnership Council Member, Indigenous People's Institute, Seattle, WA (2016-17)  
Documentary Videographer/Editor, School of Social Work, University of Iowa (2012-13)  
Board Member, Bijou Cinema, Iowa City, IA (2011-13)  
Board Member, Florida College English Association (2010-11)  
Managing Member, Substream Films, llc (2003-present)

## ESSAY & POETRY PUBLICATIONS

"The Resolve of a Vengeance Poem," Cathexis Northwest Press, April 2019.  
"The Unanswered Questions Haunting American History," The Clockwise Cat, Issue 40, Spring 2019.  
"America is Waiting," Writers Resist, Issue 67, 26 July 2018.  
"The Earth is a Hollow Shell," Delphinium, Readlips Press, Summer 2018.  
"MOAB: Facts and Figures," Razor Literary Magazine, Issue 5, Spring 2018.  
"The Chapel at La Conquistadora," Abstract Magazine: Contemporary Expressions, March 05, 2018.  
"The Unanswered Questions Haunting American History," "American Dream Metric," Blotterature Literary Magazine, Volume 4, Issue 1: PROP!, Spring 2018.  
"Day Before a Snowstorm," Communicators League, February 6, 2018.  
"Field Notes Petroglyphs," Eyedrum Periodically, Issue 17: The Future, Spring 2018.  
"The Earth is a Hollow Shell," *Gold Man Review*, Issue 7, Spring 2018.  
"Winners Again," *Blue Collar Review*, Vol 20, Issue 4, Summer 2017.

## GRANTS, FELLOWSHIPS & TEACHING AWARDS

SURCA Grant, *A Multispecies Journal of the Plague Year*, UNCW (2020)  
Teaching Development Grant, FST 500: Introduction to Film Studies, UNCW (2019)  
American Anthropological Association with support from the U.S. Consulate in Canada, Travel Grant (2019)  
Office of International Programs Travel Award, UNCW (2019)  
College of Arts & Sciences Travel Award, UNCW (2018)  
Applied Learning Recovery Grant (Hurricane Florence), ETEAL, UNCW (2018)  
Interbay Cinema Society's Light Press Grant, for a collection of 16mm film works (2018)  
Charles L. Cahill Award for Faculty Research & Development, *White Ravens: A Legacy of Resistance*, UNCW (2018)  
Summer Research Initiative, *White Ravens: A Legacy of Resistance*, UNCW (2018)  
Teacher of the Year, Seattle University, College of Arts & Sciences (2017)  
Dean's Faculty Fellowship, *Frontier Journals: Resettling the Colonial Gaze*, Seattle University (2015)

Summer Faculty Fellowship, *In the Cave Where the Spirit Dwells*, Seattle University (2014)

Dept. of Cinema and Comparative Literature Travel Grant, University of Iowa (2013)

Dept. of Cinema and Comparative Literature Travel Grant, University of Iowa (2011)

University of Iowa Teaching Assistantship (2011-13)

Baskin-Rawlings Graduate Fellowship, University of Florida (2009-11)

University of Florida Teaching Assistantship (2009-11)

English Department Travel Grant, University of Florida (2011)

Film Studies Group Travel Award, University of Florida (2011)

## **TEACHING**

### **FST 497: Applied Post Production, UNCW**

This class gives students a hands-on post-production experience where knowledge gained in previous classes is applied to a single short video project.

### **FST 495: Senior Seminar in Documentary, Animation, & Experimental, UNCW**

This course is a capstone course where students see a major video project from pre-production to final cut.

### **FST 493: Experimental Ethnographies in the Age of the Anthropocene, UNCW**

A faculty led film production where students collaborate on a series of short experimental non-fiction films at a variety of preproduction, production, and post-production stages.

### **FST 416: Cinema of the Anthropocene, UNCW**

An interdisciplinary course that brings together perspectives on the Anthropocene from environmental studies, Earth systems science, anthropology, film & documentary studies, and art & art history. By merging critical texts with a broad range of films that engage in matters of human intervention of the natural world, students merge theory with practice, and work towards completing a film project that engages with issues in the Anthropocene.

### **FST 398: Filmic Voices: Poetry and the Essay Film, UNCW**

The film essay exists at the intersection of various cinematic and literary traditions, merging documentary and experimental approaches with literary forms and genres such as the diary, essay, epistolary, memoir, and poem. In this course, students encounter both the literary essay alongside film essays, examining the ways in which a diverse set of authors & filmmakers explore critical global issues from a personal point of view.

**FST 331: Introduction to Editing, UNCW**

An introduction to the technical, conceptual, historical, and aesthetic considerations pertaining to non-linear motion picture editing.

**FST 302: Intermediate Film Production - Documentary, UNCW**

A comprehensive practicum in motion picture preproduction, production, and postproduction, concentrating on documentary, narrative, or experimental cinema.

**FST 201: Introduction to Film Production, UNCW**

This course studies and applies a broad range of cinematic concepts and techniques. Students complete a series of collaborative exercises exploring narrative, documentary, and experimental modes of film.

**FILM 4450: Advanced Documentary, Seattle University**

An advanced production course that takes into account contemporary historical and theoretical perspectives on various modes of non-fiction filmmaking, with a critical focus on various ethnographic filmmaking strategies, de-colonizing methodologies, and the traditions of the film essay.

**FILM 4430: Documentary Filmmaking, Seattle University**

This course examines the historical development of the documentary and applies this work to the production of a broad range of non-fiction film forms.

**FILM 4420: Narrative Filmmaking, Seattle University**

Building on the foundations of Filmmaking I, this course expands upon the technical skills, dramatic principles, and cinematic methodologies relevant to the narrative film form. Emphases of the course include screenwriting, identifying and applying genre elements, directing actors for the screen, executing basic lighting schemes, and directing scenes in both formalist and realist traditions.

**FILM 3900: Conceptions of the Primitive, Seattle University**

A hybrid film studies/video production course that intersects with a broad range of critical texts on topics that include theories of documentary, ethnographic methodologies, post-colonial theory, and cyborg anthropology.

**FILM 3110: Screenwriting, Seattle University**

This course engages the Aristotelian foundations of story, plot, character, dialogue, and conflict within the framework of the individual writer's lived experiences. Coursework culminates in a final short script that can be produced on a micro-budget.

**FILM 3100: Filmmaking I, Seattle University**

This course incorporates the historical and theoretical underpinnings of cinematic art practices into an introductory-level production class. Through a series of rigorous

exercises and collaborative assignments, students learn the fundamentals of lighting, directing, set design, cinematography, and editing.

### **FILM 3000: Art of Film, Seattle University**

This introductory film studies course provides a working knowledge of film vocabulary and develops these analytic tools through writing. Students examine the style and structure of film and develop a rigorous analysis of the medium.

### **UCOR 1430: Social Justice Cinema, Seattle University**

By analyzing how movies construct logical arguments, appeal to audiences' desires, and invoke a variety of emotional responses, this course traces the methods by which audiences are transformed into active social participants. Through analysis of both fictional and documentary films that engage a variety of social justice issues, students in this course gain an understanding of how moving images wield the power to transform audiences and affect social change.

### **UCOR 1300: Visual Storytelling, Seattle University**

Designed for non-Film Studies majors, this course introduces a variety of visual storytelling strategies across a wide spectrum of forms, including Native American storytelling traditions of the Pacific Northwest, comics & the graphic novel, theatre, television, and the cinema.

## **FILMOGRAPHY/VIDEOGRAPHY**

- Green House* (development)
- Continental Drifts* (preproduction)
- A Multispecies Journal of the Plague Year* (production)
- Glacier / No Glacier* (post-production)
- These Sight Altering Spells Sometimes Speak* (post-production)
- New Mexico Death Wish Diatribe* (forthcoming, 2020-21)
- 2019 *Juskatla* (HD Video, 12:00)
- Continents Quiver as Memories Erupt Into Earthflames* (HD Video/16mm; 13:00)
- 2018 *White Ravens: A Legacy of Resistance* (HD Video; 85:00)
- America is Waiting* (HD Video; 62:00)
- Black River Reflections* (HD Video; 3:00)
- Archeopsychic Time Zones* (16mm; 10:00)
- Inauguration Day* (HD Video; 10:00)
- Frontier Journals #10: Mortuary Film* (16mm; 3:00)
- Frontier Journals #9: Pacific Over Look* (HD Video; 5:00)
- 2017 *Recuerdos de Sangre* (HD Video; 10:30)
- Abalone Eye in Argillite* (HD Video; 5:30)
- Devil Went Down to Florida* (HD Video; 4:00)
- 2016 *Loa: Encounters with the Sacred Spirits of Haiti* (HD video; 60:00)
- Letter to a Distant Future* (HD video; 7:00)

- 2015 *Frontier Journals #8: Antipodes Rising* (HD video; 3:30)  
*Frontier Journals #7: Tree Begins Life, Indians Still Live Here* (HD video; 7:00)  
*Frontier Journals #6: Fourth of July on Quileute Tribal Lands* (HD video; 5:30)  
*Frontier Journals #5: Cultural Contact Zones* (HD video; 8:00)  
*Song of the Iya Kiya* (HD video; 6:00)  
*Home Movie Heterochrony* (twin projector 16mm film; 12:00)
- 2014 *Imaginary Mise-en-abyme for Scott Nygren* (HD video; 4:00)  
*Frontier Journals #4: A Map of the New World* (HD video; 3:30)  
*Frontier Journals #3: Aztec Baldwin Collage* (HD video; 9:00)  
*Frontier Journals #2: In the Land of the Ancient Light Machines* (HD video; 6:00)  
*Bleach on Silver Halides* (16mm; 2:30)  
*Message from My Centenarian* (16mm; 7:00)  
*Frankenstein Revisited* (16mm; 17:00)  
*Treatise on the Limits of Ethnographic Filmmaking* (HD video; 4:00)
- 2013 *Last Stop, Flamingo* (SD Video; 75:00)  
*Frontier Journals #1: Mythologies of the Conquerors* (HD video; 7:00)  
*Star-Spangled Vampires and other folk ballads by Eustis "Billy" Lee*  
(SD video; 8:00)  
*Countdown* (16mm; 3:00)  
*To be the Horse* (16mm; 10:00)
- 2012 *America, America* (16mm; 12:00)  
*The Search for Norumbega* (16mm; 22:00)  
*In the Summer of Your First Year* (16mm; 6:00)
- 2011 *Mythologies of the Student Body* (16mm; 5:00)  
*Scott Camil Will Not Die* (SD Video; 70:00)  
*Ocean Movements Over Barred Island, Maine* (SD Video; 10:00)  
*A Highway Called 301* (SD Video; 45:00)  
*Ghost* (16mm; 3:00)  
*Young Machine* (16mm; 2:30)
- 2010 *Workout Video* (SD Video; 5:00)  
*This is not a pipe bomb.* (SD Video; 7:00)  
*Warships* (16mm; 1:30)  
*LightBox/Beats per Minute* (16mm; 2:30)
- 2009 *White House* (SD Video; 9:00)  
*Dead Buffalo* (SD Video; 74:00)
- 2008 *Road to Katahdin* (Super 8; 11:00)  
*Fragments from an Endless War* (16mm; 7:00)  
*Immokalee U.S.A.: Being an Account of Migrant Farmworkers in the U.S.A.*  
(SD Video; 80:00)
- 2007 *America in Pictures* (SD Video; 6:00)  
*Cracker Crazy: Invisible Histories of the Sunshine State* (SD Video; 94:00)
- 2004 *Silent Voyeur* (Super 16mm; 80:00)
- 2003 *Blood of the Beast* (SD Video; 65:00)

- 2002 *Desinformatsia* (SD Video; 34:00)  
2001 *Future: X* (SD Video; 10:00)  
*The States of Matter* (SD Video; 5:00)

## **AWARDS, NOMINATIONS, & SPECIAL CITATIONS**

### *Continents Quiver as Memories Erupt into Earthflames*

- Shortlisted Artist, Swedenborg Film Festival, London, UK (2019)
- Nominee, Best Short Documentary, Camden International Film Festival (2019)

### *Juskatla*

- Best Short Documentary 'Doc Short Grit,' Indie Grits Film Festival (2020)
- Nominee, Best Short Documentary, Charlotte International Film Festival (2019)
- Nominee, Best Short Documentary, Longleaf Film Festival (2019)

### *White Ravens: A Legacy of Resistance*

- Nominee, Best Feature Documentary, Society for Visual Anthropology Film & Media Festival (2018)
- Nominee, Best Feature Documentary, Madrid International Film Festival (2018)
- Nominee, Best Editing in a Feature Documentary, Madrid International Film Festival (2018)
- Nominee, Best Feature Documentary, DOXA Documentary Film Festival (2018)

### *Frontier Journals 08: Antipodes Rising*

- Best of the Northwest Fest Touring Program, Portland, OR (2016)

### *Loa: Encounters with the Sacred Spirits of Haiti*

- Nominee, Best International Documentary, Oaxaca Film Festival (2016)
- Nominee, Best Documentary, Atlanta Film Festival (2016)
- Nominee, Best International Documentary, DOCFeed (2016)

### *Last Stop, Flamingo*

- Best Documentary, U.S. Super 8 Film & Video Festival (2014)
- Best Feature Film, Indie Grits Film Festival (2014)
- Best Feature Documentary, Queen City Film Festival (2014)

### *Scott Camil Will Not Die*

- Audience Choice Award, Cinema Verde Environmental Film Festival (2014)
- Best Documentary, Wild Rose Independent Film Festival (2012)

### *Ghost*

- Best of Iowa, Iowa City Documentary Film Festival (2012)

### *White House*

- Best Short Video Runner Up, Florida Experimental Film Festival (2011)

### *Immokalee U.S.A.*

- Best Documentary, Charlotte Film Festival (2008)
- Best Documentary, U.S. Super 8 Film & Video Festival (2009)
- Best Director, Docufest Atlanta (2008)
- Best Documentary, Slightly North of Boston Film Festival (2008)
- Audience Choice Runner-Up, Indie Grits Film Festival (2008)

*America in Pictures*

- Opening Night Selection, Ann Arbor Film Festival (2007)
- Ann Arbor Film Festival Traveling Tour (2007)
- Best Experimental Short, Atlanta Underground Film Festival (2007)
- Opening Night Selection, 10 or Less Film Festival (2007)
- Nominee, Best Experimental, Indie Grits Film Festival (2007)

*Cracker Crazy: Invisible Histories of the Sunshine State*

- Notable Video of the Year Nominee, American Library Assoc. (2008)
- Spirit of the Independent Award, Fort Lauderdale International F.F (2007)
- Documentary Prize, MAGA, Macon Film and Video Festival (2007)
- Best Documentary, U.S. Super 8 Film & Video Festival (2007)
- Nominee, Best Documentary, Atlanta Underground Film Festival (2007)
- Nominee, Best Documentary, Appalachian Film Festival (2007)
- Special Jury Award, Indie Grits Film Festival (2007)

*Silent Voyeur*

- Nominee, Best Narrative, MAGA, Macon Film and Video Festival (2007)

*Blood of the Beast*

- Emerging Filmmaker Award, Dahlongega International Film Festival (2003)
- Best Director, Rhode Island International Horror Film Festival (2003)
- Nominee, Best Feature Film, Best Director, Frightfest (2003)
- Best Director, Goldie International Film Competition (2003)
- Nominee, Best Feature Film, Microcinefest (2003)
- Grand Jury Award, Cinerama (2003)

*Desinformatsia*

- Filmmaker Grant awarded at Memphis Media Co-Op Film Festival (2003)
- Nominee, Best Low-Budget Video Award, Microcinefest (2002)
- Nominee, Best Short, Dahlongega International Film Festival (2002)

**JURIED SCREENINGS & OFFICIAL SELECTIONS**

- 2020 Athens International Film & Video Festival, Athens, OH
- Cat Fly Film Festival, Asheville, NC
- Twin Rivers Media Festival, Charlotte, NC
- Imagine Science Film Festival, Durham, NC
- Experiments in Cinema, Albuquerque, NM
- Indie Grits Film Festival, Columbia, SC
- 2019 Swedenborg Film Festival, London, UK
- Cucalorus Festival, Wilmington, NC
- Society for Visual Anthropology Film & Media Festival, Vancouver, Canada
- Fiorenzo Serra Film Festival, Visual Anthropology Laboratory of the Società Umanitaria-Cineteca Sarda, Sassari, Italy
- CODEC Festival Internacional de Cine Experimental Y Video, Mexico City, MX
- ULTRACinema: Cine Experimental y Found Footage, Guelatao, Mexico
- Alter do Chão Film Festival, Santarém, Brazil



Engauge Experimental Film Festival, Seattle, WA  
 Charlotte Film Festival, Charlotte, NC  
 Camden International Film Festival, Camden, Maine  
 Experiments in Cinema, Albuquerque, NM  
 Suburbinale Film Festival, Vienna, Austria  
 At the Fringe International Film Festival, Tranås, Sweden  
 Longleaf Film Festival, North Carolina Museum of History, Raleigh, NC  
 Athens International Film & Video Festival, Athens, OH  
 Indie Grits Film Festival, Columbia, SC  
 Cosmic Rays Film Festival, Durham, NC  
 Florida Experimental Film Festival, Tampa, FL  
 Cinema Verde Environmental Film Festival, Gainesville, FL  
 2018 Cucalorus Festival, Wilmington, NC  
 River's Edge Film Festival, Paducah, KY  
 Santa Fe Independent Film Festival, Santa Fe, NM  
 Psycho-Geo2: WXSW, Other Cinema, San Francisco, CA  
 Haverhill Film Festival, Haverhill, MA  
 Madrid International Film Festival, Madrid, Spain  
 Cineautopsia v.4, Festival de Cine Experimental de Bogotá, Colombia  
 Kino Otok - Isola Cinema International Film Festival, Izola, Slovenia  
 DOXA Documentary Film Festival, Museum of Vancouver & Vancity Theatre, BC  
 Longleaf Film Festival, North Carolina Museum of History, Raleigh, NC  
 Far Out Film Fest, Third Man Records, Nashville, TN  
 Experiments in Cinema, Albuquerque, NM  
 Indie Grits Film Festival, Columbia, SC  
 2017 Ultracinema MX, Mexico City, Mexico  
 Joedance Film Festival, Charlotte, NC  
 Experiments in Cinema, Albuquerque, NM  
 Athens International Film & Video Festival, Athens, OH  
 Indie Grits Film Festival, Columbia, SC  
 Moviate Underground Film Festival, Harrisburg, PA  
 2016 Oaxaca Film Festival, Oaxaca, Mexico  
 Northwest Filmmaker's Festival, Portland, OR  
 100 Words Film Festival, Charlotte, NC  
 Visible Evidence XXIII, Bozeman, MT  
 Peloponnisos International Documentary Film Festival, Greece  
 TrueDoc Documentary Film Festival, Ukraine  
 San Francisco Documentary Film Festival, San Francisco, CA  
 Atlanta Film Festival, Atlanta, GA  
 Indie Grits Film Festival, Columbia, SC  
 DOCFeed, Eindhoven, Netherlands  
 Hidden Door Film Festival, Edinburgh, Scotland  
 Alchemy Film and Moving Image Festival, Scottish Borders, UK

Athens International Film & Video Festival, Athens, OH  
 Cascadia NW Arts & Music Festival, Granite Falls, WA  
 Animation Attack! Film Festival, Atlanta, GA  
 Blow Up: Chicago International Arthouse Film Festival, Chicago, IL  
 2015 Avant to Live: New Experimental Works, Other Cinema, San Francisco, CA  
 Bogotá Experimental Film Festival / CineAutopsia, Bogotá Colombia  
 Independent Days 15/Film Festival, Karlsruhe, Germany  
 Visionaria, Siena, Italy  
 Charlotte Film Festival, Charlotte, NC  
 Haverhill Experimental Film Festival  
 Indie Grits Film Festival, Columbia, SC  
 Local Sightings Film Festival, Seattle, WA  
 AURA Experimental Online Film Festival  
 2014 Dallas Video Fest, Dallas, TX  
 Strange Beauty Film Festival, Durham, NC  
 Virginia Commonwealth Univ. Ramstock Film Festival, Richmond, VA  
 Iowa City Documentary Film Festival, Iowa City, IA  
 Wildlife Conservation Film Festival, New York, NY  
 Anchorage International Film Festival, Anchorage, AK  
 Queen City Film Festival, Cumberland, MD  
 Southern Alabama Film Festival, Mobile, AL  
 Haverhill Experimental Film Festival, Haverhill, MA  
 Sunscreen Film Festival, Tampa/St. Petersburg, FL  
 Indie Grits Film Festival, Columbia, SC  
 Fort Myers Film Festival, Fort Myers, FL  
 U.S. Super 8 Film & Video Festival, New Brunswick, NJ  
 Journeys of Reappropriation, Mexico City, Mexico  
 Cinema Verde Environmental Film and Arts Festival, Gainesville, FL  
 The Studio Two Three Film & Video Series, Richmond, VA  
 2013 Images Festival, Toronto, ON  
 TIE, International Experimental Cinema Exposition, Colorado Springs, CO  
 Atlanta Film Festival, Atlanta, GA  
 Other Cinema, San Francisco, CA  
 Indie Grits Film Festival, Columbia, SC  
 Haverhill Experimental Film Festival, (Juror Screening) Haverhill, MA  
 2012 Iowa City Documentary Film Festival, Iowa City, IA  
 Onion City Experimental Film and Video Festival, Chicago, IL  
 Indie Grits Film Festival, Columbia, SC  
 Camden International Film Festival, Camden, ME  
 Alchemy Film and Moving Image Festival, Scottish Borders, UK  
 Maine International Film Festival, Waterville, ME  
 Maine International Film Festival, Traveling Exhibit  
 Freeze Frame Film Festival, Beacon, NY

Milwaukee Underground Film Festival, Milwaukee, WI  
 Works-in-Progress Festival, Iowa City, IA  
 Indie Grits Film Festival, Columbia, SC  
 Surplus/Lack, San Francisco, CA  
 Experimental Film Forum, The Substation, Singapore

2011 Wild Rose Independent Film Festival, Des Moines, IA  
 Atlanta International Documentary Film Festival, Atlanta, GA  
 Maine International Film Festival, Waterville, ME  
 Hot Springs Documentary Film Festival, Hot Springs, AR  
 Indie Grits Film Festival, Columbia, SC  
 Indie Grits Film Festival, Columbia, SC  
 Florida Experimental Film Festival, Gainesville, FL  
 Florida Experimental Film Festival Traveling Tour  
     Eckerd College, St. Petersburg, FL  
     Microscope Gallery, NY, NY  
     Labor Berlin Film Collective, Germany  
 DIY Film Festival, Minsk, Poland

2010 Takoma Park-Silver Spring Experimental Film Festival, MD  
 Indie Grits Film Festival, Columbia, SC  
 Atlanta Shortsfest, Atlanta, GA  
 Indie Grits Film Festival, Columbia, SC  
 Basement Media Festival, Somerville, MA  
 Atlanta Shortsfest, Atlanta, GA  
 Flicker Film Series, Chapel Hill, NC

2009 Philadelphia Independent Film Festival, Philadelphia, PA  
 Maine International Film Festival, Waterville, ME  
 Atlanta Underground Film Festival, Atlanta, G  
 Maine International Film Festival, Waterville, ME  
 Maine International Film Festival, Traveling Exhibit  
 Lumina, AFI Project 20/20, Waterville, ME  
 FLEX, Florida Experimental Film Festival, Gainesville, FL (2009)  
 Lumina, AFI Project 20/20, Waterville, ME (2009)  
 Last Chance Film Festival (2008)

2008 Bradford International Film Festival, UK  
 Palm Beach State Multicultural Film Festival, Palm Beach, FL  
 Naples International Film Festival, Naples, FL  
 Anthology Film Archives, NY, NY  
 Jacksonville Latino Film Festival, Jacksonville, FL  
 Del Corazon Film Festival, El Paso, TX  
 Maryland Film Festival, Baltimore, MD  
 FilmArtFestival, Mecklenburg, Germany  
 Las Vegas International Film Festival, Las Vegas, NV  
 Last Chance Film Festival

U.S. Super 8 Film & Video Festival, New Brunswick, NJ  
Tallahassee Film Festival, Tallahassee, FL  
Macon Film & Video Festival, Macon, GA  
Somewhat North of Boston Film Festival, Concord, NH  
Kent Film Festival, Kent, NY  
Charlotte Film Festival, Charlotte, NC  
Docufest Atlanta, Atlanta, GA  
Indie Grits Film Festival, Columbia, SC  
Big Sky Documentary Film Festival, Missoula, MT  
Beloit International Film Festival, Beloit, WI  
Montezuma International Film Festival, Montezuma, Costa Rica  
D.C. Labor Film Festival, Washington, D.C.  
Maine International Film Festival, Waterville, ME  
Portland Documentary & Experimental Film Festival, Portland, OR  
Ann Arbor Film Festival, Ann Arbor, MI  
Ann Arbor Film Festival International Tour  
    Cornell Cinema, Ithaca, NY  
    Rose-Hulman Institute of Technology, Terre Haute, IN  
    Los Angeles Filmforum, Los Angeles, CA  
    BAM Rose Cinemas, Brooklyn, NY  
    College of the Atlantic, Bar Harbor, ME  
    San Francisco Cinematheque, San Francisco, CA  
    The Bama Theatre, Tuscaloosa, AL  
    Oakland Community College, Farmington Hills, MI  
    Southwest Film Center, Albuquerque, NM  
    The Squeaky Wheel, Buffalo, NY  
    Chicago Filmmakers, Chicago, IL  
Bearded Child Film Festival  
Athens International Film & Video Festival, Athens, OH  
Atlanta Underground Film Festival, Atlanta, GA  
10 or Less Film Festival, Portland, OR  
Indie Grits Film Festival, Columbia, SC  
2007 Fort Lauderdale International Film Festival, Fort Lauderdale, FL  
Palm Beach State Multicultural Film Festival, Palm Beach, FL  
MAGA, Macon Film and Video Festival, Macon, GA  
U.S. Super 8 Film & Video Festival, New Brunswick, NJ  
Atlanta Underground Film Festival, Atlanta, GA  
Appalachian Film Festival, Huntington, WV  
Sunscreen Film Festival, FL  
Delray Beach Film Festival, Delray Beach, FL  
Ava Gardner Film Festival  
Central Florida Film Festival, Orlando, FL  
Florida Media Market Conference, Miami, FL

- 2004 New Filmmakers Series, Anthology Film Archives, NY, NY  
 MAGA, Macon Film and Video Festival, Macon, GA  
 Memphis Media Co-Op Digital Film Festival, Memphis, TN  
 Forest Grove Film Festival, Forest Grove, OR
- 2003 Microcinefest, Baltimore, MD  
 Rhode Island International Horror Film Festival, Providence, RI  
 Eleven Legs Film Festival  
 Memphis Media Co-Op Digital Film Festival, Memphis, TN  
 The Education Channel's Independents Film Festival  
 Boston Underground Film Festival, Boston, MA  
 Dahlonega International Film Festival, Dahlonega, GA  
 Cinerama, Gainesville, FL
- 2002 Boston Underground Film Festival, Boston, MA  
 Microcinefest, Baltimore, MD  
 Colossal Film Crawl, Columbia, SC  
 Memphis Media Co-Op Digital Film Festival, Memphis, TN  
 Dahlonega International Film Festival, Dahlonega, GA  
 Kalamazoo Shorts Film Festival, Kalamazoo, MI  
 Blu Moon Film Festival, Greenville, NC

## ARTIST SHOWS, CONFERENCES, & SPECIAL PRESENTATIONS

(2020)

Experimental Ethnographies in the 'Age' of the Anthropocene, screening of *Continents Quiver as Memories Erupt into Earthflames*, Digitalscape of Social Life: Rethinking Anthropological Methodologies and Methods, Harvard-Yenching Institute, Cambridge, MA

Guest Filmmaker, presented Experimental Ethnographies in the Age of the Anthropocene, along with a screening of *Anthropocene Trilogy works-in-progress*, FST 398: Environmental Filmmaking, hosted by Prof. André Silva, UNC-Wilmington

Guest Filmmaker, *Continents Quiver as Memories Erupt into Earthflames*, FNA 102: Explorations in the Creative Process, hosted by Prof. Mark Cox, UNC-Wilmington

(2019)

Opening Night Panel Discussion, At the Fringe International Film Festival, Dominic Williams and Georg Koszulinski, Tranås, Sweden

*New Mexico Death Wish Diatribe*, Psycho-Geography, Other Cinema Film Series at Artists' Television Access, San Francisco, CA (screened as a work-in-progress)

*Dreaming in Geologic Time*, guest lecture and screening, Moviemakers & Scholars hosted by Professor Terry Linehan, UNCW

Cucalorus' Dance-a-lorus Film Lab at the Lumina Film Festival, All-Day Filmmaking Seminar: collaborating with choreographers and dancers from Wilmington's Dance Cooperative, served as the cinematographer for dance film performed the last night of the festival, Wilmington, NC

*Recuerdos de Sangre*, Florida Film Festival's Sunspots Cinema: Showcase of Contemporary Experimental Filmmaking, Orlando, FL

*Immokalee U.S.A.*, Palm Beach State College, West Palm Beach, FL

(2018)

Instructor, Lumbee Film Festival: Direct Animation Filmmaking Workshop, Boys & Girls Club, Pembroke, NC

Instructor, Lumbee Film Festival: Personal Essay Student Filmmaking Workshop, Moore Hall, UNC-Pembroke, Pembroke, NC

*Cracker Crazy: Invisible Histories of the Sunshine State*, Museum of the Everglades, Everglades City, FL

Radio Interview, Journey's Radio Show hosted by Ryan Frank, discussion of *White Ravens*, Canada's First Nations Radio, <http://cfnrfm.ca>, Interview conducted by Ryan Frank, June 11, 2018

*White Ravens: A Legacy of Resistance*, Expanded Screening Dates, June 8-10  
Victoria Film Festival, Vic Theatre, Victoria, BC

*Archeopsychic Time Zones: New Films and Videos by Georg Koszulinski*, Excinema Screening Series, Grand Illusion Cinema, Seattle, WA

*White Ravens: A Legacy of Resistance*, Pacific Northwest Tour:

June 2, Northwest Film Forum, Seattle, WA

May 31, Northwest Film Center @ Portland Art Museum, Portland, OR

May 30, Capitol Theater, Olympia, WA

May 29, Grand Cinema, Tacoma, WA

May 27, Victoria Film Festival, Vic Theatre, Victoria, BC

May 26, The Pickford Center, Bellingham, WA

May 18, Old Massett Longhouse, Old Massett, BC

May 17, Haida Heritage Centre, Skidegate, BC

*America is Waiting*, Center for Peace and Global Citizenship, Haverford College, Haverford, PA

Preview Screening, *White Ravens: A Legacy of Resistance*, UNCW Film Studies Program, Wilmington, NC

Preview Screening, *America is Waiting*, National Lawyer's Guild, Pittsburgh Chapter, Pittsburgh, PA

(2017)

Group Show, *Sci-Fi Atmospheres - A Cosmo-Futurist Double-Screen 16mm Projector Performance of Sci-Fi, Found Footage, Industrial Films, and Live Electro-Acoustic Soundtrack*, with Carlos Kase, Nicholas Laudadio, and Georg Koszulinski, Wilmington, NC

ExCinema Group Show: *Films by Jon Behrens, Caryn Cline, Linda Fenstermaker Ruth Hayes, and Georg Koszulinski*, Seattle, WA

*Inauguration Day*, "Politti4: Mayday Resistance" Other Cinema Film Series at Artists' Television Access, San Francisco, CA

Preview Screening, *White Ravens: A Legacy of Resistance*, hosted by Study of the U.S. Institute, Contemporary American Literature International Summer Seminar, Seattle University

Keynote Address, *Raven Got the Last Answer He Needed*, College of Arts & Sciences Faculty, Staff, and Student Awards Ceremony, Seattle University

*Inauguration Day*, Resist, Rebel, Survive: ExCinema Group Show, Grand Illusion Cinema, Seattle, WA

*The Earth is a Hollow Shell: Films + Videos by Georg Koszulinski*, Northwest Film Forum, Seattle, WA

Preview Screening, *White Ravens: A Legacy of Resistance*, hosted by First Nations Club, Seattle University

Preview Screening, *White Ravens: A Legacy of Resistance*, Tluu Xaadaa Naay (House of the Canoe People) Longhouse, Old Massett, Haida Gwaii, BC

Preview Screening, *White Ravens: A Legacy of Resistance*, Haida Heritage Centre at Kay Lnagaay, Skidegate, Haida Gwaii, BC

*Letter to a Distant Future*, "Lo-Fi Sci-Fi" Other Cinema Film Series at Artists' Television Access, San Francisco, CA

*America is Waiting*, work-in-progress screening and panel discussion, Northwest Film Center, Portland, OR

Panelist, *Since Time Immemorial in Washington State Higher Education*, Since Time Immemorial Conference, Indigenous People's Institute, Seattle University

*Documenting J20: Protest and Resistance in the Streets of DC*, work-in-progress screening and panel discussion of *America is Waiting*, Northwest Film Forum, Seattle, WA

*White Ravens*, work-in-progress screening & discussion, Signal A + R, Seattle, WA

*Billy Wilder's Sunset Boulevard* with Georg Koszulinski, Seattle International Film Festival, Cinema Festival Education, Cinema Dissection all-day seminar, Seattle Film Center, Seattle, WA

*Loa: Encounters with the Sacred Spirits of Haiti*, Northwest Film Forum, Seattle, WA

(2016)

*The Florida Trilogy: Cracker Crazy, Immokalee U.S.A, Last Stop Flamingo*, Unexposed, Durham, NC

ExCinema Group Show: *Films by Jon Behrens, Caryn Cline, Linda Fenstermaker, Pablo Molina Guerrero, Reed O'Beirne, and Georg Koszulinski*, Seattle, WA

*Loa: Encounters with the Sacred Spirits of Haiti*, Echo Park Film Center, Los Angeles, CA

*Frontier Journals 07: Tree Begins Life, Indians Still Live Here*, Visual Chorus, West of Lenin Theater, Seattle, WA

*Frontier Journals 02: In the Land of Ancient Light Machines*, and *Frontier Journals 03: Aztec Baldwin Collage*, programmed at Seattle Filmmaker Series, Grand Illusion Cinema, Seattle, WA

*White House* programmed as part of curated show, *No New York*

Echo Park Film Center, Los Angeles, CA

Unexposed, Durham, NC

Antioch College, Yellow Springs, OH

(2015)

*Hallucinatory Maps: Films + Videos by Georg Koszulinski*, Dudley Cinema Film Series hosted by Gerry Fialka, Venice, CA



*Invisible Histories & Shifting Landscapes: Georg Koszulinski's Florida Trilogy (2007-14)*, Flickering Landscape Conference Series, Center for Emerging Media, University of Central Florida, Orlando, FL

Guest Filmmaker, presenting *Immokalee U.S.A.* in Sociology of Food, Department of Anthropology, Sociology, and Social Work, presented by Mark Cohan, Seattle University

*Frontier Journals 05: Contact Zones* programmed in *Crossroads: An Evening of Seattle History*, Northwest Film Forum, Seattle, WA

Guest Filmmaker, Eke Me-Xi Learning Centre, Gwa'sala-'Nakwaxda'xw Community, Port Hardy, British Columbia

*Hallucinatory Maps: Films + Videos by Georg Koszulinski*, ExCinema Experimental Film Series, Grand Illusion Cinema, Seattle, WA

Awards Juror, Seattle University Film Festival

Awards Juror, Florida Experimental Film Festival, Gainesville, FL

Special Juror's Program, *Hallucinatory Maps: Films + Videos by Georg Koszulinski*, Florida Experimental Film Festival, Gainesville, FL

(2014)

*Real Tall Tales: Nerburn's In The Shadow of Paul Bunyan*, Koszulinski's *Frontier Journals* and special appearance by Vanessa Renwick, Independent Publishers Resource Center, Portland, OR

*Children of Men* with Georg Koszulinski, Seattle International Film Festival, Cinema Festival Education, Cinema Dissection all-day seminar, Seattle Film Center, Seattle, WA

*Loa: Encounters with the Sacred Spirits of Haiti* (work-in-progress screening), Seattle University

*Loa: Encounters with the Sacred Spirits of Haiti* (work-in-progress screening), The Two Worlds: A Documentary Screening with Georg Koszulinski, Palm Beach State College, West Palm Beach, FL

*Last Stop, Flamingo, La Florida: Personal Histories of the Sunshine State*, Contraband Cinema, Beep Beep Gallery, Atlanta, GA

*Last Stop, Flamingo, Home is a Memory: Films by Lisa Danker & Georg Koszulinski*, Mechanical Eye Microcinema, Asheville, NC

*Filming on a Microbudget*, Guest Panelist, Indie Grits Film Festival, Columbia, SC

*Last Stop, Flamingo*, College English Association Annual Conference, Baltimore, MD

(2013)

*Frankenstein Revisited* (WIP), with live soundscape performance, Other Cinema Film Series at Artists' Television Access, San Francisco, CA

Presentation of *The Florida Trilogy: Cracker Crazy, Immokalee U.S.A.*, Palm Beach State College, West Palm Beach, FL

Awards Juror, Haverhill Experimental Film Festival, Haverhill, MA  
VHS Storytellers with Kelly Gallagher, Public Space One, Iowa City, IA

*Frankenstein Revisited* (WIP), the University of Florida's Graduate Film Studies Conference, Film & Philosophy: Corpus/Bodies

(2012)

*Frankenstein Revisited* (WIP), with live soundscape performance, Public Space One, Iowa City, IA

*Frankenstein Revisited* (WIP), with live soundscape performance, Bijou Cinema, Iowa City, IA

*Time Travels through the Light Machine: 16mm film-works by Georg Koszulinski*  
Top Secret Space, hosted by Florida Experimental Film Fest, Gainesville, FL  
Sweat Records, Miami, FL  
The Nickelodeon Theater, Columbia, SC

*Immokalee U.S.A.*, Proteus Gowanus Gallery, NY, NY

*Immokalee U.S.A.*, Berry College, Rome, GA

Documentary Awards Juror, Charlotte Film Festival, Charlotte, NC

*Immokalee U.S.A.*, Rush Library Film Series, Florida Southwestern State College, Fort Myers, FL

(2011)

*Immokalee U.S.A.*, Florida College English Association Annual Conference, Re-inscribing the Old Plantation, Palm Beach, FL

*Last Stop, Flamingo* (WIP), Bring Your Own Kodachrome, Microscope Gallery, NY, NY

*Immokalee U.S.A.*, Closing Night Film, Immigration Outdoor Film Series, Coalition of Anti-Racist Whites, Seattle, WA

*Imaginary Landscapes and the Invention of Florida: Notes on an Expedition to Cape Sable*, University of Florida's 13<sup>th</sup> Annual Marxist Reading Group Conference

*A Highway Called 301* presented at the University of Florida's 13<sup>th</sup> Annual Marxist Reading Group Conference

*Found Images Collaged as History in Craig Baldwin's Tribulation 99 (1991)*, Society of Cinema and Media Studies, New Orleans, LA

*A Highway Called 301* presented at the University of Miami's Department of Modern Languages 9<sup>th</sup> Annual Graduate Student Conference: Spaces of Relation, Miami, FL

(2010)

*Film as \_\_\_\_\_?: Problems and Possibilities from Perkins to Rodowick*, University of Florida's Film Studies Conference, Film & Philosophy: How Films Think, Gainesville, FL

*When the Face You See is Not Your Own: Folding Time and Memory in the Neo-Noir*, Florida College English Association Conference, Rollins College, Winter Park, FL

*Reagan to Rambo: Manufactured Histories of the Vietnam War in American Cinema, 1978-1987*, Valdosta State University Wiregrass Conference, Valdosta, GA

*Paulo Freire and the Domestication of Critical Pedagogy*, University of Florida's 12<sup>th</sup> Annual Marxist Reading Group Conference: The Global South, Gainesville, FL

*Immokalee U.S.A.*, presented at the University of Florida's 12<sup>th</sup> Annual Marxist Reading Group Conference: The Global South, Gainesville, FL

*(Birth) Canals: Love, Migration, and Dystopia in Alfonso Cuarón's Children of Men*; University of Miami's Department of Modern Languages 8<sup>th</sup> Annual Graduate Student Conference: The Poetics and Politics of Love, Miami, FL

*A Highway Called 301*, guest filmmaker, All Saints Cinema, Tallahassee, FL

*A Highway Called 301*, WIP Filmmaking Workshop, Indie Grits Film Festival, Columbia, SC

*Ghost and Young Machine*, 16mm Film Screening, Harn Museum of Art, Gainesville, FL

*Immokalee U.S.A.*, I-Tech, Immokalee, FL  
*Immokalee U.S.A.*, Documental Film Series, Santa Monica, CA

(2009)

*Immokalee U.S.A.*, Global Voices Film Series, Harvard Film Archive (student screening)  
& Harvard Kennedy School (public screening), Cambridge, MA

*Immokalee U.S.A.*, César Chávez Commemoration Film Showing, Ecology Center,  
Berkeley, CA

*Immokalee U.S.A.*, Guest Speaker, Poverty Studies Film Series, University of Notre  
Dame, Notre Dame, IN

*Immokalee U.S.A.*, Guest Speaker, Emerson College, Boston, MA

*Immokalee U.S.A.*, Guest Speaker, Goucher College, Baltimore, MD

*Immokalee U.S.A.*, Latino Heritage Month Film, Purdue University, West Lafayette, IN

*Social Justice Filmmaking: Social Issues Brought to the Screen*, Panelist, Maryland Film  
Festival, Baltimore, MD

*Immokalee U.S.A.*, Guest Speaker, George Mason University, Global Interdisciplinary  
Program Film Series, Fairfax County, VA

*Immokalee U.S.A.*, Guest Speaker, College of William & Mary, Global  
Film Festival, Williamsburg, VA

Panelist, *Filmmaker's Roundtable; Global Film and Migration*, College of William &  
Mary, Global Film Festival (2009)

*Dead Buffalo*, Guest Filmmaker, All Saints Cinema, Tallahassee, FL

*Immokalee U.S.A.*, Tidewater Labor Support Committee, Williamsburg, VA

*Immokalee U.S.A.*, Guest Filmmaker, Alachua County Public Library, Gainesville, FL

*Dead Buffalo*, Non-Competition Screening, Indie Grits Film Festival, Columbia, SC

Awards Juror, Indie Grits Film Festival, Columbia, SC

*Immokalee U.S.A.*, Sarasota/Manatee Farmworker Supporters, Sarasota, FL

*Immokalee U.S.A.*, Harvest of Hope Fest, St. Augustine, FL

*Cracker Crazy*, Guest Filmmaker (repeat visit), Alachua County Public Library, Gainesville, FL

(2008)

Panelist, *Documentary: Stories Never Told*, Charlotte Film Festival, Charlotte, NC

*Cracker Crazy*, Dudley Cinemas, Venice, CA

*Immokalee U.S.A.* Australian Premiere, Cinema in a Cave, Perth, Western Australia

*Cracker Crazy*, Movies on a Big Screen, Sacramento, CA

*Cracker Crazy*, Guest Speaker, Palm Beach Community College, Palm Beach, FL

*Immokalee U.S.A.*, University of Connecticut Social Justice Week, Storrs-Mansfield, CT

*Cracker Crazy*, Civic Media Center, sponsored by CHISPAS, Gainesville, FL

*Immokalee U.S.A.*, Guest Filmmaker, All Saints Cinema, Tallahassee, FL

(2007)

*Cracker Crazy*, Guest Filmmaker, Alachua County Public Library, Gainesville, FL

*Cracker Crazy*, Guest Speaker, Florida State University, Tallahassee, FL

*Cracker Crazy*, Guest Speaker, Florida Gulf Coast University, Fort Myers, FL

*Cracker Crazy*, Guest Filmmaker, Loose Screws, St. Augustine, FL

*Cracker Crazy*, Guest Filmmaker, All Saints Cinema, Tallahassee, FL

*Cracker Crazy*, Collier County Public Library Film Series, Naples, FL

(2006)

Documentary Workshop, Florida ART Film Festival, Gainesville, FL (2006)

*Silent Voyeur*, Guest Filmmaker, The Video Underground, Boston, MA (2006)

Awards Juror, Microcinefest, Baltimore, MD (2006)

(2003-04)

*Silent Voyeur*, Guest Filmmaker, Well-Fair Art Series, Atlanta, GA

*Blood of the Beast*, Guest Filmmaker, Market Arcade Filmmaker Series, Buffalo, NY

*Blood of the Beast*, Rob's Shock Theatre, Atlanta, GA

*Blood of the Beast*, Stardust, Orlando, FL

## **CURATED PROGRAMS & EVENT ORGANIZING**

(2019)

Cinema of the Anthropocene, Cinema Series, Film Studies Program, UNC-Wilmington

Danish filmmaker, Laurids Sonne, presenting a program of his work titled,  
*Encounters/Others*

Indie Grits Film Festival Programmer, Amada Torruella, presenting a program  
from IG2019, *Places Disturbed*

UNCW film professor and filmmaker, André Silva, presenting a program of his  
ecologically focused experimental films and documentaries

UNCW film scholar Tim Palmer presenting on the science films of the influential  
French filmmaker, Jean Painlevé

Australian filmmaker, Chris Delforce, a special presentation of his documentary,  
*Dominion* (2018)

Cinema Dissection, *Children of Men* with Besse Rawitsch and Georg Koszulinski

(2018)

Organizer, *Space Invaders: Documentary as Social Practice, The Films of Bill Brown and Sabine Gruffat*, Film Studies Program, UNC-Wilmington

(2017)

Co-Organizer, *The Films of Daichi Saito*, co-sponsored event with Seattle University  
Film Studies program and the Northwest Film Forum, Seattle, WA

(2016)

Organizer, *Note to Self: Psychosexual Films of Nazli Dincel*, with guest filmmaker Nazli  
Dincel, Seattle University

Organizer, Oscar-nominated cinematographer Kirsten Johnson gave a talk entitled, *The Ethics of the Camera*, Seattle University

(2015)

Curator, *The Aboriginal Archive: Representations of Native Americans in film 1965-1985*, 16mm film program curated for ExCinema, Seattle, WA

Organizer, *The Body as Landscape: Three Essay Films by Linda Fenstermaker*, with guest filmmaker Linda Fenstermaker, Seattle University

Co-Organizer, *Economy in Crisis and a Real Solution: Dr. Richard Wolff on Democracy, Capitalism, and our Global Economy*, Seattle University

Organizer, *Shift Change: Putting Democracy to Work* with guest filmmakers Melissa Young and Mark Dworkin, Seattle University

Organizer, *Spanish Independent Cinema: Shrew's Nest (2015)* with guest lecture by director Esteban Roel, Seattle University

Co-Organizer, *Honor Totem* film screening with guest speakers Rick Williams & Jay Hollingsworth, Seattle University

Organizer, *Alfred Hitchcock's Psycho* with guest panelists Robert Cumbow and Robert Horton, Seattle University

(2014)

Organizer, Guest Workshop: *Sebastian Junger and The Last Patrol (2014)* with Sebastian Junger and the HBO Producers, Seattle University

Organizer, *The Relativity of Time and Three Films by Ben Russell*, guest lecture and accompanying 16mm film presentation by filmmaker Ben Russell, Seattle University

Co-Organizer, *War and Reconciliation: Twenty Years After the Bosnian Genocide*, Seattle University

(2013)

Organizer, Guest Workshop: *Toxic Hot Seat (2013): Producing Documentary Films* with producers Brook Holston and James Redford, Seattle University

## **THEATRE/PERFORMANCE**

*Lomax*, directed by Jesse Kreitzer (2014) starring Georg Koszulinski as Lomax  
In 1941, folklorist Alan Lomax was sent from the Library of Congress in Washington, D.C. to the Mississippi Delta to record an oral history of the blues lineage. This narrative depicts Lomax's journey and an encounter with Bill Henley, a 73-year-old recluse living in the backwoods of Lula, Mississippi.

### **Select Screening History**

2015	David Lean Cinema	Croydon, UK
2014	Raindance Film Festival	London, UK
	Independent Film Festival Boston	Boston, MA

Starz Denver Film Festival	Denver, CO
Woodstock Film Festival	Woodstock, NY
Rural Route Film Festival	New York, NY
Vermont International Film Festival	Burlington, VT
Biografilm Festival	Bologna, IT
CIMMfest	Chicago, IL
Berkshire International Film Festival	Great Barrington, MA
Ashland Independent Film Festival	Ashland, OR
Little Rock Film Festival	Little Rock, AR
Indie Memphis Film Festival	Memphis, TN
Tallgrass Film Festival	Wichita, KS
Big Sur International Film Festival	Big Sur, CA
Film Streams Filmmaker Showcase	Omaha, NE
Landlocked Film Festival	Iowa City, IA
Woods Hole Film Festival	Woods Hole, MA
Indie Grits Film Festival	Columbia, SC
Crossroads Film Festival	Jackson, MS

*Drought Behavior*, Mar 8-15, 2013, Public Space One, Iowa City, IA  
 Exhibition by Patrick Reed, music and sound by Georg Koszulinski  
*Drought Behavior* features a series of drawings created in a feverish frenzy during the hottest days of 2012. Originally intended as a series of erotic studies, the project commanded a berserk trajectory of its own, veering off into wilder realms.

*The Horror*, Oct 8-31, 2009, Acrosstown Repertory Theatre, Gainesville, FL  
 Written and directed by Georg Koszulinski  
 A multi-media event combining projected video, 35mm, and 16mm images with live audio-visual performances. The narrative follows four lifelong friends as they attempt to cope with their friend's death—a casualty of war in Iraq. The performance investigates the intersections between empire, alienation, and annihilation.

#### **PRESS, CITATIONS, & REVIEWS:**

Levin, Jennifer. "White Ravens: A Legacy of Resistance" Santa Fe New Mexican/Pasatiempo, October 2018.  
[http://www.santafenewmexican.com/pasatiempo/movies/white-ravens-a-legacy-of-resistance/article\\_e6c4425b-74cc-5766-a5b5-889c8d4977ec.html](http://www.santafenewmexican.com/pasatiempo/movies/white-ravens-a-legacy-of-resistance/article_e6c4425b-74cc-5766-a5b5-889c8d4977ec.html)

Berry, Annika. "Review: 2018 Santa Fe Independent Film Festival." The Magazine, October 2018. <https://themagsantafe.com/2018-santa-fe-independent-film-festival/>

Bullard, Audra. "Bringing the Universe into Being: Local Filmmaker Georg Koszulinski's Documentary Studies Haida Gwaii Culture." Encore, May 2018.



<http://www.encorepub.com/bringing-the-universe-into-being-local-filmmaker-georg-koszolinskis-documentary-studies-haida-gwaii-culture/>

Barrett, Jonah. "White Ravens and the Art of Listening." Oly Arts, May 11, 2018.  
<https://olyarts.org/2018/05/11/white-ravens/>

"Indie Grits Festival Reimagines the Way We Look at the South." CLTURE, April 9, 2018.  
<https://clture.org/indie-grits/>

"Last Stop, Flamingo." *Video Librarian: The Video Review Magazine for Libraries*. Vol. 30, No. 2. March-April, 2015.

Kelly, Brendan Joel. "2014 AIFF Preview: Ode to the Sunshine State," Anchorage Press, December 2, 2014.  
<http://www.anchoragepress.com/film/1083/2014-aiff-preview-ode-sunshine-state>

Dipopolo, Gerard. "The Hands That Feed Us." *Race & Social Justice Law Review*, Vol. 5 Issue 2. March, 2014.  
<http://race-and-social-justice-review.law.miami.edu/title/>

Mcallister, Cameron. Review: "Last Stop, Flamingo (\*\*\*\*½)", Reel, GA: Georgia's Film Guide, July 25, 2014.  
<http://www.reelga.com/2014/07/review-last-stop-flamingo.html>

King, Loren. "Testing the Limits of Film in Haverhill," *The Boston Globe*, May 17, 2014.  
<http://www.bostonglobe.com/arts/movies/2014/05/17/testing-limits-film-haverhill/Hp3odCQpU9riyAvKk6QIQO/story.html>

Sprouse, Warren. "ICDOCS Incoming: Annual Film Fest Kicks off this Thursday," *Little Village*, April 16, 2014.  
<http://littlevillagemag.com/ic-docs-incoming/>

Davis, John. "Last Stop, Flamingo" Comes to Ft. Myers Film Festival," *WGCU: NPR affiliate of SW Florida*, March 19, 2014.  
<http://news.wgcu.org/post/last-stop-flamingo-comes-fort-myers-film-festival>

Hall, Thomas. "Documentary Film: Last Stop, Flamingo Explores Early Visions of Florida," *The Examiner*, February 2014.  
<http://www.examiner.com/article/documentary-film-last-stop-flamingo-explores-early->

Bell, Mark. "Last Stop, Flamingo," *Film Threat*, February 2014.  
<http://filmthreat.com/uncategorized/last-stop-flamingo/>

Propes, Richard. "'Last Stop, Flamingo' Wins Best Documentary at U.S. Super 8 Film & Video Festival," *The Independent Critic*, February 2014.

[http://theindependentcritic.com/last\\_stop\\_flamingo](http://theindependentcritic.com/last_stop_flamingo)

"Short Experimental Film: America in Pictures," *Bad Lit: The Journal of Underground Film*, 2012. <http://www.badlit.com/?p=22921>

"A Highway Called 301," *Bad Lit: The Journal of Underground Film*, 2010.

<http://www.badlit.com/?p=11996>

Goransen, Ted. "Moving Pictures: A Highway Called 301," *Filmsfolded.com*, 2010.

"Immokalee U.S.A.: Bleak but Sympathetic View of Migrant Farmworkers' Conditions," *World Socialist Website*, 2009.

<http://www.wsws.org/articles/2009/jan2009/immo-j19.shtml>

"Immokalee U.S.A.," *Film Threat*, 2009.

<http://filmthreat.com/uncategorized/immokalee-usa/>

"Modulated inSight," Ted Goransen, *Filmsfolded.com*, 2009.

"Showing at Global Voices: Immokalee U.S.A.," *Bostonfilms.com*, 2009.

<http://bostonfilms.wordpress.com/2009/07/08/another-film-at-global-voices/>

"Cracker Crazy: Invisible Histories of the Sunshine State," *Bad Lit: The Journal of Underground Film*, 2008.

<http://www.badlit.com/?p=807>

"Immokalee U.S.A.," *Bad Lit: The Journal of Underground Film*, 2008.

<http://www.badlit.com/?p=1145>

"Immokalee U.S.A.," *OhMyNews*, 2008.

[http://english.ohmynews.com/articleview/article\\_view.asp?menu=c10400&no=383472&rel\\_no=1](http://english.ohmynews.com/articleview/article_view.asp?menu=c10400&no=383472&rel_no=1)

"Immokalee U.S.A.," *Rogue Cinema*, 2008.

<http://www.roguecinema.com/article1461.html>

"Immokalee U.S.A.," *Celluloid Dreams*, 2008.

<http://www.celluloiddreams.co.uk/immokaleeusa.html>

"Silent Voyeur," *Bad Lit: The Journal of Underground Film*, 2008.

<http://www.badlit.com/?p=773>

"PDX Film Fest: Immokalee U.S.A.," Drew Gemmer, *The Portland Mercury*, June 2008.

"'Cracker Crazy' Documents Vintage Florida Stories," Katie Schardl, April 20, 2007.

"Cracker Crazy," *Jacksonville's Folio Weekly*, March 2008.

"Silent Voyeur," *Film Threat*, 2005.

<http://www.filmthreat.com/reviews/11180/>

"Underground Oddities: Silent Voyeur," *Shock Cinema*, Number 33, 2005.

"Blood of the Beast," *Film Threat*, 2004.

<http://www.filmthreat.com/reviews/4982/>

"Blood of the Beast – DVD" *The Hacker's Source*, Issue #16, 2004.

"Underground Oddities: Blood of the Beast," *Shock Cinema*, Number 24, 2004.

## **SELECT FILMOGRAPHY/VIDEOGRAPHY (W/SYNOPSES)**

*White Ravens: A Legacy of Resistance*; 2018; 85:00

For millennia, the Haida People have lived on the remote islands of Haida Gwaii. In the wake of the forced assimilation brought about by the Indian Residential Schools, the Haida Nation continues to face great challenges in retaining their cultural and economic sovereignty. From the perspective of a young Haida poet (Towustasin Stocker), *White Ravens* bears witness to the transgenerational trauma of colonization as survivors, their children, and grandchildren struggle with the effects of substance abuse, suicide, and interfamily trauma. *White Ravens* focuses on patterns of resistance, from Towustasin's family history of blockading corporate logging operations, to the Haida Nation's resurgence of the potlatch—the gift-giving ceremony that remains central to the self-governance of all Coastal First Nations People. On the eve of a historic chieftanship potlatch, the film meditates on the Haida legacy of resistance and resurgence, presenting a portrait of a First Nation community in healing.

*America is Waiting*; 2018; 60:00

On January 20, 2017, protestors took to the streets of Washington DC to disrupt the Inauguration of President Donald J. Trump. *America is Waiting* presents a chronicle of the day's events, employing affective approaches to observational documentary coupled with on-the-street interviews with protestors and pro-Trump alike. By presenting the day's events in reverse chronological order, the film reflects on the nature of constructed memory, image making, and the production of meaning across an historic event, calling into question the ways in which historical events become narrativized and condensed within popular discourse.

*Loa: Encounters with the Sacred Spirits of Haiti*; 2016; 61:00

Loa presents Koszulinski's expressive account of rural Vodou via a portrait of the houngan Extanta Aoleé, who has served the Loa, or sacred spirits of Haiti, for over a half century. Koszulinski's film employs affective elements of documentary practice—Loa features an original ambient-drone soundscape and meditative editing techniques to offer an ethnographic experience more representative of the work of Nathaniel Dorsky than Robert Gardner.

*Frontier Journals 08: Antipodes Rising*; 2015; 3:30

Through repetition of an automobile ride through a dark mountain tunnel, *Antipodes Rising* invokes a hallucinatory passageway into another social reality. Through the magic of the "medium," the tunnel becomes a portal into an alternative vision of the Pacific Northwest.

*Frontier Journals 07: Tree Begins Life, Indians Still Live Here*; 2015; 7:00

A display of a fallen red cedar at Olympic National Park headquarters proclaims in 1349 "Indians live here." *Tree Begins Life, Indians Still Live Here* produces a meditation on the territories of the First Nations of the Pacific Northwest, and invites an alternative interpretation of U.S. sovereignty over these lands.

*Frontier Journals 06: 4<sup>th</sup> of July on Quileute Tribal Lands*; 2015; 5:30

Americans celebrate the Fourth of July on the sovereign lands of the Quileute Nation, who have lived on the Pacific Northwest coast for millennia.

*Frontier Journals 05: Cultural Contact Zones*; 2015; 8:00

Anthropologists often refer to the space where two cultures meet as "cultural contact zones." With this concept in mind, I encounter dozens of totem poles on the Pacific Rim of the United States and Canada, investigating how tourists, museumgoers, and city dwellers interact with these spaces.

*Frontier Journals 04: A Map of the New World*; 2014; 3:30

At the westernmost point of the United States of America, one can stand at the "historical vantage point" where the Makah Indians once observed early Europeans exploring the Strait of Juan de Fuca. This historical marker incites me to draw a new kind of map, one that might erase the territorial lines of demarcation and replace them with a borderless cartography—a map of light and time.

*Frontier Journals 03: Aztec Baldwin Collage*; 2014; 9:00

In San Francisco's Mission District, on the Day of the Dead, I encounter the found footage filmmaker, Craig Baldwin. Baldwin's collage films produce radical critiques of American historical narratives, and this entry reflects Baldwin's own syncretic methodologies.

*Frontier Journals 02: In the Land of the Ancient Light Machines*; 2014; 6:00

At the edge of the continent, I encounter a series of mysterious messages carved into the rocks. Five hundred years after European contact, I wonder what the creators of these ancient petroglyphs intended to communicate.

*Frontier Journals 01: Mythologies of the Conquerors*; 2013; 7:00

The first entry in a series of personal essay videos that explores conceptions of the frontier. Global narratives of colonial conquest and exploration intersect with my own personal experiences migrating westward into a landscape completely unknown to me. The first entry tells of strange encounters with animatronic Indians, performances of displaced ancient traditions, and mass pilgrimages to sacred sights of power and spectacle.

*America, America*; 2012; 12:00

One America is Dvořák's, from his "American" String Quartet No. 12, composed in 1893. The other is mine, culled from found images of the America born from the moving image. Combined, the portrait spans three centuries.

*The Search for Norumbega*; 2012; 22:00

On the earliest European maps of North America, the unexplored region of present-day Maine was often labeled "Norumbega." The fabled land was said to be hidden within this vast wilderness, and numerous cartographies placed Norumbega along Maine's Penobscot River. But did Norumbega ever actually exist, or was it simply a European projection onto an unknown North American landscape—the desire to imagine a space divorced from the problems of European history? If Norumbega was anything more than a mythologized landscape, the limits of knowledge fail to prove its existence. Perhaps the poetic capabilities of the moving image will manifest an alternative future geography—a Norumbega that exists beyond the limits of history, cartography, and nationality.

*Scott Camil Will Not Die*; 2011; 67:00

For nearly 40 years, Scott Camil has worked as an educator and activist visiting classrooms and lecture halls speaking out against war as "organized murder." *Scott Camil Will Not Die* focuses on Camil's work in these spaces, examining the intersections between Camil as historical figure, Camil as educator, and Camil as himself—a complex individual who struggles with the psychological traumas of war and refuses to be silenced.

*Ocean Movements Over Barred Island, Maine*; 2010; 12:00

Three video screens produce a triptych of Barred Island, Maine. At low tide, a land bridge connects the island to the mother island, Deer Isle. At high tide, the ocean overtakes the land bridge and the islands are separated. Though the ocean may conceal the connection between these two bodies, their inextricable link remains.

*A Highway Called 301*; 2010; 54:00

U.S. Route 301, designated in 1932 as a spur of U.S. Route 1, runs from Sarasota, Florida northward through the Atlantic states and ends just beyond the Delaware Bridge. Presently, one-thousand and ninety-nine miles of highway connect small towns, bisect otherwise rural landscapes, and provide a vital corridor for commerce and travel. A multitude of abandoned structures pepper the landscape and provide evidence of a cultural apparatus that extends both spatially (alongside the highway) and temporally (into past-present-future). What can the fragmentary evidence of remaining structures, or *archi-textures*, tell us about the past-present-future cultures who occupy these spaces. This audio-visual study seeks to answer this question, less in the form of visual-anthropology (ethnographic documentary) and more in the uncharted territory of visual-archaeology (science-non-fiction).

*Ghost*; 2010; 3:00

If a ghost is an anomaly of light that takes on human form and the cinema is a machine capable of arranging light in highly organized patterns, then it seems apparitions appear so often in the space where celluloid and light collide that we take these images for granted. When these patterns of light take on human form a man is no longer made of flesh and blood but of machine and light.

*Young Machine*; 2010; 3 min

In the scope of human history, the cinema is a young machine. According to Hollis Frampton, it is also the last machine. It is the first machine capable of reanimating the dead. At 21 frames per second, it begins to breathe life into otherwise lifeless *cells*—the inner-workings of the machine imperceptible to the human eye. At 24 frames, "it's alive!"

*Workout Video (part 1)*; 2010; 5:00

Part one of an experimental trilogy of workout videos. This video is intended for beginners.

*This is not a Pipe Bomb*; 2010; 4:00

In the paranoid landscape of the 21st century, when is a pipe something far more threatening, like a pipe bomb?

*Warships*; 2010; 1:30

World War Two battleships flicker and fade in the celluloid.

*LightBox/Beats per Minute*; 2010; 3:00

Twenty-four beats per second. This machine appears to be alive and attempting to communicate.

*White House*; 2009; 8:00

Three compositions in a single shot investigate the people, politics, and space in front of the White House.

*Road to Katahdin*; 2008; 10:00

This Super 8mm film is a personal study regarding Mount Katahdin, the highest peak in Maine, and its ever-changing relationship to humans over the past 10,000 years.

*Fragments from an Endless War*; 2008; 6:30

Comprised entirely of 16mm found footage, *Fragments* examines American culture in an era that has been defined by a state of permanent economic and military warfare.

*Immokalee U.S.A.*; 2008; 77:00

Utilizing largely ethnographic and observational approaches to documentary filmmaking, *Immokalee U.S.A.* chronicles the daily experiences of migrant farmworkers living and working in the U.S.A. "In an aesthetically pure documentary in the vérité tradition, Koszulinski allows the audience a more immersive, emotional experience than most documentaries on the subject... What is our collective role in this chain of servitude?, the film seems to ask us, providing an opening for self-reflection rather than didactic sermonizing." (program notes, Maine International Film Festival)

*America in Pictures*; 2007; 8:00

AIP examines American landscapes both real and imagined, using found footage, original 16mm cinematography and images produced using light exposure techniques without the aid of a camera. "...A work of art in its own way; the images are intriguing, the concept is unique, and the original score is great..." (MicroFilmmaker Magazine, Issue 20 June, 2007)

*Cracker Crazy: Invisible Histories of the Sunshine State*; 2007; 92:00

Using archival materials and original Super 8 cinematography, *Cracker* examines Florida History from a decidedly different point of view. "Koszulinski did his homework—he plundered state archives for vintage images and footage to mix with his own original footage... which traces the Sunshine State's history from the earliest inhabitants to the present day." (The Tallahassee Democrat, April 20, 2000)

*Silent Voyeur*; 2004; 80:00

Exploring memory and the manipulation of history, all from the perspective of our amnesiac protagonist, "'Silent Voyeur' is an experience and it's one that's not likely to be forgotten easily." (Eric Campos, Film Threat) "The Story ultimately reaches out beyond this secluded cabin for a thought-provoking capper to this well-crafted indie psychodrama." (*Underground Oddities*, Shock Cinema, #33)

*Blood of the Beast*; 2003; 70:00

Combining archival footage within the structure of a conventional narrative, BOTB creates a future dystopia where mankind is doomed to extinction. "Delivers an aesthetic juggernaut. Koszulinski is a major talent to watch..." (Cultcuts Magazine)

*Desinformatsia*; 2002; 45:00

In 1966, Saul Lennewitz believed he was receiving long wave radio frequencies from extraterrestrial intelligence. His evidence was destroyed by the U.S. Government. The film chronicles Lennewitz's subsequent descent into madness.

### **ACADEMIC SERVICE WORK**

Chair, Student Relations Committee (2019-20)

Member, Curriculum Committee (2019-20)

Member, Search Committee for Film Production Hire (2019-20)

Full Frame Documentary Film Festival, Filmmaker Fellows Faculty Organizer, UNCW (2018-present)

Film Studies MFA Committee Member, UNCW (2018-present)

Film Studies Production Committee Member, UNCW (2017-present)

Grades Appeal Committee, UNCW (2019-20)

Space Committee, College of Arts and Sciences, Seattle University (2015-17)

Film Studies Director Search Committee, Seattle University (2015-16)

Film Studies ad hoc Curriculum Committee, Seattle University (2015-16)

Committee on the Inclusion of NTT Faculty, Seattle University (2015-16)

Film Studies Director Search Committee, Seattle University (2014-15)

Film Studies Three-Year Position Search Committee, Seattle University (2014-15)

Film Studies Curriculum Committee, Seattle University (2013-17)