**JULIE TURNOCK**

Professor of Media and Cinema Studies

Director, Ebert Center for Film Studies

Coordinator of Cinema Studies

241 Gregory Hall, College of Media, University of Illinois, Urbana, IL 61801

Email: jturnock@illinois.edu

**EDUCATION**

2008 University of Chicago, Chicago, IL

PhD, Committee for Cinema and Media Studies. Dissertation Title: “Plastic Reality: Special Effects, Art and Technology in 1970s US Filmmaking.” Dissertation Committee: Tom Gunning and James Lastra

2001 Universiteit van Amsterdam, Amsterdam, The Netherlands

M.A. 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”

1998 Indiana University, Bloomington, IN

M.A in Art History, 19th Century.

1993 Georgetown University, Washington, DC B.S. in Modern Languages*.*  Major: French, Minor: Art History.

**PROFESSIONAL EXPERIENCE**

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

2023-present *Professor of Media and Cinema Studies*

2016-2023 *Associate Professor of Media and Cinema Studies*

2010-2016 *Assistant Professor of Media and Cinema Studies*

2022-present Director, Roger Ebert Center for Film Studies, UIUC.

2009-2010 Andrew W. Mellon/ ACLS Early Career Fellowship, Recent Doctoral Recipients, Davis Institute of the Humanities, University of California, Davis

2008-2009 Ohio University, School of Film, Athens OH

*Co-coordinator of Master’s Degree Program, Visiting Assistant Professor*

**PUBLICATIONS**

Books:

2022 *The Empire of Effects: Industrial Light and Magic and the Rendering of Realism*

University of Texas Press, 310 pages. Nominated for the Katherine Singer Kovács Book Award, the Society for Cinema and Media Studies.

2015 *Plastic Reality: Special Effects, Technology, and the Emergence of 1970s Blockbuster*

*Aesthetics*, Columbia University Press, 384 pages. Nominated for Best First Book Award, the Society for Cinema and Media Studies.

Peer Reviewed Articles:

Submitted “Harry Potter Goes to Jurassic Park: Industrial Light & Magic’s Technological Soft

Power in Cinema’s Digital Transition.” Submitted to *Screen* December 2022.

2015 “Patient Research on the Slapstick Lots: From Trick Men to Special Effects Artists in Silent

Hollywood,” *Early Popular Visual Culture* 13:2 (2015): 152-173.

2014 “’The True Stars of *Star Wars*?’: Experimental Filmmakers the in 1970s and 1980s Special

Effects Industry.” *Film History* 26.4 (2014): 120-145.

2013 “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.

2012 “The ILM Version: Recent Digital Effects and the Aesthetics of 1970s Cinematography”

*Film History* 24:2 (2012): 158-168.

2012 “The Screen on the Set: The Problem of Classical Studio Rear Projection,” *Cinema Journal*

51.2 (Winter, February 2012): 157-162.

2009 “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.

1999 “Love’s Layers: Oki Hiroyuki’s *Inside Heart*.” *CinéMagazineNe*t (Kyoto University Japan)

July 1999, (<http://www.cmn.hs.h.kyoto-u.ac.jp/CMN3/julie.html>) 5 pages.

1999 “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.

Essays in Edited Volumes:

Submitted for Publication, “Reading the Effects Program: The *Mission: Impossible* Series

and Special/Visual Effects Discourse” *Reading Media: The New Horizons of Textual*

*Analysis*, Johnathan Gray and Daphne Gershon eds. (New York University Press, expected 2025).

Submitted for Publication, “*Flying Down to Rio*.” *Screening American Cinema*, Gary Needham

and Nessa Johnston, ed. (Routledge Press, Expected 2024).

Submitted for Publication, “*Million Dollar Mermaid*: Mervyn LeRoy and the MGM Effects

Department,” *The Many Cinemas o Mervyn LeRoy*, Murray Pomerance and Barton Palmer eds. (University of Texas Press, expected 2024).

2024 “Researching the Lucasfilm Yearbooks ‘Family-- One Wife, One Disco-Boogie Baby, and

425 Foster Kids:” *Lucas: His Hollywood Legacy*, Richard Ravalli ed. (University

of Kentucky Press, May 2024).

2023 “Jurassic Park’s Smoothing Pass: The Dinosaur Input Device and Digital Materialism,” *The*

*Jurassic Park Book: New Perspectives on the Classic 1990s Blockbuster*, Matt Melia

ed. (Bloomsbury Academic Press, 2023).

2018 “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, 2018): 71-90.

2017 “*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.

2016 “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.

2016 “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.

2015 “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, 2015): 210-223.

2015 “Not Just a Day Job: Experimental Filmmakers and the Special Effects Industry in the

1970sand 1980s” in *Alternative Projections: Experimental Film in Los Angeles 1945 –*

*1980*, eds. David James and Adam Hyman (Bloomington: Indiana University Press, 2015): 227-240.

2010 “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.

2001 "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.

Book Reviews (Solicited)

2017 *Saul Bass: Anatomy of Film Design* by Jan-Christopher Horak, *The Moving Image* (v.17 n.1

Spring 2017): pp. 151-154.

Public Outreach (Solicited)

2019 “Five Myths about *Star Wars*,” *Washington Post*, December 19, 2019.

<https://www.washingtonpost.com/outlook/five-myths/five-myths-about-star-wars/2019/12/19/f240f89a-2104-11ea-a153-dce4b94e4249_story.html#comments-wrapper>

**EXTERNAL GRANTS AND FELLOWSHIPS**

2024 National Endowment for the Huminites Fellowship, $60,000

2021 Academy Film Scholar Grant, Academy of Motion Pictures Arts and Sciences, Beverly

Hills, CA (finalist --unsuccessful)

2017-2018 Harry Ransom Center Thomas G Smith Research Fellowship in the Humanities,

University of Texas, Austin $1200

2009-2010 Andrew W. Mellon/ ACLS Early Career Fellowship, Recent Doctoral Recipients, Davis Institute of the Humanities, University of California, Davis $35,000

2007-2008 Whiting Foundation Dissertation Completion Fellowship, University of Chicago

$27,000

**GRANTS AND FELLOWSHIPS**

2022-2023 Humanities Teaching Release Time award, UIUC. $18,000

2021-2022 UIUC Chancellor’s Call to Action to Address Racism & Social Injustice Research Program. The Illinois Community Media Project, Angela Aguayo Co-PI. $100,000

2021 Competitive Research Award, Campus Research Board, UIUC. $7000

2020-2022 College of Media Scholar $20,000

2019-2021 Senior Research Fellowship, Unit for Criticism and Interpretive Theory, UIUC $8000

2018-2019 Competitive Research Award, Campus Research Board, UIUC $4070

2017-2018 Competitive Research Award, Campus Research Board, UIUC $4400

2017-2018 Center for Advancement, Associate Fellow, UIUC $12,000

2015-2016 Competitive Research Award, Campus Research Board, UIUC $5000

2015-2016 International Research Travel Grant, International Programs and Studies, UIUC $3000

2014-2015 Competitive Research Award, Campus Research Board, UIUC $7000

2012-2014 Junior Research Fellowship, Unit for Criticism and Interpretive Theory, UIUC $8000

2007-2008 Franke Institute for the Humanities, Affiliated Doctoral Fellow, University of

Chicago

2007 Nicholson Foundation Short Term Graduate Fellowship, University of Chicago $2000

2006 Humanities Division Short Term Dissertation Research Grant, University of Chicago

$4000

2002-2006 University of Chicago Humanities Division Fellowship

1996-1998 Fess Fellowship, Indiana University Museum of Art

**AWARDS AND HONORS**

2024 Daphne Mayo Visiting fellowship at University of Queensland, Australia.

2020-2022 College of Media Scholar

2010-present List of Teachers Ranked as Excellent Center for Innovation in Teaching and

Learning, University of Illinois at Urbana-Champaign

2013-2014 Media and Cinema Studies Teaching Award, UIUC

**KEYNOTE PRESENTATIONS**

2024 Keynote speaker, “Title TBD” University of Queensland, Australia.

2021 Keynote speaker, “Talking Back with Fluency: ILM and the International Standard of

Effects Realism in the Global Marketplace" Cinema at International Film Festivals: Intersections and Interventions---A Virtual Conference. Indian Institute of Technology Chennai, India December 7-11, 2021.

2018 Keynote speaker, “All the Wrong Lessons—New Hollywood and Contemporary

Autuerism,” Women and New Hollywood Conference, Maynooth University, Ireland, May 29-30, 2018.

**INVITED PRESENTATIONS**

2023 “Title TBD” Moholy-Nagy University of Art and Design –Budapest, Hungary, October 2023.

2023 “Stephen Chow’s *The Mermaid* and the International Style of Effects Realism,” University

of California, Los Angeles Film & Television Archive, Los Angeles, CA, June 2023.

2023 ““Like Sheets of Stacked Acetate?” Photoshop Aesthetics, OpenEXR, and Special/Visual

Effects” University of Chicago Department of Cinema and Media Studies, Chicago, IL February 2023.

2022 “Mermaids, Wolf Warriors, and Matt Damon: Resistance to ILM’s International Standard of

Effects Realism in the Global Marketplace.” Indiana University Cinema, Bloomington, IN, September 2022.

2021 “*Star Wars* to Marvel: The Rise of the Summer Blockbuster through Special Effects”

UIUC Alumni Association talk, June 2021.

2018 Public lecture, “Digital Effects c.1991: ILM’s Faith in the Photographic,” Bucknell

University April 2, 2018.

2017 Workshop on Special and Visual Effects at Concordia University, Montreal, with

Martin Lefebvre and Joshua Neves, November 17, 2017.

2016 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.

2015 Public lecture, “The Special Effects Business is an Oxymoron: An Historical Perspective,”

Concordia University, November 18-20, 2015.

2015 “Plastic Reality: Special Effects in the 1970s,” University of Chicago, April 22, 2015.

2010 “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.

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.

**SELECTED CONFERENCE PRESENTATIONS**

2023 “Transparency’s Layers: John and Thomas Knoll and the Aesthetics of Photoshop,” *Society*

*for Cinema and Media Studies*, International Conference, Denver, April 2023.

2022 “Beauty in the Beasts: *Jurassic Park* and ILM’s Digital Materialism,” *Society for Cinema*

*and Media Studies*, International Conference, Chicago, March 2022. (moved online due to COVID-19).

2020 “Giving the Thing a Boost:” Composite Trick Techniques in Early Actualities,” 16th

Domitor International Conference, Paris (France) Cinémathèque Française and Fondation Jérôme Seydoux-Pathé, 12–15 June 2020 (Postponed due to COVID-19).

2019 “In and Out of Sight: Special Effects Materialities in a Transnational Lens (1980s-Present)”

Panel respondent. *Society for Cinema and Media Studies*, International Conference, Seattle, March 2019.

2018 “Faith in the Animated or Faith in the Photographic?: Digital Effects Since 1991,”

*Society for Cinema and Media Studies*, International Conference, Toronto, March 2018.

2016 “Lighting Designers?: Visual Effects Artists as Cinematographers Worst Nightmare,”

*Society for Cinema and Media Studies*, International Conference, Atlanta, March 2016.

2015 “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.

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.

2014 “Uninhibited, Thorough, and Wild Thinking”: Reconsidering the Studio Era through

Special Effects,” *Society for Cinema and Media Studies*, International Conference, Seattle, March 2014.

2013 “’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.

2013 “Monsters Are Real: Recent Upheavals in the International Visual Effects (VFX) Business,”

*Screen Studies Conference*, Glasgow, Scotland, June 28-30, 2013.

2013 “Removing the Pane of Glass: High Frame Rate Filmmaking, History and Aesthetics.”

*Society for Cinema and Media Studies*, International Conference, Chicago, March 2013.

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.

2012 “’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.

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.

2011 “Digital Effects, 1970s Photorealism, and Cinema’s Ontology,” *Society for Cinema and*

*Media Studies*, International Conference, New Orleans, March 2011.

2011 “Rendering Photorealism: Digital Effects and the 1970s Aesthetic,” *Rendering the Visible*

Conference, Georgia State University, Atlanta, GA, February 11-12, 2011.

2010 “The Problem of Classical Studio Rear Projection,” *Film Studies Association of Canada*Conference, Concordia University, Montreal, June 2010.

2009 “Tinted Windows: Color Rear Projection and the Hollywood Transition to Majority Color Production,” *Colour and the Moving Image* Conference, University of Bristol, July, 2009.

2007 “Heavy Light: Animating with the Optical Printer in the 1960s and 1970s,” *Animation and*

*the Cinema*, Graduate Student Conference, University of Chicago, March, 2007.

2007 “Special Effects’ Lost Years: Independent Optical, Title and Effects Houses in the Early

1970s,” *Society for Cinema and Media Studies*. International Conference, Chicago, March 2007.

2005 “’It Just Felt Real’: *Moulin Rouge* and New Camp Aesthetics,” *Society for Cinema and*

*Media Studies,* International Conference, London, UK March 2005.

2005 “’Not Quite Real’: CGI, Ray Harryhausen, and Stop Motion,” *Cinema + Technology*, International Conference, Lancaster University, UK, April 2005.

**DIGITAL HUMANITIES COLLABORATIONS**

2022-present Academy of Motion Pictures Arts & Sciences Oral history project

researcher/interviewer

2023 researcher: Richard Edlund, ASC

2022 researcher John Erland, ASC

2020 “Special Effects” video. Audiovisual Lexicon for Media Analysis, edited by

Vincent Longo and Matthew Solomon, University of Michigan. <https://www.youtube.com/watch?v=_ubcsNZFnmU&list=PLCEc4eMTXqNoQNLvq35US5f8G4G_7RnkV&index=41&t=0s>

**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)

Women’s Cinema (graduate seminar)

Topics in Contemporary Cinema (undergraduate seminar)

American Cinema of the 1980s (undergraduate seminar)

American Cinema of the 1990s (undergraduate seminar)

Movie Spectacle (undergraduate lecture)

History of International (Silent) Cinema I (graduate lecture)

History of International Cinema II (1930-1960) (graduate lecture)

**SERVICE TO UNIVERSITY**

University of Illinois, Urbana, IL

2022-present Director, Roger Ebert Center for Film Studies

2019-2020 Acting Head of Cinema and Media Studies

2018--present Coordinator for Cinema Studies

2018-2021 College Executive Committee

2016-present Academic Advisory Committee for the Ebert Center

2016-present Media & Cinema Studies Advisory Committee

2015-present Cinema Studies Committee

2014-2015 Course and Curriculum Committee, College of Media

2011-2012Technology Committee, College of Media

2011-2012 Advancement Committee College of Media

2012-present Screen Studies Group Committee Member

0% affiliation with English, Comparative Literature, and the Unit for Criticism, UIUC

2023 Organizer for the one-day symposium, “Documentary, Violence, and the Media,” Chaz and

Roger Ebert Symposium, University of Illinois. April, 2023.

2022 Organizer for the Ebert Lecture, Mark Williams speaker, October 2022.

2019 Co-organizer for the one-day symposium, “Creating an Inclusive Media and Cinema

Ecosystem,” Chaz and Roger Ebert Symposium, University of Illinois. September 2019.

2013 Co-organizer for the two-day symposium “Textures of Technology” with Lilya Kaganovsky

(Slavic) and Anna Stenport (Scandinavian), University of Illinois, September 2013

2008-2009 Ohio University, Athens, OH

*Coordinator,* Master’s Degree Program

*Academic Search Committee*, Visiting Assistant Professor

*Admissions Committee*, Master’s Program

**SERVICE TO PROFESSION**

Peer Reviewer for: *Cinema Journal*, *Film History*, *The Canadian Journal of Film Studies,* *The*

*Moving Image, Senses* *of Cinema,* and *Criticism, Journal of the Society of Media and*

*Cinema Studies, New Review of Film and Television Studies, Early Popular Visual*

*Culutre, Oxford University Press*

Manuscript Reviewer Columbia University Press

Book Blurber: Patrick Keating, *The Dynamic Frame: Camera Movement in Classical Hollywood*.

(Columbia UP, 2018).

Jordan Gowanlock, A*nimating Unpredictable Effects: Nonlinearity in Hollywood’s R&D*

*Complex*.Palgrave MacMillan, 2021)

Martha Shearer and Aaron Hunter (eds.), Women and New Hollywood (Rutgers UP, 2023)

External Dissertation Committee Member: Concordia University (Canada), University of Sydney

(Australia), Wilfred Laurier University (Canada).

**LANGUAGES**

French (speaking, reading)

Italian (basic speaking, reading)

German (reading), Polish (reading)

Japanese (basic speaking)

Dutch (basic speaking, reading)

**PROFESSIONAL MEMBERSHIPS/AFFILIATIONS**

2001- present Society for Media and Cinema Studies

2015- present Domitor Society for Early Cinema

**REFERENCES** (*Available upon request*)