

Curriculum Vitae
JAN KRAWITZ

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Education

Master of Fine Arts (Film), Temple University, 1979.
B.A. (Photography/Film), Cornell University, 1975.

Work Experience

1988-present Stanford University, Professor, Department of Art and Art History
Director, M.F.A. Program in Documentary Film and Video (1998-2003, 2007-2014).
Autumn 2018 Stanford in New York Program
Autumn 2016 Stanford Overseas Studies Program, Berlin (2016), Oxford (2006)
Spring 2016 Stanford in Washington, D.C. Program
1986-1988 The University of Texas at Austin. Associate Professor, Department of Radio-TV-Film
(Film Production Area Head, 1984-86).
1980-1986 Assistant Professor, UT Austin
1986-1987 Fellow, Radcliffe Institute for Advanced Study, Harvard University
1979-1980 Visiting Filmmaker, The Evergreen State College, Olympia, Washington.
Taught film/video production and theory.

Productions

Work-in-progress FATHER'S MAIDEN NAME (working title), Director/Editor.
2013 PERFECT STRANGERS. Producer/Director/Editor. HD video, 69:00
2004 BIG ENOUGH. Director/Sound/Editor. 16mm, 53:00
1996 IN HARM'S WAY. Writer/Director/Editor. 16mm, 27:00
1990 MIRROR MIRROR. Director/Sound/Editor. 16mm, color, 17:00
1986 DRIVE-IN BLUES. Director/Sound/Editor. 16mm, 28:00
1984 LITTLE PEOPLE. Co-Producer/Co-Director/Editor. 16mm, 58:00
1980 P.M. Co-Director/Editor. 16mm, 7:00
1979 COTTON CANDY & ELEPHANT STUFF. Director/Editor/Sound. 16 mm, 29:00
1979 AFTERIMAGE. Co-Director/Sound. 16mm, 17:00
1976 STYX. Director/Editor. 16mm, 10:00

Awards and Honors

Fulbright Scholar, University of Graz, Austria (2022)
Academy of Motion Picture Arts & Sciences, Invited Member, Documentary Branch, 2019
Bogliasso Fellowship Artist Residency, Italy (pending due to COVID)
Filmmaker-in-Residence, Docs in Progress, Washington, D.C., 2020

American Spirit Award, The Caucus for Producers, Writers, Directors, 2018
George C. Stoney Award, University Film and Video Association, 2018
Dean's Award for Distinguished Teaching, Stanford University, 1995.
College of Communication Teaching Excellence Award, 1984. University of Texas at Austin.

Festival Exhibitions, Awards, and Honors (selected list)

PERFECT STRANGERS

Arclight Cinema, hosted by One Legacy, Hollywood, 2017.
Best Documentary, Atlanta DocFest, 2014
Audience Award, Sebastopol Documentary Film Festival, 2014
Audience Award, San Luis Obispo International Film Festival, 2014
Honorable Mention, Santa Fe Independent Film Festival, 2013
Ethnografilm, Paris, 2015
Southern Circuit, 2014
Thin Line Film Festival, 2014
Big Sky Documentary Film Festival, 2014
American Documentary Film Festival, 2104
ReelHeART International Film Festival, Toronto, 2014
SF DocFest, 2013.
Heartland Film Festival, 2013
Rocky Mountain Women's Film Festival, 2013
Dallas VideoFest, 2014
Hot Springs Documentary Film Festival, 2014
Chagrin Documentary Film Festival, 2014

BIG ENOUGH

Best Documentary, University Film and Video Association National Conference, 2005.
Heart of the Festival Award, Vermont International Film Festival, 2004.
CINE Golden Eagle Award, Council on International Nontheatrical Events, 2005.
First Prize, Documentary, Carolina Film and Video Festival, 2005.
PCA Rollins Documentary Award, Popular Culture Association, 2008.
Third Prize, Big Muddy Film Festival, 2005.
Director's Citation, Black Maria Film and Video Festival, 2005.
First Prize, Documentary, East Lansing Film Festival, 2005.
Top 25 DVD Documentaries of 2005, Video Librarian, 2005.
South by Southwest, Austin, 2004.
ReelheART International Film Festival, Toronto, 2006.
SilverDocs: AFI/Discovery Documentary Film Festival, 2004.
Docupolis, Barcelona, Spain, 2005.
Hot Springs Documentary Film Festival, 2004.
Southern Circuit Tour, 2005.
Women in the Director's Chair, 2005.
Rocky Mountain Women's Film Festival, 2004.
Santa Fe Film Festival, 2004.
Tiburon International Film Festival, 2005.
Women in Film Festival, Los Angeles, 2005.
Sedona International Film Festival, 2005.

Riverrun International Film Festival, 2005.
American Psychological Association National Conference, 2006.
Moscow International Disability Filmfestival, 2008.
European Parliament, International Disability Day, Belgium, 2011.

IN HARM'S WAY

Grand Jury Award, Full Frame Documentary Film Festival, 1998.
Full Frame Film Festival, 20th year Retrospective of Award Winning Films, 2016
Best of Festival, Louisville Film and Video Festival, 1997.
Best of Festival, Utah Short Film and Video Festival, 1996.
Silver Award, International Documentary Association Wolper Awards, 1996.
Best Documentary, New Frontiers Film Festival, Ottawa, 1997.
Jurors' Citation, Black Maria Film and Video Festival, 1997.
Isabella Liddell Art Award, Ann Arbor Film Festival, 1997.
Invited Participant, International Public Television Screening Conference, Germany, 1998.
Award of Merit, Sinking Creek Film/Video Festival, 1996.
Certificate of Merit, The Chicago International Film Festival, 1996.
Jury Award, New York Expo of Short Film & Video, 1996.
Audience Award, Imagefest, 1996.
Music Box Theatre, 1-week commercial run in Beverly Hills, 1997.
Margaret Mead Film Festival, 1996.
Mill Valley Film Festival, October 1996.
The Museum of Modern Art, 1997.
Boston International Festival of Women's Cinema, 1997.
International Short Film Festival, Vila do Conde, Portugal, 1997.
Melbourne International Film Festival, Australia, 1997.
St. Petersburg International Film Festival, Russia, 1997.
Mediawave Festival of Visual Arts, Gyor, Hungary, 1997.
Los Angeles Independent Film Festival, 1998.
Film Arts Festival, November 1996.
Denver International Film Festival, October 1996.
Rocky Mountain Women's Film Festival, 1996.
St. Louis Film Festival, 1996.
International Festival of Women's Cinema, London, 1997.
Museum of Modern Art, New York, 1997.
Dallas Video Festival, 1997.
Philadelphia Festival of World Cinema, 1997.
Breckenridge Festival of Film, 1997.

MIRROR MIRROR

First Prize (Documentary), 24th New York Expo of Short Film & Video, 1990.
Best Documentary Film, Humboldt International Film & Video Festival, 1991.
Director's Choice, Edison-Black Maria Film & Video Festival, 1991.
Judge's Choice, Louisville Film and Video Festival, 1992.
Jury Award, Documentary Film, Big Muddy Film Festival, 1991.
Honorable Mention, Baltimore International Film Festival, 1992.
Best Women's Issues Film, University of Cincinnati Film Society Festival, 1994.
Women in Resistance Film Festival, France, 2006.

American Women's Psychology Conference, 2007.
Seoul Independent Documentary Festival, 2003.
"What's Happening" series, Museum of Modern Art, New York, 1993.
London International Film Festival, 1990.
Flaherty Film Seminar, 1993.
Margaret Mead Film Festival, New York, 1990.
Denver International Film Festival, 1990.
Athens International Film and Video Festival, 1991.
Third Wave International Women's Film & Video Festival, Austin, 1991.
Ann Arbor Film Festival 1992.
Charlotte Film and Video Festival, 1992.
AFI/Los Angeles Film Festival, 1991.
Rocky Mountain Women's Film Festival, 1992.

DRIVE-IN BLUES

Sundance Film Festival, Utah, 1987.
Red Ribbon, American Film Festival, New York, 1987.
Second Prize (Documentary), Athens International Film Festival, 1987.
Festival Prize, Humboldt Film Festival, California, 1988.
Rollins Documentary Award, Popular Culture Association, 2005.
Certificate of Award, Bucks County Film Festival, 1988.
Judges' Award, Humboldt Film & Video Festival, 1988.
Merit Award and Audience Favorite, Palo Alto Film & Video Festival, 1989.
Ann Arbor Film Festival, 1989.
Boston Film Festival, 1987.
Marché International du Film, Amiens, France, 1987.
Film Forum, 2-week run in commercial theatre in New York, 1992.
Nu Art Theatre, 1-week commercial run in Los Angeles, 1987.
Red Vic Theatre, 1-week commercial run in San Francisco, 1992.
Sydney Film Festival, Australia, 1987.
Denver International Film Festival, 1988.
On Screen: Women in Film Festival, San Francisco, 1990.
Featured in permanent exhibit at the Museum of the Moving Image, London
USA Film Festival, Dallas, 1987.
Third Wave International Film and Video Festival, Austin, 1988.
Santa Barbara International Film Festival, 1987.
Cinequest, San Jose, 1990.
21st Annual Independent Filmmakers' Exposition New York, 1987.
Women in the Director's Chair, Chicago, 1987.
Women Make Movies, American Film Institute, Washington, D.C., 1987.
Flaherty Film Seminar, New York, 1986.
Austin Drive-In Movie Festival, 1994.
British Short Film Festival, 1995.

LITTLE PEOPLE

The New York Film Festival, 1982.
Edinburgh International Film Festival, 1983.
London Film Festival, 1982.

Margaret Mead Film Festival, 1983.
Sydney International Film Festival, 1983.
Hawaii International Film Festival, 1983.
Nyon International Film Festival, Switzerland, 1982.
Barbara Jordan Communications Award, 1983.
Emmy Award nomination, Outstanding Individual Documentary, 1985.
Red Ribbon, American Film Festival, 1985.
CINE Golden Eagle, Washington, D.C., 1984.
Honorable Mention, Baltimore International Film Festival, 1986.
Festival Award, Superfest '85, Los Angeles, 1985.
Edison-Black Maria Film and Video Festival, 1984.
Festival International du Nouveau Cinema, Montreal, 1984.
University Film and Video Association National Conference, 1983.

P.M.

Juror's Prize, Bellevue Film Festival, Washington, 1981.
Judges' Award and People's Choice Award, 16th Annual Humboldt Film Festival, 1983.
Finalist, American Film Festival, New York, 1981.
19th Ann Arbor Film Festival (1981) and tour of award-winning films.
Festival of New Experimental Cinema, Chicago, 1984.
Black Maria Film Festival, 1981.
Athens International Film Festival, 1981.

COTTON CANDY AND ELEPHANT STUFF

Blue Ribbon, American Film Festival, New York, 1979.
CINE Eagle, Washington, D.C., 1979.
Academy of Motion Picture Arts and Sciences Student Film Award, 1979.
Merit Award, Athens International Film Festival, Ohio, 1981.
First Prize, Marin County Film Festival, California, 1979.
Judges' Choice, San Francisco Art Institute Film Festival, 1980.
Third Prize, FOCUS Competition, Los Angeles, 1980.
Bungei-Chika Film Festival, Tokyo, 1981.
Midwest Film Conference, Chicago, 1980.
International tour of Student Academy Award films, 1984.
Los Angeles FILMEX, 1980.
Baltimore International Film Festival, 1979.
Atlanta International Film Festival, 1981.
Margaret Mead Film Festival, New York, 1979.
British Short Film Festival, London, 1995.

STYX

Jury Prize, Deuxièmes Rencontres Internationales Henri Langlois à Tours, France, 1978.
Second Prize, 20th International Documentary & Short Film Festival, Bilbao, Spain, 1978.
Ann Arbor Festival Award and selected for tour (1977)
 First Prize, University of Wisconsin
 First Prize, Ohio State University
 First prize, Alfred University
Finalist, American Film Festival, New York, 1978.

Regional winner, Academy of Motion Picture Arts & Sciences Student Film Awards, 1977.
Honorable Mention, Penn State Film Festival, 1977.
Full Frame Documentary Film Festival, 1997.
Texas Legends Before They Were Legends tour, 2010.
British Short Film Festival, London, 1995.
Permanent collection of The Museum of Modern Art, New York.
Independent Filmmaker's Exposition, New York, 1978.
Flaherty Film Seminar, Massachusetts, 1977.
Conference on Visual Anthropology, Philadelphia, 1978.
Festival of New Experimental Cinema, Chicago, 1984.
San Francisco Art Institute Film Festival, 1979.
Black Maria Film Festival and Competition, 1981.
Texas Before They Were Legends, 10-city tour, 2011.

Broadcasts

PERFECT STRANGERS

PBS national broadcast, American ReFramed, 2015, Encore Broadcast 2016.

BIG ENOUGH

PBS national broadcast on **P.O.V.**, 2005, 2006.
PBS national broadcast, American ReFramed, 2013.
Netflix, 2005-2012
Polish television, 2013.
Irish television, 2008.
Thailand television, 2008.
Middle East television, 2007.
Canadian television, 2006.
Danish television, 2006.
Croatian television, 2006.
Swedish television, 2006.
Latvian television, 2006.
Australian television, 2005.
Finnish television, 2005.
New Zealand television, 2005.
Israeli and Gaza television, 2005.
Spain, Portugal, Andorra television, 2005.
ABC Asia television, 2005.

IN HARM'S WAY

PBS national broadcast, **Independent Lens**, 2000.
PBS, **Image Union**, Chicago, 2000.
PBS, **Independent View**, San Francisco, 2000.
PBS, **video I**, San Jose, 2000.
PBS, **Through the Lens**, Philadelphia, 1997.
PBS, **Territory**, all PBS stations in the state of Texas, 1997.
PBS, **Independent Eye**, Maryland, 1998.

MIRROR MIRROR

PBS national broadcast on **P.O.V.**, 1991.
BBC, United Kingdom, 1996-99.
Learning Channel Europe, 1993-96.
REN TV, Russia, 1996.
Sateltec, Satellite TV, South America, 1994-1999.
Radio Telefis Eireann, Ireland, 1993.
PBS, **Through the Lens**, Philadelphia, 1992.
PBS, **Territory**, all PBS stations in the state of Texas, 1991.
PBS **video I**, San Jose, 2000.
Bay TV, cable channel, San Francisco, 2000.

DRIVE-IN BLUES

PBS national broadcast, 1987, 1988.
McNeil/Lehrer (PBS), 1992.
PBS broadcast on **video I**, San Jose, 2000.
Discovery Channel, 1991-1993.
Discovery Channel, England, 1995.
PBS series **Living Room Festival**, San Francisco, 1993.
PBS series **Breadth of Vision**, New England, 1988.
Cable series **Mixed Signals**, Boston, 1991.
Excerpt on **Entertainment Tonight** (reviewed by Leonard Maltin), 1993.
Excerpt on ABC **Good Morning America**, 1993.

LITTLE PEOPLE

National broadcast on PBS, 1984, 1985.
Discovery Channel, 1990-1994.
The Learning Channel, 1995-1998.
Dutch television, 1985.
Egyptian television, 2001.
Excerpt on **ABC Nightline**, 1996
Excerpt on ABC Nightline documentary, **Brave New World**, 1999.
Excerpt on **Discover Magazine**, 1997.

COTTON CANDY AND ELEPHANT STUFF

Excerpt on **Impact**, CNN, 1997.
Excerpts in *Fatal Attractions* TV series, Oxford Scientific Films, 2011.

STYX

PBS, **The Territory**, PBS stations in Texas, 1981, 2005-2006.
PBS, **Image Union**, Chicago, 1981.
Cable broadcast, **First Expressions**, Philadelphia, 1990.

Publications

Jan Krawitz, "Treading Softly: Ethics and Documentary Production" *Knowledge Quest*, vol. 38, no. 4, March/April 2010, pp. 48-51.
Jan Krawitz, "A Southern Exposure: Indie Dox in Dixie," *International Documentary*, vol. 24, no. 6, July 2005, pp. 27-30.

- Jan Krawitz, "Archival Footage Usage in Documentary Films: Practical and Aesthetic Considerations," *Stanford Humanities Review*, volume 7.2, 1999.
- Jan Krawitz, "INPUT '98," *International Documentary*, Vol. 17, No. 9, September 1998, pp. 33-35.
- Jan Krawitz, "The Independent Documentary: Prospects for Survival," *Journal of the University Film and Video Association*, Vol, 38, No. 1, Winter 1986.
- Jan Krawitz, "Juggling Gender," *Journal of Film and Video*, Vol. 45, Nos. 2-3, Summer-Fall 1993.
- Rea, Peter W. and Irving, David K. Producing and Directing the Short Film and Video. Boston: Focal Press, 1995 (first edition) through 5th edition (published 2015).
- Mirror Mirror** is one of three short films featured as a case study. I was interviewed extensively for the book (in 1992 and 2015) and contributed documents from my film.
- Rosenthal, Alan and Eckhardt, Ned. Writing, Directing, and Producing Documentary Films and Videos (3rd, 4th, 5th editions), Southern Illinois University Press, 2015. My grant proposal for **In Harm's Way** is included in Chapter 20.
- Johnson, Robert, and Diane Carson, *Other People's Footage: Copyright vs. Fair Use* (2016), feature-length documentary in which I appear as an interview subject along with excerpts from my films.
- Jack, Chelsea. *Do Documentaries Have to Tell the Truth?*, The Establishment online-journal, 2016. I am interviewed for this article: <http://www.theestablishment.co/2016/04/13/do-documentaries-have-to-tell-the-truth/>
- Rosenthal, Alan. Succeeding as a Documentary Filmmaker. Southern Illinois University Press, 2011. Quoted on pp. 182, 188, 190.
- Bernard, Sheila Curran and Rabin, Kenn. Archival Storytelling. Focal Press, 2009. Examples from **Drive-in Blues** and **Little People** are cited and Krawitz is quoted throughout the book.
- Mitchell Block, "Film School Confidential," *International Documentary*, Interviewed for article about film schools, pp. 16-18, 2004.

Selected Reviews and Articles about Krawitz films

- Subject of feature story on All Things Considered, NPR, (Little People), 1982.
- Vincent Canby, "'Little People,' The Story of Dwarfs," *New York Times*, October 9, 1982.
- John Corry, "'Little People' Looks At the Lives of Dwarfs," *New York Times*, July 17, 1984.
- Jeff Weinstein, "Eye to Eye," *Village Voice*, October 19, 1982
- Arthur Unger, "When Dwarfs Becomes Giants: A 'Must-See,'" *The Christian Science Monitor*, July 17, 1984.
- Harlan Jacobson, "Little People," *Film Comment*, November-December 1982.
- Gerry Putzer, "Little People," *The Hollywood Reporter*, November 4, 1982.
- Tom Shales, "Drive-Ins: A Breath of Fresh Air," *The Washington Post*, October 21, 1987.
- Cyn (sic), "Drive-In Blues," *Variety*, October 28, 1987.
- Gene Seymour, "When the Parking Lot Was the Theater," *Philadelphia Daily News*, Oct. 21, 1987.
- Timothy Lyons, "Jan Krawitz and 'In Harm's Way,'" *International Documentary*, June 1997.
- Alison Macor, "Documentarian Shuns Easy Answers," *Austin American-Statesman*, July 21, 1999.
- Desmond Ryan, "Where Short Films Won't Get Short Shrift," *The Philadelphia Inquirer*, April 1987
- Judith Egerton, "Louisville Film Festival Honors Rape Documentary," *The Courier-Journal*, Nov. 1997.
- Anne S. Lewis, "Getting Personal," *The Austin Chronicle*, July 16, 1999.
- Sue Adolphson, "No One Fairest in 'Mirror,'" *San Francisco Chronicle*, August 25, 1991.
- Subrin, Julie, "Ann Arbor Film Festival," *Angles*, Spring 1998.
- Jan Roberts-Breslin, "Mirror Mirror," *Journal of Film and Video*, Fall 1991.
- Randy Turoff, "Three Women: Three Views," *Bay Guardian*, May 1, 1992.
- "Cotton Candy and Elephant Stuff," *Landers Film Reviews*, March/April 1981.
- "Afterimage," *Booklist*, September 1, 1980.

Greg Beal, "Films, Filmmakers, Dialogue: An Interview with the collaborative team of Krawitz and Ott," *Southwest Media Review*, Spring 1983.

Thomas Albright, "Independent Filmmakers to Show Their Stuff Here," *SF Chronicle*, April 16, 1979.

Atkin, Ross. "Drive-In Movies: Featuring Families," *Christian Science Monitor*, August 5, 1998.

Subrin, Jule, "Ann Arbor Film Festival: In Harm's Way," *Angles*, Volume 3, Nos. 3&4, Spring 1998.

Thomas White, "Short on Docs, Long on Moxie," *International Documentary*, Vol. 17, No. 6, June 1998.

Kim Vo, "A Second Look," *San Jose Mercury News*, June 27, 2005.

Paul Dearing, "A Review of 'Big Enough'," Jackson Free Press, Feb. 3-9, 2005.

SD (sic), "Big Enough", Washington City Paper, June 11, 2004.

Susan Tavernetti, "True Lives," Palo Alto Weekly, March 5, 2004.

J. Shannon, "Big Enough," Video Librarian, November/December 2005.

Mark Berger, "Big Enough," Winston-Salem Journal, April 21, 2005.

Interviewed on "All Things Considered," NPR, "Unlikely Revival of Drive-In Theaters," 2008.

Interviewed on "Pushing Limits", KPFA, Berkeley, 2006.

Schultz, Ruth. "Documenting the Human Experience: Jan Krawitz," *Temple Review*, Vol. 59:3, p. 43.

Eastburn, Kathryn, "The Middle Distance: Life-Giver," NPR, Southern Colorado, 2013.

Smith, Nicola. "A Perfect Kindness," Valley News, New Hampshire, 2014.

"Perfect Strangers", Library Journal, 2015.

Phelps, Sue. "Perfect Strangers," Educational Media Reviews Online, 2015.

"Perfect Strangers" Review, Video Librarian, 2015.

Duran, Martin, "At the Movies", article about Drive-in Blues, Southwest News, 2016.

Invited Presentations with Films (other than festivals)

Docs in Progress, 2020

Northern Illinois University, 2020.

Stanford University Medical School, 2021, 2019, 2015

Sarah Lawrence College, 2018

Hunter College, New York, 2018, 2016

USC Medical School, 2017

Princeton University, 2017

International Film School, Cologne, Germany, 2016

Dalarma University, Falun, Sweden, 2016

Stanford-Harvard Alumni Group, Berlin, 2016

Bioethics Conference, Georgetown University, 2016

Center for Social Media Impact, Washington, D.C. 2016

International House, Philadelphia, 2016

University of the Arts, Philadelphia, 2016

Temple University, 2016, 2004

Institute for Advanced Study at Radcliffe/Harvard, 2015, 1991, 1987

The Clayman Institute for Gender Research, 2015.

Transplant Games of America, Houston, 2014

Dartmouth College and Hood Museum of Art, 2014, 2010, 2002

Reed College, 2014

Donate Life, Northwest Chapter, 2014

St. Michael's Hospital, Toronto, 2014

American Association of Kidney Patients National Conference, 2014

14 Pews, Houston, 2014

Camp Experience, Colorado Springs, 2014

Korean Broadcasters Delegation, 2013.
 Semi-Therm 29 Symposium, 2013
 California Pacific Medical Center Grand Rounds, 2013.
 Visiting Artist (film retrospective), The Evergreen State College, 2009.
 Doc Lab, HotDocs, Toronto, 2009.
 Cantor Art Museum, 2009.
 Skyline College, 2007.
 Oxford Brookes University, 2006.
 Brasenose College, Oxford University, 2006.
 Ethnographic Film Society, Oxford, 2006.
 New York University, 2005.
 Southern Circuit (tour of 7 venues in the South with two films), 2005.
 University Film Video Association Annual Conference, 2005.
 New York University, 2005.
 University of South Carolina, 2005.
 Columbia College, 2005.
 Center of Biomedical Ethics, Stanford University, 2005.
 Bryn Mawr College, 2004, 1986.
 University of Oklahoma, 2003.
 Colorado College, 2002.
 Exploratorium, San Francisco, 2001.
 Commonwealth Club, San Francisco, 2000.
 Documentary Institute, University of Florida, 2000 (retrospective of four films).
 Humboldt International Film and Video Festival, 2000, 1990. (Judges screening retrospective)
 Vassar College, 2000.
 University of California, Santa Cruz, 2000.
 University of Santa Clara, 2000.
 Journalism and Women Symposium, Sundance, 1999. (retrospective of 2 films)
 Austin Documentary Tour, 1999. (retrospective of 2 films)
 Rice Media Center, 1999. (retrospective of 4 films)
 University of North Texas, 1999. (retrospective of 4 films)
 University of Texas at Austin, 1999. (retrospective of 2 films)
 UC Extension, 1999. (retrospective of 3 films)
 INPUT International Television Conference, Germany, 1998.
 University of Michigan, 1998.
 Ann Arbor Film Festival, 1998. (retrospective of 4 films as part of Judge's screening)
 Northwest Film Center, Portland Art Museum, 1997. (retrospective of 4 films)
 San Francisco City College, 1997.
 Pacific Film Archive, 1996, 1994.
 College of Santa Fe, 1995. (retrospective of 4 films)
 University of Colorado, 1995.
 Luce Lectureship Series, Vassar College, 1994. (retrospective of three films)
 Wayne State University, 1994. (retrospective of three films)
 San Francisco Art Institute, 1994.
 Berkeley School of Journalism, 1993, 1994.
 University of Oklahoma, "Cultural Perspectives in Film" 1993.
 Jing Lyman Lecture, Stanford University, 1993, 1995.
 Rocky Mountain Women's Film Festival, *keynote speaker*, 1992, 2005.

Little People of America annual conference, 2004, 1992, 1982.
Knight Fellowship Colloquium, Stanford University, 1989-1993, 1997.
University Film and Video Association Annual Conference, 2015, 2013, 1996, 1990, 1986, 1982.
Boston University, 1991, 1983.
Flaherty Film Seminar, 1993, 1986, 1976.
San Jose State University, 1989.
California State University, Fresno, 1988.
Big Muddy Film Festival, 1988. (retrospective of 3 films as part of Judge's screening)
Laguna Gloria Art Museum, Austin, TX, 1987.
University of Maryland, 1987. (retrospective of 3 films)

Invited Juror

Academy of Motion Picture Arts & Sciences, Documentary Branch, 2019 – ongoing.
Full Frame Film Festival, Hartley Film Award, 2017
Juror, News & Documentary Emmy® judging, Academy of Television Arts and Sciences, 2020, 2016, 2007
University Film and Video Association, 2019, 2017, 2014
San Francisco International Film Festival, Juror (2012), final screener (2016), pre-screener (2014, 2015, 2018)
This Art is Your Art Competition: White House Historical Association, Artsy, Robert Rauschenberg Fdn., 2016
CILECT International Film School Competition, 2006-present
Mental Health Channel online film festival, 2016
San Francisco Jewish Film Festival (pre-screener), 2010-present.
Sebastopol Documentary Film Festival, 2015.
Big Sky Documentary Film Festival, 2014.
Next Reel Film Festival, Singapore, 2012.
Ashland Independent Film Festival, 2008, 2007, 2005.
Social Issues Documentary Film Festival, San Jose, 2008, 2010.
Cinequest, 2006, 1998.
Jury Chair, CINE, 2005.
Front Page Awards, Newswomen's Club of New York, 2005.
Humboldt International Film and Video Festival, 2000, 1990.
National Educational Media Network, 1999.
United Nations Association Film Festival, 1998.
Louisville Film and Video Festival, 1993.
Ann Arbor Film Festival, 1998.
San Francisco International Film Festival, Jury Chair, 1995, 1994, 1993, 1992; Juror, 1990-91.
Regional Emmy Awards, 1995.
Louisville Film Festival, 1993.
Council on International Nontheatrical Events, 1993.
American Film Festival, 1990, 1987, 1984, 1983, 1980.
National Educational Film and Video Festival, 1992, 1991.
Atlanta Film and Video Festival, 1989.
Big Muddy Film Festival, Illinois, 1988.
New England Film Festival, Boston, 1987.
U.S.A. Film Festival, Dallas, 1985.

Paper Presentations and Public Lectures

"Documentary Filmmaking: An Unpredictable Narrative," Docs in Progress, " Washington, D.C., 2020.
"Documentary Filmmaking: Reinventing the Wheel," Northern Illinois University, 2020.

"The Filmmaker and the Filmed: Treading Softly and Engendering Trust," Sarah Lawrence College, 2018.
 "Two Part Harmony: A Filmmaker's Perspective," Sound and Storytelling Conference, Chapman University, 2018.
 "Harmonic Convergence: Unity of Image and Sound," UFVA National Conference, NMSU, 2018.
 "In Harm's Way: Personal Storytelling Before #MeToo, UFVA National Conference, NMSU, 2018.
 Panelist, Sundance Institute/Knight Foundation Documentary Film Workshop, San Jose, 2017.
 "Perfect Strangers", Screening and Discussion, USC Medical School, 2017.
 "Framing the Documentary Film," Stanford and Harvard Alumni Clubs, Berlin, 2016.
 "I'll Find It in Post," University Film and Video Association National Conference, American University, 2015.
 "Documentary and the Filmmaker "Voice," Korean Broadcaster Fellowship Program, 2013.
 "Towards a Hybrid Form," University Film and Video Association Conference, Chapman University, 2013
 "Openings and Closings: Film Structure," UFVA National Conference, Burlington, VT, 2010
 "Framing a Film," Cantor Center for Visual Arts, Stanford University, 2009.
 "The Ethics of Documentary Production", Ethics at Noon Lecture Series, Stanford, 2009.
 "Learning Curves," University Film and Video Association, 2009.
 "Treading Softly: Ethical Concerns in Student Documentaries, CILECT Congress, Beijing, 2008.
 Panelist on 4 daily panels on different topics, "International Filmmaking Schools Conference," Internacional de Escuelas de Cine, Mexico City, 2008.
 "Ethical Issues in the Teaching of Documentary Production", University Film & Video Assn, 2008.
 "Putting the Shoe on the Other Footage," Archival Storytelling Symposium, Stanford Law School, 2008.
 "Ethical Issues in Student-Produced Documentaries," AEJMC National Conference, 2006.
 "Social Issue Documentaries," United Nations Association Annual Meeting, Oxford, 2006.
 "Behind the Scenes of the Documentary Process," Stanford Alumni Event, Houston, 2005.
 "Getting the Rights to Reality," Riverrun International Film Festival, 2005.
 "Making Films as an Independent," Rocky Mountain Women's Film Festival, 2005.
 "Robert Frank: Filmmaker and Photographer", Cantor Art Museum, Stanford University, 2005.
 "An Evening with Arthur Dong," Film Arts Foundation, San Francisco, 2002.
 "Documentary Film," Colorado College, 2002.
 "Frozen in Time: Documentary Portrayals," University Film and Video Association National Conference, 2002.
 Documentary Summit, The University of Texas at Austin, 2002.
 "Our Bodies, Ourselves," North Carolina Women's Coalition Conference, 2000.
 "Personal Storytelling," Journalism and Women Symposium, Sundance, 1999.
 "Representing the Self in Documentary," University Film and Video Association, 1999.
 "True Fictions: Social Documentary in the Nineties", San Francisco MOMA, 1997.
 "Independent Filmmaking," Breckenridge Film Festival, 1997.
 "Documentary Writing," University Film and Video Association National Conference, 1996.
 UFVA Formal Response to Films: The Voice That Broke the Silence (2013), Freedom Road (2005), Picture The Call of Story (2003), Corporation with a Movie Camera (1993), Juggling Gender (1992), Womanspirit (1987),
 "Self-Silencing Scholarship," Stanford Humanities Center, 1995.
 "Film Image/Body Image: A Filmmaker's Perspective," Gallagher Lecture, Society for Adolescent Health and Medicine, 1994.
 "The Documentary Revealed", Film Arts Foundation, 1993, 1996.
 "The Independent Documentary Movement: Can It Survive?" UFVA National Conference, 1983.

Grants and Fellowships

Fulbright-Karl Franzens University Graz Visiting Professor in Cultural Studies, 2022
 Bogliasco Foundation Fellow, Italy (**Father's Maiden Name**), awarded 2020, postponed due to Covid
 Pauline Brown Fund for Advanced Research in American Art (**Father's Maiden Name**), 2019.
 BAVC Mediamakers Fellowship, (**Perfect Strangers**), 2013.

The Fledgling Fund, (**Perfect Strangers**), 2013.
 Eva & Lucius Eastman Fund, (**Perfect Strangers**), 2012.
 Yaddo Residency, 2011.
 Kopkind Residency, 2011.
 Fleishhacker Foundation, 2011 (**Perfect Strangers**), 2002 (**Big Enough**)
 Academy of Television Arts & Sciences Foundation Faculty Fellow, 2010.
 Doc Lab, HotDocs Toronto, (**Perfect Strangers**), 2009.
 Corporation for Public Broadcasting Producer's Award, 2006.
 Little People of America Foundation (**Big Enough**), 2004.
 Arts Council, Silicon Valley, (**Big Enough**), 2001.
 Shenkin Fellowship of Yale University, (**Big Enough**), 2001.
 Peninsula Community Foundation, (**Big Enough**), 2001.
 Research Incentive Award, Stanford University (**Big Enough**), 2000.
 The Donnet Fund, (**In Harm's Way**), 1995.
 Artist Fellowship for Film and Video Makers, Arts Council of Santa Clara County, (**In Harm's Way**); 1991, 1995.
 Stanford University Research Incentive Fund (**In Harm's Way**), 1994.
 Irvine Foundation Multicultural Curriculum Grant, 1993.
 Nu Lambda Trust (**In Harm's Way**), 1992.
 Film Arts Foundation Production Grant (**In Harm's Way**), 1991.
 Western States Media Arts Production Grant, National Endowment for the Arts, (**In Harm's Way**), 1991.
 Marilyn Yalom Research Fund (**In Harm's Way**), 1991.
 Women in Film Finishing Fund (**Mirror Mirror**), 1989.
 Pioneer Fund (**Mirror Mirror**), 1989.
 Southwest Alternate Media Project (**Mirror Mirror**), 1988.
 Corporation for Public Broadcasting Input Training Fellowship Travel Grant, 1988.
 The Paul Robeson Fund (**Mirror Mirror**), 1987.
 Women's Project of the Funding Exchange (**Mirror Mirror**), 1987.
 Fellow, Radcliffe Institute for Advanced Study, Harvard, 1986-87.
 Mary Gibbs Jones Fellowship in Communication, 1986-1987.
 Texas Commission on the Arts Production Grant (**Drive-In Blues**), 1985.
 Southwest Alternate Media Project (**Drive-In Blues**), 1985.
 College of Communication Research/Creative Support Grant (**Drive-In Blues**), 1985.
 University Research Institute, The University of Texas at Austin (**Drive-In Blues**), 1984.
 Little People of America Foundation Production Grant, (**Little People**), 1984.
 Genentech Production Grant (**Little People**), 1984.
 Sero Symposia International Production Grant (**Little People**), 1984.
 Sinking Creek Film Celebration Production Grant (**Little People**), 1981.
 University Research Institute, The University of Texas at Austin (**Little People**), 1981, 1980.
 University Film Association Scholarship Award (**Styx**), 1977.

Film Editing Consultant

"Awkward and Awesome," Camilla Calamandrei, 2021.
 "The Field Trip," Mike Attie, Megan O'Hara, 2021.
 "We Are as Gods," David Alvarado and Jason Sussberg, 2020.
 "Abortion Helpline, This is Lisa," Barbara Attie, Janet Goldwater, Mike Attie, 2019.
 "Red Heaven," Katherine Gorringer and Lauren DeFilippo, 2019.
 "Moment to Moment," Mike Attie, 2019.
 "Attla," Catharine Axley, 2018.

"Hoodie," Johnny Symons, 2017.
"Exiled," Mike Seely and Jon Kane, 2016.
"They Played God," Lori Shinseki, 2016.
"True Conviction," Jamie Meltzer, 2015.
"Last Laugh," Ferne Pearlstein, 2015.
"Out Run," Johnny Symons and Leo Chiang, 2015.
"Life After Manson," Olivia Klaus, 2014
"The Growing Season," Evan Briggs, 2014
"Havana Curveball," Marcial Jarmel and Ken Schneider, 2013.
"Design Can Do," Thomas Burns, 2013.
"Top Spin," Sara Newens and Mina Son, 2013.
"Long for this World," David Alvarado and Jason Sussberg, 2012.
"This Dewdrop Life," Elizabeth Thompson, 2011.
"Revolutionary Optimists," Maren Monsen and Nicole Newnham, 2011.
"Still Moving: Pilobolus at 40", Jeffrey Ruoff, 2010-2012.
"Circus Dreams," Signe Taylor, 2010.
"Health by River and Road," Mike Seely, 2008
"Raging Grannies," Pam Walton, 2008-2009.
"The Tiger Next Door," Camilla Calamandrei, 2007.
"Don't Ask," Johnny Symons, 2007.
"Lydia's Story," Nan Bress, 2007.
"Montana Meth," Tom Siebel, 2006.
"Funny Man Dan," Liz Witham, 2005.
"Sentenced Home," Nicole Newnham, 2005.
"Beyond Conception," Johnny Symons, 2005.
"Hold Your Breath," Maren Monsen, 2004.
"Lost Boys of Sudan," Jon Shenk and Megan Myland , 2003.
"Imelda," Ramona Diaz, 2003.
"Sumo East and West," Ferne Pearlstein and Robert Edwards, 2001.
"Long Night's Journey Into Day," Debra Hoffman and Francis Reid, 2000.
"Blink," Elizabeth Thompson, 1999,
"Lost People," Laura Harrison, 1998.

FILMOGRAPHY

Produced and Directed by Jan Krawitz

FATHER'S MAIDEN NAME (working title, work-in-progress)

Archival footage from the 50s and 60s is subverted to offer an alternative narrative about gender stereotypes.

PERFECT STRANGERS (TRT 69:00, 2013)

Perfect Strangers tells the story of two unique and engaging characters. Ellie embarks on an unpredictable journey of twists and turns, determined to give away one of her kidneys. Five hundred miles away, Kathy endures nightly dialysis and loses hope of receiving a transplant until Ellie reads her profile on an online website. *Perfect Strangers* raises questions about what motivates an individual towards an extreme act of compassion.

BIG ENOUGH (TRT 53:00, 2004)

In this intimate portrait, several dwarfs who appeared in Jan Krawitz and Thomas Ott's 1982 film *Little People* welcome the camera into their lives once again. They confront physical and emotional challenges with humor, grace, and sometimes, frustration.

IN HARM'S WAY (TRT 27:00, 1996)

This personal memoir explores assumptions about fear, safety, and control that were instilled in children growing up in the late 1950's. The filmmaker's adult experience as a victim of anonymous sexual violence prompts her to revisit the fragile myths of childhood.

MIRROR MIRROR (TRT 17:00, 1990)

Provocatively explores the relationship between a woman's body image and the quest for an ideal. Blending humor and candor, the film illuminates the vagaries in the concept of an "ideal" body.

DRIVE-IN BLUES (TRT 28:00, 1986)

Celebrates the drive-in and laments its decline. Laced with unusual archival footage the tone of the film swings between camps and nostalgia.

LITTLE PEOPLE (TRT 58:00, 1984)

Depicts the changes in attitude occurring among dwarfs as they struggle towards equal opportunity and enhanced self-esteem. The film provides insight into the dwarf experience and offers a unique and sometimes disturbing perspective on the average-sized world.

P.M. (TRT 7:00, 1980)

A cinematic essay depicting the quiet dismissal of those who are no longer able to keep up with the relentless pace of consumer society -- the aged.

COTTON CANDY AND ELEPHANT STUFF (TRT 29:00, 1979)

The arduous lifestyle of a travelling tent circus often contradicts the romantic notion of "running away with a circus". This film captures the magic and the routine of circus life.

AFTERIMAGE (TRT 17:00, 1979)

Portrays the work and experiences of two blind artists who recount the painful period of fading vision and subsequent confrontation with isolation.

STYX (TRT: 10:00, 1976)

A visual essay about the subterranean world of a metropolitan subway system.