

JULIE TURNOCK

Associate Professor of Media and Cinema Studies
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EDUCATION

- University of Chicago, Chicago, IL
PhD, Committee for Cinema and Media Studies. Awarded June 2008
Dissertation Title: "Plastic Reality: Special Effects, Art and Technology in 1970s US
Filmmaking." Dissertation Committee: Tom Gunning and James Lastra
- Universiteit van Amsterdam, Amsterdam, The Netherlands Awarded September 2001
Master of Arts in Film and Television, with honors.
Master's thesis title: "*Un Truc Extraordinaire*: Early Cinema, Diegesis, and *Trucage*."
Thesis Committee: Thomas Elsaesser and Alison McMahan
Thesis selected in 2008 as one of the "Most remarkable theses written in ISHSS history"
- Indiana University, Bloomington, IN Awarded June 1998
Master of Arts in Art History, 19th Century.
Master's thesis title: "The Heir to *Le Chef de l'École de Laid*: Courbet and Manet in
Popular Press Caricatures."
- Georgetown University, Washington, DC Awarded June 1993
B.S. in Modern Languages. Major: French, Minor: Art History.

SELECTED AWARDS AND HONORS

- Harry Ransom Center Research Fellowship in the Humanities, University of Texas, Austin
Center for Advancement, Associate Fellow, UIUC 2017-2018
Junior Research Fellowship, Unit for Criticism and Interpretive Theory, UIUC 2012-2014
Andrew W. Mellon/ ACLS Early Career Fellowship, Recent Doctoral Recipients,
Davis Institute of the Humanities, University of California, Davis 2009-2010
Whiting Foundation Dissertation Completion Fellowship, University of Chicago 2007-2008
Franke Institute for the Humanities, Affiliated Doctoral Fellow, University of Chicago 2007-2008

SELECTED PUBLICATIONS

Books:

- The ILM Version: Realism, Rendering, and the Empire of Effects*, Manuscript write-up
Fellowship (2017-2018) funded by Center for Advanced Studies, UIUC.
- Plastic Reality: Special Effects, Technology, and the Emergence of 1970s Blockbuster Aesthetics*,
Columbia University Press, 2015, 384 pages. Nominated for Best First Book Award
from the Society for Cinema and Media Studies

Peer Reviewed Articles:

- "Patient Research on the Slapstick Lots: From Trick Men to Special Effects Artists in Silent
Hollywood." *Early Popular Visual Culture* Vol. 13, No. 2, (January 2015): 152-173.
- "The True Stars of *Star Wars*?": Experimental Filmmakers the in 1970s and 1980s Special
Effects Industry." *Film History* 26.4 (2014): 120-145.
- "Removing the Pane of Glass: *The Hobbit*, 3D High Frame Rate Filmmaking, and the Rhetoric of
Cinematic Realism," *Film Criticism* (Spring/Summer 2013): 30-59.
- "The ILM Version: Recent Digital Effects and the Aesthetics of 1970s Cinematography" *Film*

- History* 24:2 (2012): 158-168.
- “The Screen on the Set: The Problem of Classical Studio Rear Projection,” *Cinema Journal* 51.2 (Winter, February 2012): 157-162.
- “Before Industrial Light and Magic: The Independent Hollywood Special Effects Business, 1968-1975.” *New Review of Film and Television Studies* (Volume 7, number 2, 2009): 133-156. Nominated for the 2010 SCMS Kovacs Essay Award.
- “Love’s Layers: Oki Hiroyuki’s *Inside Heart*.” *CinéMagazineNet* (Kyoto University Japan) July 1999, (<http://www.cmn.hs.h.kyoto-u.ac.jp/CMN3/julie.html>) 5 pages.
- “Painting Out Pop: ‘Andy Warhol’ as a Character in 90's Films.” *M/C: Journal of Media and Culture* (University of Brisbane, Australia) v. 2, Issue 4 (June 1999): 1-10.
- Book Reviews (Solicited)
Saul Bass: Anatomy of Film Design by Jan-Christopher Horak, *The Moving Image* (v.17 n.1 Spring 2017): pp. 151-154
- Essays in Edited Volumes:
- “The Auteurist Special Effects Film: Kubrick’s *2001: A Space Odyssey* and the ‘Single-Generation Look.’” In *The Hollywood Renaissance: Revisiting American Cinema's Most Celebrated Era*, Peter Krämer and Yannis Tzioumakis eds. (Bloomsbury Academic Press, June 2018).
- “Gravity and the ‘Lighting Designer’ Controversy: Cinematographers, Special Visual Effects Artists and the Rhetoric of Digital Convergence,” in *Transnational Cinematography Studies*, Lindsay Coleman, Daisuke Miyao and Roberto Schaefer, eds. (Lexington Press, 2017): 187-215.
- “Special Effects: Auteur Renaissance, 1968-1980” in *Editing and Special Visual Effects: Behind the Silver Screen*, volume eds. Charles Keil and Kristen Whissel, series ed. Jon Lewis (Rutgers University Press/Academy of Motion Picture Arts and Sciences, 2016):116-128.
- “Special Effects: Post-War Hollywood, 1947-1967” in *Editing and Special Visual Effects: Behind the Silver Screen*, volume eds. Charles Keil and Kristen Whissel, series ed. Jon Lewis (Rutgers University Press/Academy of Motion Picture Arts and Sciences, 2016): 91-102.
- “Not Just a Day Job: Experimental Filmmakers and the Special Effects Industry in the 1970s and 1980s” in *Alternative Projections: Experimental Film in Los Angeles 1945 – 1980*, eds. David James and Adam Hyman (Bloomington: Indiana University Press, 2015): 227-240.
- “Designed for Everyone Who Looks Forward to Tomorrow!: *Star Wars*, *Close Encounters of the Third Kind* and The 1970s Expanded Blockbuster.” *Special Effects: New Histories, Theories, Contexts*, eds. Bob Rehak, Michael Duffy and Dan North (BFI Palgrave MacMillan Press, July 2015).
- “From *Star Wars* to *Avatar*: Contemporary Special Effects, Industrial Light and Magic, and the Legacy of the 1970s,” in *Popping Culture* v. 6th Ed, Eds. Murray Pomerance and John Sakeris (Boston: Pearson Education, 2010): 301-311.; and 7th Ed.: 301-311.
- "A Cataclysm of Carnage, Nausea and Death: *Saving Private Ryan* and Bodily Engagement." *Affective Encounters: Rethinking Embodiment in Feminist Media Studies* Eds. Anu Koivunen and Susanna Paasonen. Turku, Finland: University of Turku (2001): 253-269.

TEACHING EXPERIENCE

University of Illinois, Urbana, Department of Media and Cinema Studies August 2010-present

Assistant Professor of Media and Cinema Studies

Ohio University, School of Film, Athens OH 2008-2009
*Co-coordinator of Master's Degree Program, Visiting Assistant Professor
Thesis Chair and Thesis Committee for two MA students*

University of Chicago, Chicago, IL 2002- 2007
Instructor and Teaching Assistant

COURSES TAUGHT

Survey of World Cinema I and II (undergraduate lecture)
Film Theory and Criticism (undergraduate seminar)
Introduction to Film 202: Film Analysis (undergraduate lecture)
Film Theory and Criticism (undergraduate seminar)
Special Effects: History and Aesthetics (mixed graduate/undergraduate)
100 Years of Rotten Tomatoes: A History of Film Criticism (mixed graduate/undergraduate)
Historiography of Cinema (graduate seminar)
Film Theory (graduate seminar)
Digital Cinema (graduate seminar)
Cinema of the 1970s (graduate seminar)
Topics in Contemporary Cinema (undergraduate seminar)
American Cinema of the 1980s (undergraduate seminar)
Movie Spectacle (undergraduate lecture)
History of International (Silent) Cinema I (graduate lecture)
History of International Cinema II (1930-1960) (graduate lecture)

INVITED PRESENTATIONS

Keynote speaker, title TBA, "Women and New Hollywood" Conference, Maynooth University, May 29-30, 2018

Public lecture, Title TBA Bucknell University April 2, 2018

Workshop on Special and Visual Effects at Concordia University, Montreal, with Martin Lefebvre and Joshua Neves, November 17, 2017.

Public lecture, "Using the Optical Printer Like a Paint Brush: The RKO Effects Department, Citizen Kane and the Myth of Deep Focus," University of Michigan, April 7, 2016.

Public lecture, "The Special Effects Business is an Oxymoron: An Historical Perspective", Concordia University, November 19-20, 2015, Seminar meeting

"Plastic Reality: Special Effects in the 1970s," University of Chicago, May 2015.

"The Mushroom Cloud & the Cinematic Imaginary," Feb 15, 2011, 7pm, IPRH Building. Panel presentation. University of Illinois, Urbana, Champaign.

"Not Just a Day Job: Experimental Filmmakers and the US Special Effects Industry in the 1970s," *Alternative Projections: Experimental Film in Los Angeles, 1945-1980* Conference, University of Southern California, School of Cinematic Arts, November 12-14, 2010.

"Pat O'Neill's Optical Effects in Melvin Van Peeble's *Sweet Sweetback's Baadasssss Song* (1971)," Guest speaker, *Film and Social Change*, University of California, Los Angeles, June 2010.

"Nolan's Large Format Aesthetic: Rational Worlds," Christopher Nolan's Dark Worlds,

Panel Presentation, University of Illinois, Champaign/Urbana, October 26, 2010

SELECTED CONFERENCE PRESENTATIONS

- “Faith in the Animated or Faith in the Photographic?: Digital Effects Since 1991,”
Society for Cinema and Media Studies, International Conference, Toronto, March 2018.
- “Lighting Designers?: Visual Effects Artists as Cinematographers Worst Nightmare,”
Society for Cinema and Media Studies, International Conference, Atlanta, March 2016.
- “Using the Optical Printer Like a Paint Brush: The RKO Effects Department, Citizen Kane and the Myth of Deep Focus” *Orson Welles: A Centennial Celebration and Symposium*,
Indiana University, April 29-May 3, 2015.
- “The Special Effects Business is an Oxymoron”: Special Visual Effects, Blockbuster
Filmmaking, and the Problem of Independence” *Society for Cinema and Media Studies*,
International Conference, Montreal, March 2015.
- “Uninhibited, Thorough, and Wild Thinking”: Reconsidering the Studio Era through Special
Effects,” *Society for Cinema and Media Studies*, International Conference, Seattle, March
2014.
- “I Thought You Brought Us Together to Save the World: The Contemporary International
Special Effects Business” *The Magic of Special Effects Conference*, University of
Montreal, Montreal, Canada November 5-10, 2013.
- “Monsters Are Real: Recent Upheavals in the International Visual Effects (VFX) Business”
Screen Studies Conference, Glasgow, Scotland, June 28-30, 2013.
- “Removing the Pane of Glass: High Frame Rate Filmmaking, History and Aesthetics.” *Society
for Cinema and Media Studies*, International Conference, Chicago, March 2013.
- “Traveling into a Fantasy: Composite Special Effects in the 1910s and 1920s,” *On Location:
Second International Conference on Silent Cinema*, University of California, Berkeley,
February 21-23, 2013.
- “That’s an Alien Bruv, Believe It’: Genre Exportability and the Transnational Visual Effects
Business,” *Visions of the Future: Global Science Fiction Cinema*, The University of
Iowa, Iowa City, IA, April 12-14, 2012.
- “Designed for Everyone Who Looks Forward to Tomorrow!: *Star Wars, Close Encounters of the
Third Kind* and The 1970s Expanded Blockbuster,” *Society for Cinema and Media
Studies*, International Conference, Boston, March 2012.
- “Digital Effects, 1970s Photorealism, and Cinema’s Ontology,” *Society for Cinema and Media
Studies*, International Conference, New Orleans, March 2011.
- “Rendering Photorealism: Digital Effects and the 1970s Aesthetic,” *Rendering the Visible
Conference*, Georgia State University, Atlanta, GA, February 11-12, 2010.
- “The Problem of Classical Studio Rear Projection,” *Film Studies Association of Canada
Conference*, Concordia University, Montreal, June 2010.
- “Tinted Windows: Color Rear Projection and the Hollywood Transition to Majority Color
Production,” *Colour and the Moving Image Conference*, University of Bristol, July, 2009.