

Georg Koszulinski
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EDUCATION & TEACHING

Assistant Professor, Film Studies, Seattle University (2013-present)
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

Frontier Journals #1-8, Fandor (2016-)
Cracker Crazy: Invisible Histories of the Sunshine State, Fandor (2016-)
Immokalee U.S.A., Fandor (2016-)
Last Stop, Flamingo, Fandor (2016-)
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)

TEACHING

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.

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.

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.

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.

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.

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.

PROFESSIONAL ORGANIZATIONS

Board Member, ExCinema, Seattle, WA (2015-present)

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)

- 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

Frontier Journals 08: Antipodes Rising

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

Loa

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, Dahlenega 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, Dahlenega International Film Festival (2002)

JURIED SCREENINGS & OFFICIAL SELECTIONS

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, SF, 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
 Florida Experimental Film Festival (Juror Screening), Gainesville, FL
 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
- Dahlonoga International Film Festival, Dahlonoga, 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
- Dahlonoga International Film Festival, Dahlonoga, GA
- Kalamazoo Shorts Film Festival, Kalamazoo, MI
- Blu Moon Film Festival, Greenville, NC

SOLO ARTIST SHOWS, CONFERENCES, & SPECIAL PRESENTATIONS

(2017)

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

The Art of the Opening Shot, Seattle International Film Festival, Cinema Festival Education, One-Day Workshop, Seattle Film Center, 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

(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, Seattle, WA

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, Seattle, WA

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, Seattle, WA

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 13th Annual Marxist Reading Group Conference

A Highway Called 301 presented at the University of Florida's 13th 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 9th 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 12th Annual Marxist Reading Group Conference: The Global South, Gainesville, FL

Immokalee U.S.A., presented at the University of Florida's 12th 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 8th 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

(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:

"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>

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SELECT FILMOGRAPHY/VIDEOGRAPHY (W/SYNOPSES)

Loa; digital video; 61:00; 2016

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; digital video; 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; dv; 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: 4th of July on Quileute Tribal Lands; 2015; digital video; 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; digital video; 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; digital video; 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; digital video; 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; digital video; 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; 16mm to video; 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; 16mm; 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; digital video; 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; digital video; 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; digital video; 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; 16mm; 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; 16mm; 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; video; 5:00

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

This is not a Pipe Bomb; 2010; digital video; 4:00

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

Warships; 2010; 16mm; 1:30; silent

World War Two battleships flicker and fade in the celluloid.

LightBox/Beats per Minute; 2010; 16mm; 3:00

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

White House; 2009; digital video; 8:00

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

Road to Katahdin; 2008; Super 8mm; 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; 16mm; 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; digital video 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; 16mm to video; 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; digital video; 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; Super 16mm; 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; digital video; 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; digital video; 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.

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