

CURRICULUM VITAE

Farrah Freibert (she/her)
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Southern Illinois University
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EDUCATION

Ph.D.	in Visual Studies,	University of California, Irvine,	2019
M.A.	in Visual Studies,	University of California, Irvine,	2016
Ph.D.	in Applied & Industrial Mathematics,	University of Louisville,	2012
B.A.	in Mathematics, Cum Laude,	DePauw University,	2006
	Minors: Film Studies and Sociology		

APPOINTMENTS

Assistant Professor of Media Studies, School of Media Arts, College of Arts and Media, Southern Illinois University, Carbondale	08/2022 – Present
Part-time Senior Lecturer, Comparative Humanities and Women's, Gender, and Sexuality Studies College of Arts and Sciences, University of Louisville	09/2019 – 06/2022
Part-time Adjunct Lecturer of Humanities and Social Sciences, Kentucky College of Art + Design	08/2020 – 03/2021
Part-time Humanities Research Associate, Department of Film and Media Studies, University of California, Irvine	06/2019 – 06/2020
Graduate Teaching Assistant and Part-time Instructor, Department of Film and Media Studies, University of California, Irvine	09/2015 – 08/2019
Assistant Professor of Mathematics, Computer Science & Mathematics, Ohio Dominican University	09/2012 – 05/2014
Graduate Teaching Assistant and Part-time Instructor, Department of Mathematics, University of Louisville	08/2006 – 05/2012

RESEARCH AND TEACHING AREAS

Film and Media History, Global Horror Cinema, Queer Film and Media, Media Industry Studies,
Archival Media Historiography, LGBTQ Cultural Histories, Distribution and Exhibition

RECENT PUBLICATIONS

"Unauthorized Connections: Censorship as Collective Punishment in the Policing of Bob Mizer's Social Relations," *Transatlantica: Revue d'études Américaines*, no. 1 (July 2025): 1–20,
<https://doi.org/10.4000/14b8n>. [Centre for Open Electronic Publishing (Cléo): Aix-Marseille University, the Centre National de la Recherche Scientifique, School for Advanced Studies in the Social Sciences, and University of Avignon and the Vaucluse]

“Halsted Cancels Himself: (Ab)Use Value in Overlooked Histories of Fred Halsted,” *Velvet Light Trap* 95 (Spring 2025): 4–15, <https://doi.org/10.1353/vlt.00003>. [University of Texas Press]

“Bisexuality and the Solidarity Stardom of Judy Coleman,” *Porn Studies* 12, no. 1 (2025): 175–85. <https://doi.org/10.1080/23268743.2023.2225508>. [Routledge]

“Gay Shorts, Bisexual Features: Pat Rocco’s Transition to Feature-Length Bisexual Narratives,” *Porn Studies* 11, no. 3 (2024): 227–40, <https://doi.org/10.1080/23268743.2022.2065343>. [Routledge]

“Nonmaterial Overelaboration: Gender, Casting, and Camouflaged Labor in Pat Rocco’s Promotional Travelogue.” *Camera Obscura: Feminism, Culture, and Media Studies* 38, no. 2 (113) (2023): 89–117. <https://doi.org/10.1215/02705346-10654913>. [Duke University Press]

“Archives in Blue: Visual Registers for the Police Siege and Surveillance of Jaguar Productions in the 1970s.” *JCMS: Journal of Cinema and Media Studies* 62, no. 5 (2023): 168–91. <https://doi.org/10.1353/cj.2022.a907196>. [University of Michigan Press]

“The Gay in Gauge: Pat Rocco and the Significance of 16mm to Gay Liberation,” *JCMS: Journal of Cinema and Media Studies* 62, no. 2, In Focus: A Century in 16mm: Dynamic Histories of a Revolutionary Film Format (2023): 167–71.

“Singularity and Conformity: Feminism and Roberta Findlay’s Strategic Marketing Communications.” In *Refocus: The Films of Roberta Findlay*, edited by Peter Alilunas and Whitney Strub. Edinburgh: Edinburgh University Press, 2023.

“Angelic Frankenstein and the History of Bob Mizer’s Pre-Stonewall Muscle Monsters.” *Monstrum* 5, no. 2 (December 2022): 79–97. [McGill University]

Refocus: The Films of Doris Wishman. Coedited with Alicia Kozma. Edinburgh: Edinburgh University Press, (2021).

“Distribution, Bars, and Arcade Stars: Joe Anthony’s Entrepreneurial Expansion in Houston’s Gay Media Industries.” *Synoptique: An Online Journal of Film and Moving Image Studies* 9, no. 2, (2021): 33–54. [Concordia University, Montréal]

“Distribution Struggle: Assembling a Media History of J. Brian’s Enterprises with Court Proceedings and Public Records.” *Spectator* 41, no. 2 Special Issue, Opening the Vault: Media Industry Studies and its Archives (Fall 2021): 40–52. [University of Southern California]

“Embedded Niche Overlap: A Media Industry History of Yaoi Anime’s American Distribution from 1996 to 2009.” *The Journal of Anime and Manga Studies* 1 (November 2020): 76–112. [University of Illinois Press at Urbana-Champaign]

“From AIDS-Era Queer Icon to Sanitized Nostalgic Property: The Cultural Histories of Bettie Page Merchandise Circulation.” *Film Criticism* 42, no. 2, Special Issue on Film and Merchandise (November 2018). [University of Michigan Press]

“Scream Queens and Queer Dreams: The Politics of Monotony and Zoning Out in Jesús Franco’s Direct-to-Video Productions.” In *The Films of Jess Franco*, edited by Antonio Lázaro-Reboll and Ian Olney. Detroit: Wayne State University Press, 2018, 211–41.