

Jason I. Halprin

3401 28th St S Unit 203, Fargo, ND 58104 • (312)480-5456 • jason.halprin@mnstate.edu • www.jasonhalprin.com

EDUCATION

MFA in Performing Arts – Film, University of Wisconsin-Milwaukee, 2004
Complimentary Study: Film Studies

BFA in Film Studies, University of Colorado-Boulder, 2001

BA in History, University of Colorado-Boulder, 2001

ACADEMIC EMPLOYMENT

Assistant Professor (visiting), Minnesota State University Moorhead

Construct and teach courses in film production and film studies
Fall 2011-present

Adjunct Faculty, Columbia College Chicago

Construct and teach courses in film production and cinematography.
Fall 2006-Summer 2011

Associate Lecturer, University of Wisconsin-Milwaukee

Constructed and taught courses in film production.
Fall 2004-Spring 2005, Summer 2003

Teaching Assistant, University of Wisconsin-Milwaukee

Taught courses as instructor of record in film studies and film production.
Fall 2002-Spring 2004

RELATED EXPERIENCE

Contributing Critic, www.Cine-File.info, 2009-present

Co-Founder & Co-Director, Chicago 8: Small Gauge Film Festival, 2011-present

Instructor, Chicago Filmmakers, 2007-2011

Board Member/Treasurer, The Nightingale, 2008-present

Board Member, The International Experimental Cinema Exposition, 2006-2008

Assistant Director, Onion City Experimental Film Festival, 2008

Print Traffic & Technical Director, Reeling: The Chicago LGBT Film Fest, 2007

Assistant Director, The International Experimental Cinema Exposition, 2005-2006

AREAS OF TEACHING INTEREST

Cinematography, Field Recording, Audio Post-Production, Documentary Production, Experimental Production, Darkroom Techniques, Socio-Historical Film Analysis, American Independent Cinema, Underground Cinema, Optical Printing, Diary Filmmaking, Expanded Cinema, Moving Image Curation

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COURSES TAUGHT

MINNESOTA STATE UNIVERSITY MOORHEAD

Advanced Filmmaking (FILM 485)

In this upper-level class, students strengthen their approach to the aesthetic aspects of moving image making by fine-tuning their technical skills. Working with 16mm color negative film, they are challenged to improve their artistic sensibilities and production fundamentals including the principles of light, practice of art direction and design, color theory, sound design, and editing. Working in groups, these advanced students engage in the creative process from theory and concept through the post-production of a short film.

(SP 12)

Topics in Film: Field Audio Production (FILM 390) Designed and initiated

Emphasizing the importance of the sound-image relationship in cinema, this intermediate course teaches students the techniques of sound recording and mixing. The operation of field mixers and microphones is covered with an emphasis on ambient recordings for successful soundscapes. Utilizing Soundtrack Pro, students mix a final project that creates mood, space, and story without the aid of on-screen visuals.

(FA 11)

Director Studies: John Cassavetes (FILM 387) Designed and initiated

The directorial work of John Cassavetes is approached as both an example of singular authorship in cinema and as part of a larger American storytelling tradition. Cassavetes' unique approach to production and character development is explored before students are introduced to more recent directors who share an affinity with him such as Charles Burnett, Jim Jarmusch, John Sayles, Harmony Korine, and Kelly Reichardt. For the final paper students research one of these directors and form an argument about the unifying themes and philosophies in their body of work.

(SP 12)

Topical Studies: Technophobia in Cinema (FILM 388) Designed and initiated

Socio-historical analysis of film is emphasized through the study of major technological developments of the 20th & 21st centuries. Films about the potential dangers of industrialization, nuclear power, mechanical surveillance, mass communications, and artificial intelligence are placed in their historical context in order to understand popular culture as both a reflection of and a reaction to cultural trends.

(FA 11)

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Video Production (FILM 172 / FILM 100)

Students learn basic production techniques utilizing SD & HD cameras and Final Cut Pro in this introductory course. Group projects emphasize a collaborative approach to the creative phases of pre-production, production, and post-production. Workshops and lectures introduce skills in story development, screenwriting, producing, cinematography, lighting, sound design, and editing. Each student makes their own final film while pursuing a directorial interest in narrative, non-fiction, or experimental modes.

(FA11-SP12)

COLUMBIA COLLEGE CHICAGO

Image Design for Cinematography (FILM 2201) Redesigned course

As the introduction to Columbia's Cinematography Concentration, this intermediate course emphasizes the visual structures and grammar of cinema alongside the technical operation of camera equipment. Students demonstrate an understanding of the syntax of visual communication with four slide photography assignments, each focused on a specific aspect of visual design. Development of the visual story is explored in a final project that begins with storyboarding, followed a photo-roman, and realized in a 16mm film that demonstrates a distinct visual style motivated by narrative content.

(FA06-SU11)

Photo Theory and Lab Practice (FILM 3206)

The role of the cinematographer is explored through the technical history of photographic processes and current imaging practices. The historical impact of major advancements is discussed, and students extrapolate about how current and future developments will impact the production, exhibition, and aesthetics of cinema. Scientific processes that influence all visual qualities of film are explored, providing a foundation for understanding the characteristics of CMOS and CCD sensor imaging, and the possibilities of the DI process. Site visits to film labs and post-houses provide students with exposure to state of the art systems.

(FA10-SP11, SP07; guest lecturer FA07-SP10)

Optical Printing (FILM 2203)

Presenting the optical printer as a tool used historically in the creation of special effects and continuously in experimental filmmaking, students explore image manipulation and compositing at the most basic level. The comparative simplicity of the printer, and its slower workflow, privileges a process of creative development over technological acumen in production assignments. Classic and contemporary films are screened providing a knowledge base for non-narrative filmmaking and context for technical experimentation.

(FA07 - SP11)

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UNIVERSITY OF WISCONSIN-MILWAUKEE

Chemical Properties of Film (FILM 301) Designed and Initiated

Focusing on hand-made 16mm filmmaking techniques for intermediate students, students learned B&W negative and reversal film processing, toning and tinting, alternative photographic techniques, and optical printing. The chemical principles that make photography work were studied, with an eye towards encouraging experimentation and reproducible results. Projects included mixing developers from raw chemistry and the manufacturing of gelatin-based silver-halide emulsion.

(FA04 - SP05)

Wilderness Filmmaking (FILM 301) Designed and Initiated

Engaging students with the concept of making art in and about wilderness areas, this topical course presented a direct, personal approach to filmmaking for majors and non-majors alike. Reading assignments from Thoreau, Sandra McPherson, Edward Abbey, and Scott MacDonald provided a theoretical basis for concept development, while workshops on the protection and maintenance of equipment while in the backcountry taught practical production skills. Final films were shot during class trips to wilderness areas in Wisconsin and presented on 16mm film.

(SU03)

Introduction to Avant-Garde Film and Video (FILM 101/ FILM 102)

Through screenings, analysis, class discussions, and production assignments students were guided in the understanding of filmmaking as an act of self-expression, parallel to it's function as a medium of entertainment. Form, process, and style were analyzed to form a broad understanding of moving pictures. Writing about the film and video was emphasized, and creative projects included one-minute video proofs, handmade 16mm loops, and group presentations on film and video makers.

(F02, SP03, SP04)

Conversations with Filmmakers and Critics (FILM 201)

Projected, lectured, and assisted with teaching responsibilities for an upper level course on cinema criticism taught by the lead film critic for the *Milwaukee Journal-Sentinel*, Dwayne Dudek. Contemporary narrative cinema was screened and assignments sought to enhance student's use of a writing style appropriate for journalistic engagement with film.

(F03)

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ACADEMIC SERVICE

MINNESOTA STATE UNIVERSITY MOORHEAD

CADT Web Outreach Committee, Fall 2011
Technical Coordination, Juried Film Exhibition, Fall 2011
Professional Practice Lecture, MSUM Living & Learning Community, Fall 2011
Chaperone, Cine-Thusiasts Student Club, South Dakota Film Festival, Fall 2011

COLUMBIA COLLEGE CHICAGO

Experimental Film Club, Founding Advisor, Fall 2010-Spring 2011
Part-Time Faculty Association, Department Liaison, Fall 2009-Summer 2011
Part-Time Faculty Association, Bargaining Team, Spring 2010-Summer 2011
Cinematography Concentration Committee, Fall 2007-Spring 2011
Image Design Curriculum Redesign, Spring 2008-Fall 2009
Judge, Take One Student Film Festival, Fall 2008

ADDITIONAL CERTIFICATIONS

Center for Instructional Technology, Columbia College Chicago

After Effects Certification, Spring 2010
Web Design Certification, Fall 2009
Adobe Illustrator CS4 Certification, Spring 2008

PROFESSIONAL ORGANIZATION MEMBERSHIP

University Film and Video Association, Active Member, 2010-present

GRANTS & AWARDS

Community Arts Assistance Program Grant, City of Chicago, 2010
Professional Development Grant, Columbia College Chicago, 2010, 2008
Chancellor's Graduate Student Award, UW-Milwaukee, 2003, 2002
2nd Place, Panhandle Picture Show, Haines, AK, 2002

SOLO SHOWS & SHOWCASES

Oh, The Places I've Been, Nightingale Theater, Chicago, IL, July 2011
Champion Fishermen: Jason Halprin & JB Mabe, Chicago Filmmakers, Chicago, IL, June 2010
Super 8 Diary: Jason Halprin, Nightingale Theater, Chicago, IL, July 2008
Amateur Hour, Bearded Child Film Festival, Grand Rapids, MN, Aug. 2007
Amateur Hour, presented by TIE, Denver, CO, June 2007

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FILM FESTIVAL SCREENINGS

The 8 Fest, Toronto, ON, Canada, 2012, 2011, 2009
FLEXFest, Gainesville, FL, 2011, 2005
Experiments in Cinema, Albuquerque, NM, 2011, 2009, 2007
Milwaukee Underground Film Festival, Milwaukee, WI, 2010, 2008, 2003
The Images Festival, Toronto, ON, Canada, 2009
Media City International Film and Video Festival, Windsor, ON, Canada, 2008
Chicago Underground Film Festival, Chicago, IL, 2008
TIE Cinema Exposition, Montréal, QC & Denver, CO, 2008, 2007, 2006, 2005
Olympia Film Festival, Olympia, WA, 2008
Bearded Child Film Festival, Grand Rapids, MN, 2007, 2005
Milwaukee International Film Festival, Milwaukee, WI, 2005
Wisconsin Film Festival, Madison, WI, 2005
PDX Film Festival, Portland, OR, 2005
Funtup Film and Art Festival, Milwaukee, WI, 2004, 2003
Panhandle Picture Show, Haines, AK, 2004, 2002

GROUP SCREENINGS

Bride of Super 8, Chicago Filmmakers, Chicago, IL, 2011 (commissioned)
The City in Which, The Nightingale, Chicago, IL, 2011 (commissioned)
RR's Lament & Other Western Tales, Unusual Encounters, San Diego, CA, 2011
RR's Lament & Other Western Tales, High Concept Laboratory, Chicago, IL, 2011
Super 8 Rides Again!, Chicago Filmmakers, Chicago, IL, 2010 (commissioned)
The Broad Shoulders Tour, The Nightingale, various locations, Midwest, USA, 2010
TIE Exhibition, Austrian Film Museum, Vienna, Austria, 2009
PROJECT:OR, Montreal, QC, Canada, 2009
Cine Parkour (l'art du déplacement), Buenos Aires, Argentina, 2008
Chicago Primer, October Screamer, Chicago, IL, 2008
Super 8 Strikes Back!, Chicago Filmmakers, Chicago, IL, 2007 (commissioned)
Authored Spaces, Rubric, Denver, CO, 2006
Animated Bike-In Drive-In, Vancouver, BC, Canada, 2006
The Monkey Show, Chicago Filmmakers, Chicago, IL, 2006 (commissioned)
Late Night Film Emporium, Cineworks, Vancouver, BC, Canada, 2005
Rooftop Films, Brooklyn, NY, 2005
Currents, Pacific NW College of Art, Portland, OR, 2005
Super 8 Side Show, Denver, CO, 2005
Dream of Animation, Milwaukee, WI, 2005
Boxcar Films, Detroit Film Center, Detroit, MI, 2004
Sex Tangents, Union Art Gallery, Milwaukee, WI, 2004
Sarcasm Convention, Milwaukee, WI, 2003
Sunday Salon, University of Colorado, Boulder, CO, 2003
Brew City Shorts, Milwaukee, WI, 2002

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Snowdrift Club, San Francisco, CA, 2001

Colgate University Video Festival, Hamilton, NY, 1997

FILMOGRAPHY

I Colonize the Golden Triangle, Documentary, Super 8/DV, 12 min., stereo, 2012
Marathon Day, Experimental Documentary, Super 8, 10 min., silent, 2012
Agnes & Me (a self portrait), Experimental, 16mm, 7 min., mono, 2011
The City in Which, Collaborative Experimental, 16mm, live reading, 22 min., 2011
Twin Propellers, Expanded Cinema, 2 X Super 8, 3 min., 2011
Shoot out the Star, Experimental Documentary, Super 8, 4 min., stereo, 2010
We Walk on Stilts, Experimental (Diary Project), Super 8, 2 min., 2010
All Night & All Day, Experimental, Super 8, 10 min., 2008/2010
Mary Tyler Moore and the Bear, Expanded Cinema, 2 x 16mm, live sound, 2008
Y Yo Corrí, Expanded Cinema, 2 x Super 8, 15 min., 2008
Sunrise, Sunset, Expanded Cinema, 2 x Super 8, 3 min., 2008
Apostate Unveiling, Experimental (Diary Project) Super 8, 3 min., 2007
Mylar Balloon Rip-off, Experimental (Diary Project) Super 8, 3 min., 2007
Monongahela Ghost Train, Experimental (Diary Project) Super 8, 3 min., 2007
Pop Bridge, Experimental (Diary Project) Super 8, 3 min., 2007
Chimp the Psychopath, Animation, DV, stereo, 2 min., 2006
War Heb Je Voor Het Gekeken, Experimental, 16mm, mono, 8 min., 2004
Radius, w/ Jeff Konrad, Music Video, DV, stereo, 5 min., 2004
Babbette's Folly, w/ K. Raney & J. Bessoff, Puppetry, DV, stereo, 8 min., 2004
Elle-Ementary, w/ K. Raney & J. Bessoff, Puppetry, DV, stereo, 5 min., 2004
Ed Goes Home, Animation, 16mm, mono, 3 min., 2003
Eve of War, Experimental, DV, stereo, 3 min., 2003
Passed Ready, 16mm/DV/mixed media, installation, 2003
Eureka!, Experimental, DV, stereo, 5 min., 2003
Monsters of Mars: 2223, Experimental, 16mm on DV, stereo, 3 min., 2002
Green River, Experimental, Super 8 on DV, 3 min., 2002
Cowboy Lenin, w/ Anne Barber, Animation, 16mm, mono, 2 min., 2002
Summer Home, Experimental, Super 8/16mm on DV, stereo, 6 min., 2001
Land Worth Saving, w/ David Philipps, Documentary, stereo, 12 min., 2001
Clogged with Asphalt, Experimental, 16mm, mono, 3 min., 1999
Trip Down the Colorado, Documentary, Video, stereo, 5 min., 1998
Dulling the Edges, Documentary, Video, stereo, 25 min., 1996

SELECTED TV & FILM CREDITS

Producer / Line Producer, *Chow Town & Green Street*, Web Series, 2011
Sound Recordist, *The Cleo Project*, Experimental Narrative, Dir. Kate Raney, 2011
Sound Recordist, *Getting' Grown*, Feature Film, Dir. Aaron Greer, 2006
Producer, *I Want That Episode #209, "Kohler Water Tiles,"* HGTV, 2005

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Sound Recordist, *IRL Marketing Video*, ESPN Marketing, 2005
Sound Recordist, *Lift Every Voice*, "Gospel Workshop of America," BET, 2005
Grip, *Emeril Kicks up Halloween*, Special, Food Network, 2005
Asst. Producer, *Mascot Playoff*, Animal Planet, 2005
Grip, *The Girl In The Moon*, Miller High Life, 2005
Sound Recordist, *There's a God on the Mic*, Prod. Kool Mo Dee, 2004
Producer, *The Two-fer*, Dir. Cecil Brown, 2002
Wilderness Grip, *Spirit of the Mountains*, National Park Service, 2001

PRESENTATIONS

Location, Community, and the Avant-Garde

Organizer and Moderator, TIE, Paonia, CO, October 2008

Celluloid in the Age of No Reproduction

Organizer and Moderator, TIE, Montréal, QC, November 2007

Multiple Artistic Identities: Disorder?

Organizer and Moderator, TIE, Denver, CO, September 2006

COMMUNITY SERVICE

Technical Advisor, Chicago Filmmakers, 2005-2011
Prescreening Committee, Onion City Experimental Film Festival, 2006-2011
Projectionist, White Light Cinema, Chicago, IL 2008-2011
Co-Programmer, Cine-File Selects, Doc Films, University of Chicago, 2011
Co-Curator, Focus Pull Exhibition, Gallery 400, Chicago, IL, 2008
Curator, Powers of Three: the Films of Robert Schaller, Chicago, IL, 2008
Winter Programming Committee, Chicago Filmmakers, 2008
Projectionist, Reeling: The Chicago LGBT Film Festival, 2008
Projectionist, Bergman Retrospective, Chicago Cinema Forum, 2007
Technical Assistance, Reeling: The Chicago LGBT Film Festival, 2006
Print Traffic Assistant, Reeling: The Chicago LGBT Film Festival, 2005
Programmer & Projectionist, The Tannery Studio, Milwaukee, WI, 2004-2005
Programmer, Films to Make People Vote, Milwaukee, WI, 2004
Communications Director, Funtup Film Festival, Milwaukee, WI, 2004
Jury Member, Wisconsin Public Access Awards, 2003-2004