

EDUCATION

M.F.A. in Media Arts Studies (Film), City College of New York, 2002
B.A. in MDS-Film, North Carolina State University, 2000
B.A. in Communication, North Carolina State University, 2000

ACADEMIC EMPLOYMENT

ASSISTANT PROFESSOR/PROFESSIONAL PRACTICE (January 2015-Present)
University of Missouri, Department of Journalism
Filmmaker-in-Chief, The Jonathan B. Murray Center for Documentary Journalism

TEACHING

Journalism 4371/7371: Documentary Theory

3 credit hours, Fall 2015 - PRESENT

The introductory Murray Center class, where I introduce aesthetic and ethical issues in documentary filmmaking.

Journalism 4373/7373: Documentary Development

3 credit hours, Spring 2016 - PRESENT

The preproduction class for the Murray Center where I work with students to develop their capstone film ideas; includes the Murray Center Pitch Forum.

Film 3855: History of the Art of Documentary

3 credit hours, Fall 2019, Fall 2018, Fall 2016, Fall 2015

Film Studies class where I screen classics and rarities from documentary history to locate the true artistic nature of the form.

Honors Tutorial: Documentary Through the True/False Lens

1 credit hour, Spring 2018, Spring 2019, Spring 2020

Honors course designed to introduce students to documentary film through the programming of the True/False Film Fest. Co-taught with Prof. Stacey Woelfel.

Film 4860/2860: Documentary Masterworks

3 credit hours, Spring 2020

Film Studies class where I discuss major directors and major trends in the history of documentary filmmaking.

Film 3005: Documentary Production

3 credit hours, Spring 2019

Film Studies class where I led a group of students in pitching, developing and producing a short documentary film.

Film 3820/ German Studies 3005: Major Directors: Werner Herzog

3 credit hours, Fall 2017

A comprehensive dive into the work and life of filmmaker Werner Herzog, co-taught with Prof. Brad Prager.

Film 4860: Fiction/Nonfiction in 1960s and 1970s

3 credit hours, Spring 2017

Film Studies class where we screen and discuss the aesthetics and politics of movies from the 1960s-70s that blur the lines between fiction and nonfiction.

Journalism 7050: Communications Practice (Individual Study)

3 credit hours, Spring 2017

Guiding graduate student Will Linhares in a production-based independent study where he creates three short films and helps edit a Murray Center capstone film.

Journalism 7050: Communications Practice (Individual Study)

3 credit hours, Spring 2016

Guiding graduate student Abby Connolly in an independent study where she creates a series of relevant video essays on documentary aesthetics.

Film 4860: Films about Filmmaking: Instruction and Metaphor

3 credit hours, Spring 2016

Film Studies class that looks at movies about the filmmaking process to understand how this process and can reveal deeper societal truths.

ADVISING

Graduate Committee Supervision

- Aleksandar Petraskovic (2020)
- Daniel Christian (2019)
- Taylor Hensel (2019)
- Sam Roth (2019)
- Yuxuan Jia (2019)

- Emily Kummerfeld (2019)
- Amanda Mainguy (2018)
- Michael English (2018)
- Beatriz Costa Lima (2018)
- Andrew Leland (2018)
- Tiffany Crouse (2017)
- Will Linhares (2017)
- Sebastian Martinez (2017)

Honors Learning By Contract

- Shelby Hart (2018)

Murray Center Capstone Film Supervision

Spring 2017, 2018, 2019, 2020

Oversaw and guided the production and editing of eighteen individual Murray Center capstone films in 2017, nineteen in 2018 and fourteen in 2019.

COMMITTEES

- M.A. Affairs Committee (Fall 2019, Spring 2020)
- Student Outreach & Recruitment Committee (Fall 2018)
- Communication Committee (Fall 2016)

ADDITIONAL TEACHING/ MASTERCLASSES

Masterclass: Documentary Contradiction & Fantasy

October 12, 2018, Raleigh, North Carolina

Masterclass session at North Carolina State University

Masterclass: Documentary Fantasies and Interventions

July 11, 2018, Bisbee, Arizona

Masterclass session during symposium in Bisbee, Arizona

Masterclass: Documentary Fantasies

April 18, 2018, Nyon, Switzerland

Masterclass session at the 2018 Visions Du Reel Festival.0

Masterclass: Documentary Fantasies

March 23, 2018, Copenhagen, Denmark

Masterclass session at the 2018 CPH:DOX Festival.

Masterclass: Expressions in Documentary

May 1, 2017, Toronto, Canada

Masterclass session at the 2017 Hot Docs International Film Festival.

Masterclass: Austin Film Society

February 18, 2017, Austin, Texas

Masterclass and workshop session at the Austin Film Society for the International Documentary Association.

Masterclass: Editing

November 5, 2016, St. Louis, Missouri

Masterclass session at the 2016 St. Louis Film Festival.

Masterclass: Documentary Filmmaking

November 7, 2015, St. Louis, Missouri

Masterclass session with Nick Berardini at the 2015 St. Louis Film Festival.

Masterclass: On Editing Actress

June 20, 2015, London, UK

Masterclass at the 2015 Open City Documentary Festival.

The New School

2008-2014, New York, NY

Substituted as a guest lecturer for several of Douglas Tirola's documentary classes.

True/False Film Fest

2010-2013, Columbia, MO

Guest Lecturer/Ambassador for the festival, taught classes on documentary to film and arts students at the University of Missouri and Moberly Area Community College, mentored high school students one-on-one on documentary filmmaking.

North Carolina State University

2008, Raleigh, NC

Guest Speaker, Intro to Film Classes

CAMPUS SERVICE

PROGRAMMER (January 2016-PRESENT)

Based On A True Story Conference, University of Missouri

Helped program and organize the annual BOATS conference, which explores the intersection of documentary and journalism.

MODERATOR (January 2016-PRESENT)

Moderator of on and off campus talks with Murray Center Visiting Artists, including filmmakers Steve James, Yance Ford, Frederick Wiseman, Sabaah Folayan, Damon Davis, RaMell Ross, Rachel Boynton, Kitty Green and more.

DOCUMENTARY FEATURE FILMS

Bisbee '17 (2018) - Director, Writer, Editor

Distributed by Amazon/4th Row Films, PBS P.O.V.

Film Festivals: Sundance, True/False, London, BAMCinemaFest, Full Frame, CPH:DOX, San Francisco International, AFI Docs, Hot Docs, Los Cabos, RIDM

Kate Plays Christine (2016) - Director, Writer, Editor

Distributed by Grasshopper Film

Film Festivals: Sundance, Berlin, True/False, London, Full Frame, BAMCinemaFest

Actress (2014) - Director, Producer, Editor, Cinematographer

Distributed by The Cinema Guild

Film Festivals: True/False, Hot Docs, IDFA, CPH:DOX, Torino, Melbourne, DMZ Docs

Fake It So Real (2011) - Director, Producer, Editor, Co-Cinematographer

Distributed by Factory 25

Film Festivals: True/False, CPH:DOX, Rooftop Films, Popoli, Sarasota, Maryland

Kati With An I (2010) - Director, Producer, Editor

Distributed by Icarus Films

Film Festivals: True/False, Doc NYC, Visions Du Reel

Owning The Weather (2009) - Director, Producer, Editor, Cinematographer

Distributed by Seventh Art, Cinetic Rights Management, Sundance International

Film Festivals: U.N. Climate Change Conference in Copenhagen, Full Frame

DOCUMENTARY SHORT FILMS

Concerned Student 1950 (2016) - Producer

Made with Murray Center students for Field of Vision

Southern Gothic (2015) - Director, Editor

Made for *Sight & Sound Magazine*, April 10, 2015

The Art of Nonfiction (2014) - Director, Editor

Made for *Sight & Sound Magazine*, August 7, 2014

Goodbye Engineer (2012) - Director, Producer, Editor, Cinematographer

Dallas Videofest

Ghost Towns Of Arizona (2006) - Director, Editor, Cinematographer

Film Festivals: Rooftop Films

One Dead In Ohio (2006) - Director, Producer, Editor

Film Festivals: Chicago Underground, New York Underground, PDX

Sports (2005) - Director, Producer, Editor
Film Festivals: Chicago Underground, New York Underground, Video_Dumbo

Six Videos About Tourism (2003) - Director, Producer, Editor
Film Festivals: New York Underground

Ye Are The Light Of The World (2002) - Director, Producer, Editor
Film Festivals: New York Underground, Rooftop Films

SPECIAL EXHIBITIONS

- Retrospective/ Atelier at the Visions Du Reel Festival in Switzerland (2018)
- One-Person Show of Short Films at the Millennium in New York (2002)

SELECTED ADDITIONAL FILM WORK

Serafim (2020) - Producer
Directed by Robert Kolodny, Mustache/House of Nod
In Production

Her Smell (2018) - Editor
Directed by Alex Ross Perry, Something She Musical Enterprises, Inc.
Film Festivals: Toronto, New York Film Festival, AFI Fest

Golden Exits (2017) - Editor
Directed by Alex Ross Perry, Nineties Roamer, LLC
Film Festivals: Sundance, Berlin

Contemporary Color (2016) - Cinematographer
Directed by Bill and Turner Ross, Public Domain
Winner: Best Cinematography, Tribeca

Killing Them Safely (2015) - Editor
Directed by Nick Berardini, Boxcar Films/IFC
Film Festivals: Tribeca

Queen of Earth (2015) - Editor
Directed by Alex Ross Perry, Her Majesty September Productions/IFC
Film Festivals: Berlin, BAMCinemaFest

Christmas, Again (2014) - Editor
Directed by Charles Poekel, Obscured Pictures/Factory 25
Nominated for the Independent Spirit Awards "Cassavetes" Award
Film Festivals: Sundance, Locarno, New Directors/New Films

Listen Up Philip (2014) - Editor

Directed by Alex Ross Perry, Washington Square Films/Sailor Bear/Tribeca Films

Winner: Special Jury Prize, Locarno Film Festival

Film Festivals: Sundance, New York, Locarno

Approaching The Elephant (2014) - Producer, Editor

Directed by Amanda Rose Wilder, Wilder Films

Nominated for the Independent Spirit Awards "Truer Than Fiction" Award,

Nominated for a Gotham Award for Best Documentary

Film Festivals: True/False, BAMCinemaFest, Rotterdam, CPH:DOX

The Vanquishing Of The Witch Baba Yaga (2014) - Additional Editing

Directed by Jessica Oreck, Myriapod Productions

Film Festivals: True/False, New Directors/New Films

Hey Bartender (2013) - Editor

Directed by Douglas Tirola, 4th Row Films/Showtime Documentaries

Film Festivals: SXSW

Hellaware (2013) - Additional Editing

Directed by Michael M. Bilandic, Mister Z Productions/Factory 25

Film Festivals: BAMCinemaFest

Lenny Cooke (2013) - Additional Editing

Directed by Josh and Benny Safdie, Red Bucket Films

Film Festivals: Tribeca, Venice

All In: The Poker Movie (2012) - Producer, Editor

Directed by Douglas Tirola, 4th Row Films/William Morris Endeavor

Winner, Best Documentary, Cinevegas

Making The Boys (2011) - Editor

Directed by Crayton Robey, 4th Row Films/First Run Features

Film Festivals: Berlin, Silverdocs, Tribeca, Outfest

An Omar Broadway Film (2008) - Producer, Editor, Co-Cinematographer

Directed by Omar Broadway, Douglas Tirola, HBO Documentary Films

Film Festivals: Tribeca

SELECT TELEVISION & PRODUCTION WORK

The Cinema Eye Honors (2011 and 2012) - First Camera

The Documentary Channel

Life.Support.Music (2009) - Camera Operator

PBS (POV)

A Reason To Believe - DVD EXTRAS (2006) - Director
Lionsgate Films

PROFESSIONAL EMPLOYMENT

EDITOR (2012-2014)
Time Inc. Studios, New York, NY
Edited branded documentary content.

POST-PRODUCTION SUPERVISOR (2002-2012)
4th Row Films, New York, NY
Oversaw all Post-Production activities. Produced, directed, edited, and filmed over 800 marketing films, short documentaries, promo reels, pitch reels, and web-based content. Managed college and post-graduate interns.

KIM'S VIDEO (2000-2002)
New York, NY
Manager for the iconic video store, talked about and watched movies incessantly.

VIDEO TECHNICIAN (1998-2000)
North Carolina State University, Raleigh, NC
Filmed classes for television broadcast.

PROFESSIONAL SERVICE

PROGRAMMER – PRINCETON UNIVERSITY (October-November, 2019)
Programmed a four film series called “Radical Nonfiction: Fantasy, Observation and Elasticity in the Documentary Form” at Princeton University.

PROGRAMMER – BISBEE DEPORTATION SYMPOSIUM II (July 12, 2019)
Organized and led a symposium in Bisbee, Arizona around the television premiere of *Bisbee '17*, including panels and discussions.

GUEST SPEAKER – MINING BISBEE '17 TALK (September 1, 2018)
Participated in an in depth discussion about the making of *Bisbee '17* at the Museum of the Moving Image in New York.

GUEST SPEAKER – HUNTER COLLEGE (September 4, 2018)
Featured speaker at Hunter College to discuss the making of *Bisbee '17*.

MODERATOR – IDA “GETTING REAL” CONFERENCE (September 2018)
Organized and moderated the “Re-enactment Reconsidered” Panel, Featuring Filmmakers Yance Ford, Kitty Green and Sandi Tan.

PROGRAMMER – BISBEE DEPORTATION SYMPOSIUM (July 11-12, 2018)
Organized and led a two-day symposium in Bisbee, Arizona around the release of *Bisbee '17* and the 101st anniversary of the Bisbee Deportation, including a masterclass, panels and discussions.

MODERATOR – RAGTAG TALKS WITH THE ROSS BROTHERS (April 30, 2017)
Organized and moderated a talk with filmmakers Bill and Turner Ross after an anniversary screening of their *45365* at Ragtag Cinema. Sponsored by Filmstruck.

PANELIST – UNBOUND BOOK FESTIVAL (April 22, 2017)
Panelist about the film *I Am Not Your Negro* at the 2017 Unbound Book Festival.

GUEST SPEAKER – UPENN (March, 2017)
Featured speaker at the 2017 Screening Scholarship Media Festival at the University of Pennsylvania.

SUNDANCE/MURRAY CENTER WRITER'S FELLOWSHIP (January 2017- Present)
Helped launch and oversee a new writer's fellowship with the Sundance Documentary Film Program.

MENTOR – WOMEN AT SUNDANCE FELLOWSHIP (2017)
Full year mentorship of Sundance Women's Fellow Cecilia Aldarondo.

SUNDANCE FILM FESTIVAL JURY (January 2017)
Was a juror for the 2017 Sundance Film Festival U.S. Documentary Competition.

GUEST SPEAKER – NORWEGIAN DOCUMENTARY SYMPOSIUM (December 2016)
Feature speaker at the 2016 Norwegian Documentary Symposium.

MODERATOR – RAGTAG TALKS WITH ALEX ROSS PERRY (September 20, 2016)
Organized and moderated a talk with filmmaker Alex Ross Perry at the Ragtag Cinema. Sponsored by Filmstruck.

MODERATOR – IDA "GETTING REAL" CONFERENCE (September 2016)
Moderated a "Here's What Really Happened" discussion with filmmaker Lyric Cabral

ADVISOR – SUNDANCE DOCUMENTARY EDIT AND STORY LAB (June 2016)
Was an advisor for the Sundance Documentary Edit and Story Lab

GUEST SPEAKER – DANISH FILM SCHOOL (June 2016)
Featured speaker at the 2016 Danish Film School conference in Ebeltoft, Denmark.
FESTIVAL JUROR

San Francisco International Film Festival (April 2015)
Was a juror for the feature documentary category that gave out \$10,000 to films.

PROGRAMMER (May 2015, May 2014)
Little Rock Film Festival, Little Rock, AR
Programmed Cinematic Nonfiction competition at the Little Rock Film Festival.

GUEST CURATOR (July 2014)
Hampshire College, Amherst, MA
Selected ten films for a weeklong seminar for 25 students. Lectured and interviewed guests, including Frederick Wiseman and Margaret Brown.

FESTIVAL PANELIST/MODERATOR (2010-Present)
Guest panelist and moderator for multiple film festival panels and Q&A's throughout the world, including Sundance, True/False, IDFA and more.

INDIVIDUAL AWARDS & HONORS

WINNER: CHANCELLOR'S AWARD FOR OUTSTANDING RESEARCH AND CREATIVE ACTIVITY IN PERFORMING ARTS & THE HUMANITIES (September, 2019)

NOMINEE: PRESIDENT'S AWARD FOR EXCELLENCE – EARLY CAREER (December 2018) Nominated by the Awards and Orientation Committee

NOMINEE: EXCELLENCE IN EDUCATION AWARD (April 2017)
Nominated by Student Affairs, University of Missouri

NOMINEE: EXCELLENCE IN EDUCATION AWARD (May 2016)
Nominated by Student Affairs, University of Missouri

SUNDANCE ART OF NONFICTION FELLOWSHIP (May 2015)
The Sundance Institute, Documentary Film Program

WINNER: FACULTY ACHIEVER AWARD (March 2016)
Recognized by the University of Missouri for winning an award at Sundance

WINNER: VANGUARD ARTIST AWARD (June 2014)
San Francisco DocFest

TEN FILMMAKERS TO WATCH IN 2014 (May 2014)
The Independent magazine

FILM AWARDS & HONORS

Bisbee '17 (2018)

Winner: John E. O'Connor Film Award, Best Documentary, American Historical Association

Winner: IDA Awards, Best Musical Score

Winner: InLight Film Festival (Indiana University): Best in Festival Award
Honorable Mention: Documentary Category, Athens International Film Festival
Nominated: Gotham Award for Best Documentary
Nominated: five Cinema Eye Honors awards: Best Film, Best Direction, Best Production, Best Cinematography, Best Original Score
The New York Times Critics' Pick, *Chicago Reader* Critic's Pick

Kate Plays Christine (2016)

Winner: Sundance Film Festival, U.S. Documentary, Special Jury Award for Writing
Winner: Terry Porter Visionary Award, Sarasota Film Festival
Winner: Jury Award, IndieLisboa Film Festival
Winner: Nouvelles Vagues Award, La Roche-sur-Yon Film Festival
Winner: American Independent Film Awards, Best Improvisational Screenplay
Winner: American Independent Film Awards, Best Editing
Honorable Mention: Depth of Field Competition, DocAviv Film Festival
Nominated: two Cinema Eye Honors awards: Best Direction, Heterodox Award

Actress (2014)

Winner: Best Storytelling in a Documentary, Nantucket Film Festival
Nominated: Gotham Award for Best Documentary
Nominated: two Cinema Eye Honors awards: Best Direction, Best Editing

Goodbye Engineer (2013)

Winner: Best Documentary Short, Dallas Videofest

Fake It So Real (2011)

New York Magazine Editor's Pick, *The New Yorker* Top 20 Films of the Year, listed as one of Roger Ebert's "Top Documentary Films of the Year"

Kati With An I (2010)

Nominated: Gotham Award "Best Film Not Playing at a Theater Near You"
The New York Times Critics' Pick, *New York Magazine* Editor's Pick

GRANTS

INTERNATIONAL DOCUMENTARY ASSOCIATION ENTERPRISE DOCUMENTARY FUND GRANT (October 2019)

Received a production funding grant from the IDA for the film THE OTHER BOYS (working title).

ARTEMIS RISING PRODUCTION/DEVELOPMENT GRANT (March 2019)

Received development and production funding grants from Artemis Rising for the film UNTITLED MISSOURI PRIESTS.

SUNDANCE DOCUMENTARY FILM PROGRAM GRANT (March 2017)

Received a development grant for the film BISBEE '17 from the Sundance Institute.

BRITDOCS/PULSE GRANT (January 2017)
Received a development grant for the film BISBEE '17 from BritDocs/Pulse.

MIZZOU ADVANTAGE (December 2016)
Received a grant for the film BISBEE '17 from Mizzou Advantage.

ROOFTOP FILMS GRANT (December 2016)
Received a production grant for the film BISBEE '17 from Rooftop Films.

ROOFTOP FILMS GRANT (December 2015)
Received a post grant for the film KATE PLAYS CHRISTINE from Rooftop Films.

PUBLICATIONS

Column, *Sight & Sound Magazine* (September 2013-present)

“American Movie at 20: why this portrait of a working-class Wisconsin auteur endures,” November 6, 2019, <https://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/unfiction/american-movie-coven-director-mark-borchardt-making-northwestern-20-years-later>

“The greatest documentary performances, from Nanook to Ocasio-Cortez,” June 6, 2019, <https://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/unfiction/greatest-documentary-performances-alexandria-ocasio-cortez-20-best-nonfiction-characters-robert-greene>

“The Cruise at 20: looking back at the movie that broke the DV revolution,” October 9, 2018, <https://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/unfiction/cruise-at-20-bennett-miller-timothy-speed-levitch-mini-dv-revolution>

“The best documentaries of 2016: cinematic nonfiction in the year of nonfact,” January 13, 2017, <http://www.bfi.org.uk/sight-sound-magazine/best-documentaries-2016>

“The myth of authenticity and the limits of access: Under the Sun, Cameraperson and the Kiarostami-esque sublime,” September 12, 2016, <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/unfiction/myth-authenticity-limits-access-under-sun>

“Portrait(s) of the exiled artist: the how and why of Peter Watkins’ Edvard Munch,” September 5, 2016, <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/unfiction/joseph-gomez-peter-watkins-edvard-munch>

“Always for pleasure: the adventures of Bill and Turner Ross,” June 22, 2016, <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/unfiction/always-pleasure-adventures-bill-turner-ross>

“Donald Trump, reality chimera,” May 27, 2016, <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/unfiction/donald-trump-reality-chimera>

“The Best of 2015 in Cinematic Nonfiction,” January 18, 2016, <http://www.bfi.org.uk/sight-sound-magazine/best-documentaries-2015>.

“Adam Curtis versus Joshua Oppenheimer, or art times journalism,” July 13, 2015, <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/unfiction/adam-curtis-joshua-oppenheimer-art-journalism>.

“Read my finger,” April 29, 2015, <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/unfiction/read-my-finger>.

“How to create a documentary character,” March 19, 2015, <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/unfiction/how-create-documentary-character>.

“Sundance 2015 documentaries: awake cinema?,” February 5, 2015, <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/festivals/sundance-2015-documentaries-awake-cinema>

“The Best of 2014 in Cinematic Nonfiction,” January 9, 2015, <http://www.bfi.org.uk/sight-sound-magazine/best-documentaries-2014>.

“Playing the Mule,” December 9, 2014, <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/unfiction/playing-mule>.

“Unacknowledged Scripts: Joshua Oppenheimer on The Look of Silence,” October 24, 2014, <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/unfiction/unacknowledged-scripts>.

“Back to School with Frederick Wiseman, Krzysztof Kieslowski et al,” August 24, 2014, <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/unfiction/back-school-frederick-wiseman>.

“Die, Hybrid! Die!,” June 10, 2014, <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/unfiction/die-hybrid-die>.

“Wrestling Realities,” May 6, 2014, <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/unfiction/wrestling-realities>.

“Now Go Wash: True/False 2014 and the Unclean Cinema,” March 22, 2014, <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/unfiction/now-go-wash-truefalse-2014-unclean-cinema>.

“Beyond the Facts, Ma’am: Rachel Boynton, Essential Nonfiction Auteur,” February 26, 2014, <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/unfiction/beyond-facts-ma-am-rachel-boynton-essential>.

“Find the Fun: Editing Documentaries the Mary Poppins Way,” January 22, 2014, <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/unfiction/find-fun-editing-documentaries-mary-poppins-way>.

“The Best of 2013 in Cinematic Nonfiction,” December 23, 2013, <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/unfiction/best-2013-cinematic-nonfiction>.

“Your World Inside Out: *Vivan Las Antipodas!* and Kossakovsky’s *Ten Rules*,” November 23, 2013, <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/unfiction/your-world-inside-out-vivan-las-antipodas>.

“Expiry and its Discontents: *Let the Fire Burn* and *How to Survive a Plague*,” October 24, 2013, <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/unfiction/expiry-its-discontents-let-fire-burn-how-survive>.

“Alive and Spinning: *Only the Young*,” September 11, 2013, <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/alive-spinning-only-young>.

Weekly Column, *Nonfics* (September 2013-January 2014)

“Shots from the Canon” series, <http://nonfics.com/category/shots-from-the-canon/>.

SELECTED WRITINGS (January 2013-present)

“How the Decade’s Best Documentaries Chart Radical Changes in Filmmaking,” *Hyperallergic*, September 30, 2019, <https://hyperallergic.com/519971/documentaries-of-the-2010s/>

“How D.A. Pennebaker Changed the Art of Documentary Filmmaking,” *Indiewire*, August 4, 2019, <https://www.indiewire.com/2019/08/da-pennebaker-influence-documentary-filmmaking-1202163156/>

“Reconsidering *The Jinx* as Robert Durst Goes on Trial,” *Hyperallergic*, July 11, 2019, <https://hyperallergic.com/506662/the-jinx-hbo-robert-durst-edited-transcript/>

“A cinema-in-the-moment: Sam Green on A Thousand Thoughts and the ‘live documentary,” *Sight & Sound Magazine*, May 16, 2018, <https://www.bfi.org.uk/news-opinion/sight-sound-magazine/interviews/sam-green-thousand-thoughts-live-documentary>

“Love and Death on Long Island,” *Sight & Sound Magazine*, October 2017.

“Chantal Akerman, guiding light,” *Sight & Sound Magazine*, October 8, 2015, <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/obituaries/chantal-akerman-guiding-light>.

“The Jinx: Not my documentary renaissance,” *Sight & Sound Magazine*, March 24, 2015, <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/reviews-recommendations/tv/jinx-not-my-documentary-renaissance>.

“In memoriam Albert Maysles, 1926-2015,” *Sight & Sound Magazine*, March 11, 2015, <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/obituaries/memorial-albert-maysles-1926-2015>.

Manakamana review, *The Talkhouse*, January 13, 2015, <http://thetalkhouse.com/film/talks/robert-greene-actress-talks-stephanie-spray-and-pacho-velezs-manakamana/>

“The Limits of Quality Control: On Sticking With Mini-DV,” *Filmmaker Magazine*, October 20, 2014, <http://filmmakermagazine.com/88000-the-limits-of-quality-control/#.VM0TM0jcvNs>.

Expedition to the End of the World review, *The Talkhouse*, August 25, 2014, <http://thetalkhouse.com/film/talks/robert-greene-actress-talks-daniel-denciks-expedition-to-the-end-of-the-world/>.

“Negative Reviews of ‘The Kill Team’ Miss What Makes the Documentary Special. So Do the Positive Ones,” *Indiewire*, July 31, 2014, <http://blogs.indiewire.com/criticwire/negative-reviews-of-the-kill-team-miss-what-makes-the-documentary-special-so-do-the-positive-ones-20140731>.

“True/False: A Place for World Premieres?,” *Filmmaker Magazine*, February 25, 2014, <http://filmmakermagazine.com/84573-truefalse-a-place-for-world-premieres/#.VM0T90jcvNs>.

The Missing Picture review, *Sight & Sound Magazine*, January 9, 2014, <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/reviews-recommendations/film-week-missing-picture>.

Two Lessons review, *Hammer to Nail*, December 16, 2013, <http://www.hammertonail.com/reviews/two-lessons-film-review/>.

At Berkeley review, *Hammer to Nail*, November 7, 2013, <http://www.hammertonail.com/reviews/at-berkeley-film-review/>.

These Birds Walk review, *Filmmaker Magazine*, November 1, 2013, <http://filmmakermagazine.com/77082-these-birds-walk-a-hammer-to-nail-review/#.Ur33 faqmDU>.

“Camden International Film Festival – This Thing is a Movement,” *Hammer to Nail*, October 4, 2013, <http://www.hammertonail.com/film-festivals/camden-international-film-festival-2013-this-thing-is-a-movement/>.

“A Call to Recognize the Best Performances in Nonfiction Film,” *Hammer to Nail*, June 3, 2013, <http://www.hammertonail.com/editorial/a-call-to-recognize-the-best-performances-in-nonfiction-film-by-robert-greene/>.

“Hot Docs 2013: Is This a New Golden Age?” *Hammer to Nail*, May 9, 2013, <http://www.hammertonail.com/film-festivals/hot-docs-2013-is-this-a-new-golden-age/>.

“Room 237 and the Attack of the Id Critic,” *Press Play/Indiewire*, April 9, 2013, <http://blogs.indiewire.com/pressplay/room-237-and-the-attack-of-the-id-critic>.

The Last Station review, *Hammer to Nail*, March 18, 2013, <http://www.hammertonail.com/reviews/the-last-station-film-review/>.

Sleepless Nights review, *Hammer to Nail*, March 7, 2013, <http://www.hammertonail.com/reviews/sleepless-nights-film-review/>.

Leviathan review, *Filmmaker Magazine*, February 28, 2013,
<http://filmmakermagazine.com/65679-leviathan-is-a-nonfiction-game-changer/>

“Cinematic Nonfiction 2012,” *Hammer to Nail*, January 3, 2013,
<http://www.hammertonail.com/editorial/cinematic-nonfiction-2012-robert-greene/>.

TECHNICAL SKILLS

Final Cut Pro, Adobe Premiere and most non-linear video editing platforms, digital video cinematography, lighting, Photoshop, graphic design, limited web design, online video platforms, general film production