TANINE ALLISON

Department of Film and Media, Emory University
Updated January 2025

EDUCATION

Ph.D., University of Pittsburgh, English with Certificates in Film Studies and Cultural Studies, 2010
      Dissertation: "Screen Combat: Recreating World War II in American Film and Media"
A.B., Brown University, Modern Culture and Media, 2001

ACADEMIC APPOINTMENTS

Arthur Blank NEH Chair of the Humanities and Humanistic Social Sciences, Emory University,
      2024–present
Associate Professor, Emory University, Department of Film and Media, 2019–present
Senior Fellow, Fox Center for Humanistic Inquiry, Emory University, 2022–2023
Assistant Professor, Emory University, Department of Film and Media, 2013–2019
American Council of Learned Societies New Faculty Fellow, Emory University, Department of
      Film and Media, 2011–2013

PUBLICATIONS (SELECTED)

Book

Destructive Sublime: World War II in American Film and Media (Rutgers University Press, 2018)

Essays in Refereed Journals

"The Threat of the AI Actor," essay for "In Focus" section on "AI and the Moving Image," *Journal of Cinema and Media Studies* 64.1 (Fall 2024): 196–201.

"Digital Film Restoration and the Politics of Whiteness in Peter Jackson's *They Shall Not Grow Old*," *Quarterly Review of Film and Video* 39.6 (July 2022): 1262–1287, https://doi.org/10.1080/10509208.2021.1908106.

"Race and the Digital Face: Facial (Mis)recognition in *Gemini Man*," *Convergence: The International Journal of Research into New Media Technologies* 27.4 (September 2021): 999–1017, https://doi.org/10.1177/13548565211031041.

"Losing Control: *Until Dawn* as Interactive Movie," *New Review of Film and Television Studies* 18.3 (September 2020): 275–300.

"Virtue Through Suffering: The American War Film at the End of Celluloid," *Journal of Popular Film and Television* 45.1 (March 2017): 50–61.

"More than a Man in a Monkey Suit: Andy Serkis, Motion Capture, and Digital Realism," *Quarterly Review of Film and Video* 28.4 (July 2011): 325–341.

"The World War II Video Game, Adaptation, and Postmodern History," *Literature/Film Quarterly* 38.3 (July 2010): 183–193.
      Reprinted in 2021 as part of a 20th anniversary issue, 49.1 (Winter 2021), https://lfq.salisbury.edu/_issues/49_1/49_1_index.html

Essays in Peer-Reviewed Edited Collections

"Motion Capture and Embodied Virtual Performance," *The Encyclopedia of Animation Studies, Vol. 4: Characters and Aesthetics*, eds. Christopher Holliday and David McGowan (Bloomsbury, expected 2025).

"Mediating the Human in Facial Performance Capture," *Faces on Screen: New Approaches*, edited by Alice Maurice (Edinburgh University Press, June 2022), 239–255.

"Visual Effects: The Modern Entertainment Marketplace (2000-present)," *Editing and Special/Visual Effects*, edited by Kristen Whissel and Charlie Keil, Behind the Silver Screen Series (Rutgers University Press, 2016), 172–185.

"How to Recognize a War Movie: The Contemporary Science Fiction Blockbuster as Military Recruitment Film," *A Companion to the War Film*, edited by Douglas A. Cunningham and John Nelson (Wiley Blackwell, 2016), 253–270.

"Blackface, *Happy Feet*: The Politics of Race in Motion Capture and Animation," *Special Effects: New Histories, Theories, Contexts*, edited by Dan North, Bob Rehak, and Michael Duffy (BFI/Palgrave, 2015), 114–126.

Conference Presentations (selected)

Panel Co-organizer/Co-chair: "The Impossible Image: Composite Bodies and Discourses of Digital Effects," with Drew Ayers. Paper: "Digital Performance and the "End of Typecasting": Gollum vs. Jar Jar Binks," Society for Cinema and Media Studies Conference, Chicago, April 3–6, 2025.

"The (De-)Aged Action Body," Society for Cinema and Media Studies Conference, Boston, March 14–17, 2024.

"Digital Visual Effects, Machine Learning, and Algorithmic Bias," Society for Animation Studies Conference, Rowan University (NJ), June 12–16, 2023.

"Algorithmic Bias and Digital Visual Effects," Society for Cinema and Media Studies Conference, Denver, April 12–15, 2023.

"The End of Animation? De-Aging in *The Irishman*," Society for Animation Studies Conference, Teesside University (UK), June 27–30, 2022.

"Intersectional Morphs: From Michael Jackson to the 'New Face of America,'" Console-ing Passions, University of Central Florida, June 23–25, 2022.

"Digital Rejuvenation: De-aging White Masculinity in *The Irishman*," Society for Cinema and Media Studies Conference, Virtual, March 31–April 3, 2022.

"Making a Digital Human: Will Smith, Visual Effects, and Post-racial Ideology," Interactive Film and Media Conference, Virtual, August 5–7, 2021.

"Conveying the Soul of a Performance: Facial Animation in Digital Humans," Society for Animation Studies Conference, Virtual, June 14–18, 2021.

"Digitizing Will Smith: (Post-)Race and the Digital Human in *Gemini Man*," Society for Cinema and Media Studies Conference, Virtual, March 17–24, 2021.

"Digital Restoration as Historical Spectacle," Roundtable on *They Shall Not Grow Old* (2018), Film & History Conference, Madison, Wisc., Nov. 14–17, 2019.

"Digital Transference: Race, Gender, and the Transformational Promise of Motion Capture," Society for Cinema and Media Studies Conference, Seattle, March 13–17, 2019.

"Acting Posthuman: Performance Capture and Video Games," Rendering (the) Visible III: Liquidity Conference, Georgia State University, February 8–10, 2018.

"Beyond the Photoreal: Motion Capture, Performance, and Identification in Video Games," Society for Cinema and Media Studies Conference, Seattle, March 19–23, 2014.

"Savion Glover's *Happy Feet*: Racial (In)visibility in Motion Capture and Animation," Society for Cinema and Media Studies Conference, Boston, March 21–25, 2012.

"More than a Man in a Monkey Suit: Andy Serkis, Motion Capture, and Digital Realism," Society for Cinema and Media Studies Conference, Chicago, March 8–11, 2007.

COURSES TAUGHT (SELECTED)

Undergraduate Major Requirements

Introduction to Film
Introduction to Television and Digital Media (co-designed new major requirement)
Digital Media and Culture (designed former major requirement)
Digital and New Media Theory (co-designed new major requirement)
Honors Seminar (designed new honors requirement)

Undergraduate Electives and Graduate Courses

Black Mirror (as Special Topics and First-Year Seminar)
Video Games (at Undergrad and Grad levels)
Computer-Generated Imagery (as Research Workshop course)
War in Film and Media (at Undergrad and Grad levels)
Introduction to Graduate Film and Media Studies (designed new program requirement)

EDITORIAL AND ADVISORY BOARDS

Editorial Board, *Literature/Film Quarterly*, Fall 2024–present
Advisory Board, Routledge book series on AI and Film, Fall 2024–present
Advisory Board, European Research Council Consolidator Grant for Jaroslav Švelch on "Indexicality and Games," Fall 2024–present
Panel of Reviewers (fellowship applications), Netherlands Institute for Advanced Study in the Humanities and Social Sciences (NIAS), Spring 2021–present

PROFESSIONAL ASSOCIATIONS

Society for Cinema and Media Studies
Society for Animation Studies
VFX (Visual Effects) Research Network
National Center for Faculty Development & Diversity