

## TEACHING

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Rita Marika Csapó-Sweet, Ed.D.  
Associate Professor  
Department of Theater and Cinema Arts  
Fellow at the Center for International Studies  
University of Missouri - St. Louis  
1 University Boulevard  
St. Louis, MO 63121  
(314) 516-6663  
csapo@umsl.edu

### EDUCATION

1990 Ed.D. Graduate School of Education, Harvard University, Cambridge, MA.  
1982 Ed.M. Graduate School of Education, Harvard University, Cambridge, MA.  
1979 Second Class License, Federal Communication Commission  
1977 B.F.A. Degree, (Painting) and B.A. Degree, History, (Eastern European).  
Washington University, St. Louis, MO.  
1973-74 Royal Academy of Fine Arts (painting) Budapest, Hungary.

## I. TEACHING

### A. Philosophy of Teaching

My philosophy of teaching is to introduce my students to the larger world and the role of visual communications in it. It is to help provide them the skills to navigate the complexities of the 21<sup>st</sup> Century, technologically, philosophically, aesthetically and intellectually.

I have been very fortunate in my life to be taught by some extraordinary mentors. As an undergraduate at Washington University (1972 – 1977) I was exposed to the arts at a time when the arts were flourishing and there was a spirit of interdisciplinary collaboration.

It was an exhilarating time to be to be a Washington University student. Edison Theater was brand new, and absolutely state of the art for the region. Those of us who were lucky enough to study with Professor Annelise Mertz had a window to the arts that few could match. Virtually every week-end during the academic year, Professor Mertz would bring in her friends and former students. They included José Lemon; Merce Cunningham; Murray Lewis and Alvin Nikolais. Her former students danced and performed with Pilobolus, MADCO, and many of the most famous contemporary dance and theater companies in the world. As her students, we were able to be involved in all aspects of the theatrical productions as well as attending master-classes. It was Annelise who plucked me out of the Art Department and got me involved with dance.

The most important thing that I retained from those heady years was Annelise's insistence on the totality of the art experience. Central to her approach to teaching, art and life, was her phrase "Where's the gestalt?" So, decades after my college graduation, I too am an artist and professor, and I am as concerned with the question "Where's the gestalt?" as my mentor was. I try to expose my students to the role of cinema/media in the totality of the art experience. I always place cinema/media in the context of the time and the environment in which it was made.

The history of cinema began in the last decade of the 19<sup>th</sup> Century. My approach to teaching about that period is to focus on the tremendous social, political, and artistic movements that grew up around the making of early films. My survey courses educate students about the ideas, the cultural norms, as well as philosophical and technological influences that shaped those early works of art, those "motion pictures."

In 1997, I discovered the work of the cinema pioneer Alice Guy. Guy is almost single handedly responsible for creating: the role of director; the first "narrative" film; use of color and sound during the period of silent film; and many other innovations that were often attributed to others (always men). Yet she is virtually unknown even in film circles. My students have been the recipients of my research on the work of Alice Guy. For over 20 years they have had a unique window on the birth of cinema, told from the perspective of a revolutionary French woman!

Only now is there some attention to Alice Guy in the form of a major documentary about her life. The film *Be Natural* was produced by Robert Redford, Jodi Foster and other Hollywood luminaries. In a trailer of the film Robert Redford states that until recently he had never heard of Alice Guy. He should have talked with my students! My research in the form of articles and festival retrospectives in the United States and Europe has helped my students discover an important piece of overlooked cinema history. Currently, I am working on an article, short film and museum installation about Alice Guy.

I teach that nothing happens in a vacuum. I present cinema essentially as part of a fluid stream of culture that reflects (and occasionally inspires) society. In my view, the context informs the narrative, it shapes and molds the aesthetics and content. Part of striving for the "gestalt" in my teaching is made possible by the curatorial programs I have presented at film festivals. Beginning in 2004 my colleague Dr. Barbara Harbach and I have presented four retrospectives of Alice Guy's work at the St. Louis International Film Festival (SLIFF) and at the MediaWave film festival in Hungary.

When I joined UMSL we were a Department of Communication. While I taught primarily cinema and video production, I had students who were oriented in media studies and mass communication. More than 10 of my publications, and eight of my documentaries are on the subject of media analysis. I was as comfortable assisting students who came to me with articles that were of a quantitative nature as those that were qualitative. I regularly publish in peer-review journals, often with former students who have become friends and colleagues.

In 2003, we became the Department of Theater, Dance and Media Studies, part of the College of Fine Arts and Communication. My background in the arts made me a better teacher, as more

students came to us from the disciplines of theater and dance. In 2016, we became the Department of Theater and Cinema Arts.

I believe it is my multi-disciplinary training that enhances my ability to teach students in a variety of fields. As an artist and filmmaker, I provide the only instruction on the fundamentals of composition, perspective and color theory that a student from a mass communication orientation receives from our faculty. Through my research and publication in peer-review journals, I train my students in the value of analytical investigation. Additionally, in the area of film studies, my global perspective exposes students to cinema/media from many other countries and cultures. That is *my* gestalt.

Since coming to the Pierre Laclede Honors College in fall 2019, my teaching philosophy remains largely the same. However, this time my students are primarily science majors. This is a new experience for me. It was difficult at first but the challenge has made me a better teacher. I can now embrace the diversity and get much gratification from opening my student's eyes to an entirely new world altogether. Their writing skills are excellent and their desire to learn very gratifying.

I discovered that in the Honors College most of my students are science majors. It creates an interesting learning experience for me since I have been teaching art and mass communication majors for 30 years. My approach has been to incorporate their backgrounds into the material for the class. For example, last semester the final assignment was to write a paper instead of an exam. They were required to watch my film *Made in Auschwitz: The Untold Story of Block 10*, then to use their particular discipline to conduct an analysis of the film. One student looked at the pharmaceutical companies (among them: Bayer, Siemens and Schering) and their role in the drugs supplied to Dr. Clauberg for his experiments in Auschwitz.

## B. Goals and accomplishments including creative contributions to teaching

I have been teaching cinema since 1978. It is both a passion for the subject and an understanding of the power of the medium that has inspired me to enter the teaching profession. My goals have been to be an artist, a filmmaker, a published researcher and university professor.

The relationship I have with my students is a wonderful part of what I do at UMSL. I am the product of a cradle to grave private education. I went to a private high school, Washington University for my under-graduate degrees, and Harvard University for my masters and doctorate. However, my greatest accomplishment and the thing that brings me the most pride, is when one of my students is the first in their family to graduate from college. In those instances, I share the sense of accomplishment, knowing that my mentorship may have made a real difference in the life of that student, and their family.

Having smaller classes at the Honors College has allowed me to develop more intimate relationships with my students. In the past, it was common for me to teach 90 students a semester, without an assistant. Under those circumstances really getting to know students was a challenge. Prior to the COVID 19 quarantine however, we had wonderful discussions in class. During those

session's students shared stories of their families, ideas and experiences. With one class we had a running joke about their "bonding" with each other, which I greatly encouraged. Perhaps that is the best way to describe the difference between the Honors College and the rest of UMSL. Honors College students actually do bond.

#### D. Undergraduate and graduate research.

We did not have a graduate program when we were in CAS (1991 – 2003) or in COFAC (2003 – 2015). Similarly, in the Honors College there is no graduate program. The research projects that I collaborated with former students on are listed under Creative Projects.

#### E. Teaching done through continuing education/extension and teaching at other institutions.

In 2007, I co-taught Introduction to Cinema with my colleague Dr. Lejla Panjeta in Sarajevo, Bosnia. She had an appointment at the University of Tuzla in the Department of Drama. We combined our syllabi for the course. I gave the final lecture when I visited Tuzla.

In the mid-1990s Dr. Stephanie Ross created the course the History of Ideas. The class was co-taught by several colleagues in the arts. I taught the cinema component.

#### Listing of materials related directly to teaching – my documentary films

As a documentary filmmaker in an academic setting my films are the equivalent of a major publication or book. The films *Virtual Objectivity* and *Who's Minding the Media*, have been sold to hundreds of university libraries throughout the United States and globally, and are regularly used for classroom instruction.

For some context, Filmmakers Library is a leading educational video publisher and distributor. My films were accepted into a curated imprint, which reviews hundreds of submissions annually and only accepts approximately 50 films each year. The standards for licensing films into that imprint were high. Both in terms of production quality, academic value and in meeting their mission statement of "making silent voices heard." My documentaries meet those high standards.

My films are both sold on DVD and included in streaming video databases, sold into academic libraries and used by faculty and students. Judging by the number of educational institutions globally purchasing my documentaries for active classroom use, my films are valued by teaching and research faculty around the world.

- 2020 *Made in Auschwitz: The Untold Story of Block 10*. Director/Producers: Sylvia Nagel, Sonya Winterberg (75%). Co-producer: Csapó-Sweet, R.M. (25%). First film to investigate the experiments of Dr. Carl Clauberg in Auschwitz. Clauberg was charged by Heinrich Himmler to discover a method to facilitate mass sterilizations of Jewish men and women. As German troops moved east during WWII the Nazis required a system that could guarantee them slave labor without having their victims procreate. Distributor: Alexander Street Library, N.Y.,
- 2019 [\*Searching for Home\*](#). Director: Hari Secic, (75%). Producer: Csapó-Sweet, R.M. (25%). Story of Bosnian truck driver Sead Dalic who divides his time between the USA and Bosnia unable to fully realize a home after the Balkan war in the 1990s. Distributor: Alexander Street Library, N.Y.,
- 2003 [\*Who's Minding the Media: Charles Klotzer and the St. Louis Journalism Review\*](#). Producer/Director: Csapó-Sweet, R.M. (90%). First documentary on the history of the local journalism review. Distributor, Alexander Street Library, N.Y.,
- 1996 [\*Virtual Objectivity: The Media and the Critics\*](#). Broadcast Cable TV (2000). Producer/Director: Csapó-Sweet, R.M. (75%). The documentary examines the news media in the United States and in Eastern Europe, focusing on Hungary. Comparisons are drawn between propaganda and “fake news” in capitalist democracies, and behind the iron curtain. Interviews include: Noam Chomsky, local TV broadcasters / print news organizations, and senior producers and executives at Hungarian Television. Distributor, Alexander Street Library, N.Y.,

#### H. Listing of activities related to teaching.

The activities I create that relate to teaching are most often connected to the [St. Louis International Film Festival \(SLIFF\)](#). I regularly give credit to students who volunteer during the festival. Also, I create extra-credit options and assign papers/essays if they attend the festival, screen films, and write about them.

I consider this a very important aspect of my teaching. My association with SLIFF goes back to the very beginning, to its founding in the mid-1990s. SLIFF has an excellent reputation as a major second tier American festival. I consider it an important asset to the cultural life of the city and a rich resource for furthering visual education. That is why I integrate the festival into my classes and stress the importance of this cultural gem to my students.

My Honors College students were particularly responsive to the film festival option. Perhaps it was because as science majors they had never considered attending SLIFF, or had never heard about it. Also, the fact that my film was screened allowed them to feel a personal connection with the event. I was proud to see many of them at the screening and participating in the question and answer session that followed.

The day after the screening at Plaza Frontenac my colleague Sonya Winterberg a producer/director of *Made in Auschwitz: The Untold Story of Block 10* came to UMSL and discussed the film with

my classes. Sonya is an internationally known director whose work focuses on women and children survivors of war and other trauma. She is also a journalist and author of several books on human rights in the middle east, human trafficking in Europe and the war in Bosnia Herzegovina. She commented to me afterwards how insightful and perceptive my students were. Their questions were awesome.

### III. SCHOLARLY PERFORMANCE

2019-20 *Made in Auschwitz: The Untold Story of Block Ten.*

The 2019-2020 academic year has been the culmination of years of work. I began researching the role of medical doctors in genocide with my husband Dr. Frederick Sweet Professor of OB&GYN at Washington University Medical School, over a decade ago. However, I have studied and taught the Holocaust for over 40 years. In 2012, we collaborated on the article *Clauberg's Eponym and Crimes Against Humanity*, for the Israel Medical Association Journal (IMAJ).

In 2015, I was contacted by German filmmakers Dr. Sylvia Nagel and Sonya Winterberg about collaborating on a documentary they were producing about Dr. Carl Clauberg and medical experiments in Auschwitz during WWII. They read our article and invited me to join their team. I became a co-producer for the project.

There are many documentaries about the Holocaust. But this is the first documentary about Dr. Clauberg and the plan for mass sterilization experiments at the center of the final solution. When combined with the article *Clauberg's Eponym and Crimes Against Humanity*, my research along with my colleagues breaks new ground in the understanding of a watershed moment in human history. It also includes revelations about the complicity of major pharmaceutical company giants such as Bayer (Bayer-Monsanto), Schering and Siemens in providing equipment and materials used by Clauberg in his genocidal Auschwitz experiments.

*Made in Auschwitz: The Untold Story of Block Ten*, was broadcast on Israeli Television in commemoration of Holocaust Remembrance Day in May 2019. It has since been broadcast on ARTE and ZDF-TV in Germany, France, Belgium and elsewhere in the European Union. It has also been shown on television in Brazil and continues to be bought on the global market. The film made its festival premiere in August 2019 at the San Francisco Jewish Film Festival, one of the oldest and most prestigious Jewish film festivals in the United States. Since then it has been screened at the: St. Louis International Film Festival; Miami Jewish Film Festival; Film Festival Cologne; and other festivals. I am in the process of negotiating its broadcast and distribution on PBS and cable television in the US.

## Statement of research interests and overview of research program

These have been the key words for my research interests for over 40 years: Eastern Europe; World War II; Fascism in Europe; arts and culture in Hungary; independent cinema in Hungary; independent cinema in America; ideology and propaganda, street art and graffiti. For the past 20 years that list has also included: Alice Guy-Blaché, and women of the silent era; education, art, film, and culture in the Balkans.

In 1985, I was in the process of conducting research for my doctorate at Harvard University. I had a very prestigious grant from the International Research and Exchanges Board (IREX) to work with Hungarian School Television. My advisor at the Harvard Graduate School of Education was Dr. Gerry Lesser, one of the creators of *Sesame Street*. It was up to me to negotiate an agreement between the Children's Television Workshop (CTW) and Hungarian School Television (MTV) to bring *Sesame Street* to Hungary to do my research on the use of the program to teach ESL. This was the first time *Sesame Street* was seen behind the iron curtain.

In 1997, I was introduced to the French filmmaker Alice Guy-Blaché. I had been teaching cinema since the 1970s, but I had never heard about this remarkable woman. Since that time, my research interest has broadened to include Guy as well as the few other remarkable women of the silent era. My detour into the world of Alice Guy has become a very important part of my teaching. Even today, very few film/cinema textbooks include Alice Guy. I don't allow any of my students to complete my classes without reading about her, watching her films, and researching her life.

The bulk of my scholarship in the form of print, broadcast, and mixed media however, involves the iconography of conflicting ideologies – communism and western capitalist democracy. Perhaps this interest is the result of my family and their experiences during WWII. In Hungary, in many cases the transition from fascism to communism was as simple as flipping an armband. As soon as it appeared that the Nazis were going to lose the war, the Hungarian Arrow Cross switched insignias, and became the most virulent Stalinists.

This leads me to perhaps my most ambitious project. My husband (Dr. Frederick Sweet) and I have been researching for many years the phenomenon of medical doctors who are at the forefront of genocide. Fred's discovery was that throughout the 20<sup>th</sup> Century, beginning with Armenia, including the Holocaust, Bosnia and Rwanda, the genocide and ethnic cleansing were planned and executed by medical doctors and medical professionals at the very top of the chain of command. As a professor at one of America's best medical schools, he found this information profoundly disturbing.

In 2010 Fred received a Fulbright Fellowship to study the participation of medical professionals in the Bosnian genocide. However, Fred died before he could complete his research. In 2012, we published *Clauberg's Eponym and Crimes Against Humanity*, in the [Israel Medical Association Journal](#). I am currently working on the script for the documentary that we were planning to produce together. This project will consume my research agenda for quite some time.

Finally, and inadvertently, I have become something of an expert in developing international higher educational exchange programs, specializing in Eastern / Central Europe and the Balkans.

In 2017, I was selected by the Hungarian Fulbright Commission as one of only ten Americans to participate in a conference on study abroad programs at Hungarian universities.

A. Published Articles (refereed)

- 2012 Csapó-Sweet, R.M., Sweet, F., *Clauberg's [Eponym and Crimes Against Humanity](#)*, (lead article in) *Israel Medical Association Journal*, 14: 719 -723.
- 2012 Csapó-Sweet, R.M., Slapac, A., Panjeta, L. *[New International Exchange Programs Between the United States and the Former Yugoslavia: Cross Cultural Public Higher Education Collaboration's](#)*, *International Journal of Education and Psychology in the Community*, referred (V. 2, No. 1, pp 7-24).
- 2011 Csapó-Sweet, R.M., Panjeta, L. *[The Mother of Cinema and Promo-educational Film](#)*, *Odjek (Journal for Arts, Science and Social Issues, Bosnia, Volume LXIV, No. 1-2, pp. 117-124.*
- 2009 Csapó-Sweet, R.M., *Bosnians Depend on SabaH*, *St. Louis Journalism Review (SJR)*, V39, No. 314.
- 2005 Csapó-Sweet, R.M., (2005). *Woodstock on the Mississippi: Media Reform Movement Comes to St. Louis*, *Mediamix, The World of Media*, Hungary, V40, pp 44-47.
- 2003 Csapó-Sweet, R.M., *International Forum Concerning September 11: American Professors [in Hungary]*. Proceedings published in *Debrecen Review [Debrecen Szemle]*, 11 (4), 660-679.
- 2001 Csapó-Sweet, R.M., *Rich Media / Poor Democracy: An Interview with Robert McChesney*, *St. Louis Journalism Review*, Volume 31, No. 234, p.20-22.
- 2001 Csapó-Sweet, R.M., *Civil Disobedience*, *Filmmaker Magazine*, 9(2), p.74-78, 116-117, [Invited article].
- 2000 Csapó-Sweet, R.M., Shields, D., *[Explicating the Saga Component of Symbolic Convergence Theory: The Case of Serbia's Radio B92 in Cyberspace](#)*, *Critical Studies in Mass Communication*, 17(3) p. 316-333.
- 2000 Csapó-Sweet, R.M., *[Where in the World is SZEZAM UTCA?](#)* Children's Television in Eastern Europe and the Arrival of SESAME STREET in Hungary, *The Global Network*.
- 1999 Csapó-Sweet, R.M., Kaposi, I., *[Mass Media in Post-Communist Hungary](#)*. AEJMC International Communication Bulletin. Volume 34, No. 1-2.
- 1997 Csapó-Sweet, R.M., *[Sesame Street Increases English Vocabulary and Word Usage for Hungarian ESL Student](#)*. *Communications: The European Journal of Communication Research*. Volume 22, No. 2: 175-190.
- 1994 Hill, C., translated by Csapó-Sweet, R.M., *TV Judit and Video Andras - An Interview with Judit Kopper and Andras Solyom*. *The Humanist*, Volume 54, No. 3.
- 1994 Csapó-Sweet, R.M., *Press Now Supports Independent Media in Former Yugoslavia, Acts as Information Link*. *St. Louis Journalism Review*, Volume 24, No. 172.
- 1994 Csapó-Sweet, R.M., Kopper, J., *Propaganda is to Democracy, What Violence is to a Dictatorship: Noam Chomsky on the American Media*. *Magyar Narancs*.
- 1994 Csapó-Sweet, R.M., *Sesame Street in Hungary: Implications for Teaching ESL in a United Europe*, *The Journal of Applied Linguistics*, Volume 1 33-41.
- 1992 Csapó-Sweet, R.M., *Preliminary Results from a Study on the Effects of Sesame Street on Hungarian ESL Students*. *STAM*, Volume 22, 14 - 20.



#### SCHOLARLY WORKS IN PRINT

##### **Book chapters (refereed)**

- 2012 Csapó-Sweet, R.M., Hall, A., Kaposi, I. Lynch's *Postmodern Universe: Post Surrealism or Neo-Noir?* Visual and Performing Arts. Edited by Steve Arbury, pp. 205 - 220.
- 2012 Csapó-Sweet, R.M., *International Collaboration Through Building Educational Exchange Programs*. Evidence-Based Leadership Success Strategies. Edited by Darlene Sredl, for New York, Nova Science Publishers, Inc., p.135-147.
- 1998 Csapó-Sweet, R.M., *Propaganda in Motion Pictures*, in The History of the Mass Media in the United States: An Encyclopedia. Edited by Margaret A. Blanchard for Garland Publishing, p. 401-402.

#### UNPUBLISHED RESEARCH

- 2001 Csapó-Sweet, R., *New Media, New Politics*, for the UMSL Public Policy and Research Centers Occasional Papers Series.
- 1992 Flagg, B., Csapó-Sweet, R. et al., *Formative Evaluation, Where in the World is Carmen Sandiego?* Report for WGBH / Boston and WQED / Pittsburgh. Research Report No. 92-010.

#### UNPUBLISHED PROGRAM NOTES

- 2015 Program notes Csapó-Sweet, R., *Searching for Home*. Part of series: *Voices from the Bosnian Diaspora*, SLIFF.
- 2014 Program notes Csapó-Sweet, R., *Alice Guy The Birth, Life and Death of Christ*. SLIFF.
- 2013 Program notes Csapó-Sweet, R., *Cinema from the Former Yugoslavia: Visions of the Future, Ghosts of the Past*, SLIFF, November.
- 2009 Program notes Csapó-Sweet, R., *Bosnian Cinema Retrospective*, SLIFF.
- 1978 Program notes Csapó-Sweet, R., Guest Curator, *Hungarian Cinema of the 70s*, SLAM.

C. Publications in Press N/A

D. Manuscripts submitted for Publication N/A

E. Papers Presented to Scholarly Groups or conferences

#### SCHOLARLY PRESENTATIONS / JURY MEMBER

##### **International Presentations**

- 2012 *Mixed Media and Surveillance*, Lecture, Academy of Fine Art, University of Sarajevo.
- 2011 *Virtual Objectivity and the Power of the Media*, Lecture, Department of Communication and Political Science, University of Sarajevo.

- 2010 *Lynch's Postmodern Universe: Post Surrealism or Neo-Noir?* Annual International Conference on Visual and Performing Arts, June 2010, Athens, Greece.2010
- 2010 *Trends in Film Financing*, Mediawave International Film Festival, Hungary.
- 2008 *Representations of Minorities in American Media*, Lecture, University of Tuzla, Bosnia.
- 2007 *Media Objectivity: Myth or Reality?* Lecture, University of Tuzla, Bosnia.
- 2007 *Alice Guy Blaché: Women in Early Cinema*, Lecture, University of Sarajevo, Bosnia.
- 2003 Key participant in international forum *Concerning September 11: American Professors in Hungary*. Department of North American Studies, University of Debrecen, Hungary.
- 2003 *Icons of the Cold War in the Post-communist Era*, Fulbright Fellows Conference, [Hungarian Academy of Sciences](#), Budapest, Hungary.
- 2003 *Institutional Analysis and the Global Media*, Lecture at Center for Independent Journalism, Budapest, Hungary.
- 2003 [Mediawave International Film Festival](#). Gyor, Hungary. Jury Member.
- 2002 *The Power of Television: Media and Revolution in Post Cold War Eastern Europe* – Lecture Hungarian National Academy of Sciences, Budapest.
- 1995/96 Mediawave International Film Festival. Gyor, Hungary. Jury Member.

### American Presentations

- 2012 *Promises, Promises, Rethinking Political Discourse in the post-Yugoslavia Era*, Poster Session by Rita Csapó-Sweet and Zlatko Čosić, Rustbelt to Artist Belt: At the Crossroads Conference, [Regional Arts Commission \(RAC\)](#), (April).
- 2012 *Life in Sarajevo Today*, Bosnian Chamber of Commerce.
- 2008 *Representations of Minorities in American Media*, Lecture, [Wednesday Club of STL](#).
- 2006 Black International Film Festival, St. Louis Art Museum, Jury Member.
- 2005 *Presented paper: Alice Guy Blaché: The Mother of Cinema – The St. Louis Connection*, Women in the Arts Conference, St. Louis, Mo.
- 2003 *East Asian Cinema and the Globalization of Culture*. Discussant. UM - St. Louis.
- 1997 *Protest 96: Revolution in Cyberspace*, presented in slide form at the 1997 annual meeting of the AEJMC in Chicago, Illinois.
- 1996 Invited to serve on the 5th St. Louis International Film Festival panel - *Independent Filmmaking* at the St. Louis Art Museum.
- 1994 *Taking Sesame Street Behind the Iron Curtain*. Popular Culture Association Twenty-Fourth Annual Meeting, Chicago, Il.
- 1976 *Contemporary Hungarian Art*, Lecturer, Fine Arts Lecture Series. School of Fine Arts, Washington University, St. Louis, MO

### F. Articles in Progress

- 2020 *Mid-Century Modern Architectural Gem on Cape Cod: the MBL's Swope Building*.
- 2020 *"It's the Education Stupid!" Thoughts on Teaching, Democracy and Governance, Before the 2020 Election*.
- 2020 *What if the Women Made the Rules? Alice Guy Blaché and the Women of Early Cinema*.
- 2020 Csapó-Sweet, R.M., Kaposi, I., *Mass Media in Post-Communist Hungary: An Update 20 Years After the End of Communism*.

- 2020 Csapó-Sweet, R.M., *Cegled-Bertalan and Broadband Experiments in Hungary 2020*.  
2020 Csapó-Sweet, R.M., *Media Pioneers at the Forefront: the Team of Kopper and Solyom and the End of one Party Media Rule in Hungary 1991 – 1994*.

## G. Grants - Total of grants since coming to UMSL

### Internal

- 2020 Csapó-Sweet, R.M., Requested **\$19,813** / **pending**, from University of Missouri Strategic Investment Program Tier 3 for *Little Bosnia: New Lives in a New Country: A Documentary*.
- 2020 Csapó-Sweet, R.M., Requested **\$10,513** / from University of Missouri Strategic Investment Program Tier 3 for *Little Bosnia: New Lives in a New Country: A Documentary*. Proposal submitted April 2020, but was cancelled due to the COVID 19 financial crisis.
- 2018 Csapó-Sweet, R.M., Requested **\$75,000** / **not funded** from UM Research Board for *Clauberg and the Women of Block 10*.
- 2017 Csapó-Sweet, R.M., / **Awarded \$2,500** from ISP for Hari Secic to return to St. Louis to complete the film *Little Bosnia* proposal submitted FY2016.
- 2016 Csapó-Sweet, R.M., / **Awarded \$2,500** from ISP & Department of Theater and Cinema Arts, SLIFF 2016. Screening films about displacement and identity in post-war Bosnia. Includes my documentaries *Searching for Home*, and *All that Remains*. \$2,500.
- 2016 Csapó-Sweet, R.M., / **Awarded \$2,000** from ISP for Travel funds to Auschwitz, Poland, research for the project: *The Women of Block 10 / Genocidal Doctors*, proposal submitted FY2015.
- 2014 Csapó-Sweet, R.M., / **Awarded \$2,500** from ISP for Screening of Alice Guy film sidebar at SLIFF 2015, proposal submitted FY2013.
- 2013 Csapó-Sweet, R.M., Requested \$10,500 / **not funded** from Research Award for “Student Film from Former Yugoslavia” proposal submitted FY2013.
- 2013 Csapó-Sweet, R.M., Requested \$57,600 / **Awarded \$7,500** from Research Board for “Twenty Years Later: Cinema from the Former Yugoslavia.” Proposal submitted FY2013.
- 2012 Csapó-Sweet, R.M., Requested \$63,400 / **not funded** from Research Board for “Twenty Years Later: Cinema from the Former Yugoslavia” proposal submitted FY2012.
- 2012 Csapó-Sweet, R.M., Requested \$37,788 / **not funded** from Research Board for “Cultural Exchange with Bosnia and Croatia: Strengthening Ties” proposal submitted FY2012.

- 2011 Csapó-Sweet, R.M., Requested \$67,525 / **not funded** from Research Board for “Street Smart: Bosnia” proposal submitted FY2011.
- 2009 Csapó-Sweet, R.M., (PI) and Scroggins, R. (co-I), Requested \$12,220 / **not funded** from Research Award for “Developing Dance Pedagogy for Universities in Bosnia and Herzegovina” proposal submitted FY2009.
- 2008 Csapó-Sweet, R.M., / **Awarded \$4,000** from ISP - travel funds to work on the project to strengthen ties with the universities in the Balkans. \*In 2008 the Center for International Studies (CIS) changed their name to International Studies and Programs (ISP).
- 2007 Csapó-Sweet, R.M., / **Awarded \$2,000** from the Center for International Studies – “Judith Simon: An Evening of Jewish Cinema.”
- 2006 Csapó-Sweet, R.M., (PI) and Harbach, B., (co-I), Requested \$49,500 / **not funded** from Research Board for “Alice Guy Blaché: The Mother of Cinema” proposal submitted FY2006.
- 2005 Harbach, B., (PI) and Csapó-Sweet, R.M., (co-I), **Awarded \$12,032** from Research Award for “Alice Guy Blaché, The Mother of Cinema: A Retrospective” proposal submitted FY2005.
- 2004 Csapó-Sweet, R.M., / **Awarded \$2,500** from CIS for “Alice Guy Blaché: Mother of Cinema.”
- 2004 Csapó-Sweet, R.M., / **Awarded \$2,000** from Center for the Humanities for “Alice Guy Blaché: Mother of Cinema.”
- 2004 Csapó-Sweet, R.M., / **Awarded \$5,000** from the College of Fine Arts and Communication for “Alice Guy Blaché: Mother of Cinema.”
- 2004 Csapó-Sweet, R.M., / **Awarded \$7,000** from Public Policy and Research Center, to produce *Who’s Minding the Media*, proposal submitted FY2016.
- 1999 Csapó-Sweet, R.M., Requested \$21,631 / **Awarded \$10,475** from Research Board for “SCT Analysis of Post Cold War Cinema in Eastern Europe” proposal submitted FY2000.
- 1999 Csapó-Sweet, R.M., Requested \$21,631 / **not funded** from Research Board for “SCT Analysis of Post-Cold-war Cinema in Eastern Europe” proposal submitted FY1999.
- 1997 Csapó-Sweet, R.M., Requested \$9,603 / **not funded** from Research Award for “New Direction for Independent East European Cinema in the 1990's: A Pilot Program” proposal submitted FY1997.

- 1994 Csapó-Sweet, R.M., Requested \$7,500 / **not funded** from Research Award for “Through the Looking Glass: An East European View of Media and Politics in America” proposal submitted FY1994.
- 1994 Csapó-Sweet, R.M., Requested \$7,500 / **not funded** from Research Award for “Through the Looking Glass: An East European View of Media and Politics in America” proposal submitted FY1994.
- 1993 Csapó-Sweet, R.M., Requested \$18,966 / **Awarded \$19,000** from Research Board for “Through the Looking Glass: An East European View of Media and Politics” proposal submitted FY1993.
- 1993 Csapó-Sweet, R.M., Requested \$4,349 / **not funded** from RIA for “An International Communication Development Project: A Bridge Between UMSL (USA) AND JATE (HUNGARY)” proposal submitted FY1993.
- 1993 Csapó-Sweet, R.M., Requested \$4,000 / **not funded** from Summer Research Fund for “Summative Evaluation of Sesame Street by Hungarian Teachers” proposal submitted FY1993.

### **External Projects**

- 2018 Csapó-Sweet, R.M., Requested \$5,000 / **funded** from Holocaust Museum and Learning Center, for “Dr. Clauberg and the Women of Block 10.”
- 2017 Csapó-Sweet, R.M., Fulbright Scholar Meeting for Study Abroad Programs, Budapest, Hungary, **funded**.
- 2011 Sweet, F., (PI) and Csapó-Sweet, R.M., (co-I), Requested \$50,000 / **not funded** from Harry Frank Guggenheim Foundation for "GENOCIDAL DOCTORS: Prescription for Mass Murder.”
- 2010 Csapó-Sweet, R.M., Requested \$30,000 / **not funded** from National Endowment for the Humanities, for “Role of Information Technology in Media Communication Education.”
- 2010 Csapo Sweet, Rita, Requested / **Awarded \$2,500** from CEC ArtsLink, for “Bosnian Cinema Side-bar St. Louis International Film Festival.”
- 2008 Csapo Sweet, Rita, Requested / **Awarded \$15,000** from CEC Missouri Division of Administration, for “Information Technology Ads.” Awarded \$15,000.
- 2006 Csapó-Sweet, R.M., Requested \$30,000 / **not funded** from National Endowment for the Humanities, for “ALICE GUY BLACHE: The Mother of Cinema.”

- 2005 Csapó-Sweet, R.M., Requested \$18,000 / **not funded** from National Endowment for the Humanities, for “NEH/NSF Planning and Scripting Grant: Alice Guy.”
- 2004 Harbach, B., (PI) and Csapo Sweet, Rita (co-I), submitted proposal to Blockbuster Inc., for “Alice Guy Blaché.”
- 2004 Csapó-Sweet, R.M., Requested \$43,000 / **not funded** Anthony Radziwell Foundation, for “Fueling Uncertainty: Global Warming Debate Heats Up.”
- 2005 Csapo Sweet, Rita, / **Awarded \$3,000** from United States Embassy, US Department of State, for “Alice Guy-Blaché: Mother of Cinema.”
- 2002 Csapo Sweet, Rita, / **Awarded \$15,000** from [Fulbright Scholar Fellowship](#) for research in Hungary at Hungarian Television.
- 2000 Csapo Sweet, Rita, / **Awarded \$10,000** from CALOP for *Who’s Minding the Media?*
- 1998 Csapo Sweet, Rita, / **Awarded \$3,000** from the International Research and Exchanges Board (IREX) for research in Eastern Europe.
- 1996 Csapo Sweet, Rita, / **Awarded \$3,500** from the International Research and Exchanges Board (IREX) for research in Eastern Europe.
- 1994 Csapo Sweet, Rita, / **Awarded \$80,000** from the United States Information Agency, Samantha Smith Foundation, “Student/Faculty Exchange Between UMSL and the University of Debreceen, Hungary.”
- 1993 Csapo Sweet, Rita, / **Awarded \$5,000** production grant - Higher Education Center, *Virtual Objectivity: Media and the Critics.*”
- 1991 Csapo Sweet, Rita, / **Awarded \$3,000** the International Research and Exchanges Board (IREX) research grant for Eastern Europe.
- 1989 Csapo Sweet, Rita, / **Awarded \$2,500** from the Soros Foundation Grant for research in Hungary, “*Sesame Street in Hungary.*”
- 1989 Csapo Sweet, Rita, / **Awarded \$3,000** from Hungarian Ministry of Education.
- 1986 Csapo Sweet, Rita, / **Awarded \$15,000** from the International Research and Exchanges Board (IREX) Fellowship for doctoral dissertation.

#### Elected offices in scholarly organizations, refereeing, or editorships

- 2017 Journal of Film and Video
- 2012, 2017 Association of Educators in Journalism and Mass Communication (AEJMC).
- 2006-2009 AEJMC

1995-1999 AEJMC  
1992, 96,97 International Communication Association (ICA).  
1996/97 ICA

### Academic Awards and Honors

2013 UM President's Award for Cross-Cultural Engagement. Prestigious award recognizing my work strengthening educational ties between Bosnia and the Bosnian community in St. Louis, \$5,000.  
2004 COFAC Service Award (non-monetary award).  
2000-2003 Fellow - Public Policy and Research Center, UM - St. Louis.  
1991-2017 Fellow – International Studies and Programs (formerly the Center for International Studies)- UM - St. Louis.  
1984 Schuman Foundation Grant in Interactive Technology at Harvard University.  
1976 Ruth Kelso McMillan Scholarship at Washington University.

### G. Other Scholarly Activity

#### CREATIVE WORKS

**Film / Video** – In this section I list mostly documentaries (but also experimental work), in film and/or video, that I have either, directed, produced or co-produced.

- 2017 [\*Little Bosnia\*](#). Part of series *Voices from the Bosnian Diaspora*, Producer: Csapó-Sweet R.M., (50%). Director: Hari Secic. In production.
- 2017 *The Women of Block Ten*. First film in a series of documentaries exploring the role of medical doctors in genocide. Based on the research of Frederick Sweet (Professor of OB&GYN, Washington University Medical School) and Csapó-Sweet, R.M. (50%). Co-producers Sonya Winterberg and Dr. Sylvia Nagel, Medienkontor, Berlin. In pre-production.
- 2015 [\*Searching for Home\*](#). Documentary following the life of a truck driver from Srebrenica, Bosnia. Part of series: *Voices from the Bosnian Diaspora*, Cinema St. Louis Filmmakers Showcase. Producer: Csapó-Sweet R.M., (50%). Director: Hari Secic. European premiere, Sarajevo Film Festival (2016). American premiere, St. Louis International Film Festival, November 2016.
- 2015 [\*All that Remains\*](#). Cinema verité style documentary short, going through the Csapo-Sweet home after a catastrophic fire. Director/Producer: Csapó-Sweet R.M., (50%), Editing & Cinematography: Hari Secic.
- 2014 Alice Guy Blaché: [\*Colorful Dissonance\*](#), Director Zlatko Cosic, Producer Csapo-Sweet, R.M. (film includes Csapó-Sweet's photography [25%]), Music, Brad Decker, SLAM & SLIFF, November 2014.
- 2014 [\*Harvard Man\*](#). Part of series *Voices from the Bosnian Diaspora*, Cinema St. Louis Filmmakers Showcase. Producer: Csapó-Sweet R.M., (50%), Director: Hari Secic.
- 2004 *The Next Step*. Half-hour documentary on the international plague of land mines. Broadcast Charter Communications, St. Louis International Film Festival (SLIFF),

- Part of the Human Rights Sidebar. Producer: Csapó-Sweet R.M., (15%). Director: Edwin Slogar.
- 2003 [\*Who's Minding the Media: Charles Klotzer and the St. Louis Journalism Review\*](#). Broadcast Charter Communications, University City Public Access TV; SLIFF; Producer/Director: Csapó-Sweet, R.M. (90%). First documentary on local journalism reviews. Distributor – Filmmakers Library, N.Y.
- 2002 *Election 2000*. Broadcast -Hungarian Television, (30min). Producers: Csapó-Sweet R.M. (35%), Kopper J., Director, Solyom A. US presidential election of 2000. Part of the award winning series Mediamix on politics and media.
- 2000 *CNN at 20*. Broadcast MTV MediaMix, (30min). Producers: Csapó-Sweet R.M. (35%), Kopper J., Director, Solyom A. Looked at the last two decades of CNN and it's influence on global news gathering.
- 1996 [\*Virtual Objectivity\*](#). Broadcast Cable TV (2000). Presented at conference "Public Broadcasting and the Public Interest" (2000); Cuban Film Festival, Havana (1999). Csapó-Sweet R.M. (60%), Kopper, J., Solyom A. Distributor – Filmmakers Library, N.Y.
- 1994 [\*Democracy and Propaganda; An Interview with Noam Chomsky\*](#). Broadcast MTV, HEC-TV Cable (1996-2000). Presented at conference "Public Broadcasting and the Public Interest," (2000). Producers: Csapó-Sweet R.M. (35%), Kopper J., Director, Solyom
- 1994 *Noam Chomsky Uncensored*. Broadcast -Hungarian Television, HEC-TV Cable (1996-2000). Presented at conference "Public Broadcasting and the Public Interest," (2000), Producers: Csapó-Sweet R.M. (35%), Kopper J., Director, Solyom A.
- 1993 *Joseph Pulitzer's Message*. Broadcast-Hungarian Television. Producers: Csapó-Sweet R.M. (35%), Kopper J., Director, Solyom A.
- 1984 *No Borders*. Broadcast on AIRTIME, Public Broadcasting System (PBS) KETC/MO, Producer/Director: Csapó-Sweet, R.M. (100%).
- 1982 *VIETNAM: A Television History*. Produced by WGBH Television, Boston, MA, Researcher, assisted with preparation of tele-course material. Not involved in production of the documentary series.
- 1981 *Say Amen, Somebody*, (George Nirenberg, Director) nominated Best Documentary, Academy Award, Production Assistant, Csapó-Sweet, R.M.
- 1978 *Women in Video*, St. Louis, MO, Produced and directed by Csapó-Sweet R.M., Video performances for Washington University Department of Dance (1973-1978), (100%).

#### CREATIVE WORKS in Progress

##### ***Film / Video***

2020 *Little Bosnia* – in production. Documentary about the St. Louis Bosnian community since their arrival in our region as refugees of the Balkan wars in the early 1990s. This film is part of the series *Voices of the Bosnian Diaspora*, that includes: *Harvard Man* and *Searching for Home*. Production began in 2014 with interviews and continued when Hari Secic the director returned in 2016. In order to finish however, we must re-shoot certain interviews with a HD camera with 4K resolution. Expected completion: spring 2021.

2020 *Homage to Alice Guy* – preproduction. Currently working on the screenplay.



2020 *It's the Education, Stupid!* – preproduction, fund raising stage. Currently working on the script for a public service campaign on the importance of education.

2020 *Charles Klotzer and the Gateway Journalism Review*– preproduction, fund raising stage. Currently working on the script for an update on Charles and Rose Klotzer and the media journals they founded and sustained since the 1970s.

## CREATIVE WORKS

**Curatorial Work** - One of the most fundamental aspects of my professional scholarship are the film exhibitions I have curated over the last 40 years. Because much of my work took place during the Cold War, in order to access film materials for my research I had to find a way to bring the films/videos to the USA.

I began curating films from Eastern Europe in 1978, working with the St. Louis Art Museum (SLAM). It was the first exposition of Hungarian cinema in a major American museum. The Museum of Modern Art (MOMA) a year later had a retrospective of Hungarian cinema, using sections of my program notes (with proper credit).

Every film program I curated had the following features: the original idea was mine; I did all the research and wrote the notes for the catalogue; I secured the financing and film rights; and in most instances I designed the publicity material as well. Any curatorial event that I was not solely responsible for, I list under the heading of Service.

The 2014 Alice Guy Blaché event for SLIFF included some of my photography in the film directed by my colleague and collaborator Zlatko Cosic (listed above under *film/video*). In addition to that however, I also curated the entire afternoon's program. The event began with the screening of one of Alice Guy Blaché's most important feature films, *The Birth and Death of Christ*. The film was screened with an original score composed by Barbara Harbach, performed live.

### **Curatorial Work -**

2016 [\*Searching for Home\*](#), Part of the SLIFF side-bar on home and identity.

2014 [\*Alice Guy Blaché: Colorful Dissonance\*](#),, Director Zlatko Cosic, Producer Csapo-Sweet, R.M., Music, Brad Decker, SLAM & SLIFF, 2014. Program notes Csapó-Sweet, R.M., *Alice Guy, The Birth, Life and Death of Christ*.

2013 [\*Twenty Years Later: Cinema from the Former Yugoslavia\*](#). *Ghosts of the Past – Visions of the Future*. St. Louis International Film Festival (SLIFF). Working in collaboration with SLIFF to create a side-bar about cinema from the former Yugoslavia in the post-communist, and post-Balkan War period. Central to the concept of the exhibition/event was to bring filmmakers from the region to St. Louis to screen their films and discuss issues of creativity and freedom of expression in a “neutral” environment at UMSL. The event included a panel discussion that was very well attended. Filmmakers included: Boris Mitic (Serbia), Arsen Ostojic (Croatia), Almir Sahinovic and Hari Secic (Bosnia). Ostojic's film

- Halima's Path* was the Croatian nomination for the 2013 Academy Awards. All the filmmakers have won numerous international awards at top festivals. The festival side-bar also included a collection of student films curated by Hari Secic, the first student from our exchange program with the University of Sarajevo. He collected student films from all the film academies in the Balkan region: Bosnia, Serbia, Montenegro, Kosovo, Slovenia, and Croatia, and screened them at Gallery 210.
- 2009 [Bosnian Cinema Side-Bar](#), SLIFF. Screened award-winning feature films: *Snow/Grbavica*; and *Ten Minutes*. Live interactive Web- cast with animator Faruk Sabanovic in Sarajevo. Lecture presentation by producer Edward Serotta, of his documentaries: [The Search for the Sarajevo Haggadah and Survival in Sarajevo](#) for ABC – TV Nightline. Event sponsors: UMSL, [CEC ArtsLink](#), Holocaust Museum and Learning Center, Missouri Immigration and Refugee Advocates.
- 2007 *An Evening of Jewish Cinema*. Mediawave International Film Festival, Gyor, Hungary. Csapo-Sweet film screening & lecture. Program in Hungary sponsored by UMSL; Hungarian National Film Archive; Embassy of the United States.
- 2006 [An Evening of Jewish Cinema](#). Program's world premiere at the UMSL Touhill Performing Arts Center as part of SLIFF. Reviews: *Jewish Light*, *UMSL Current*. Rare Hungarian silent film Judith Simon screened with original music by Barbara Harbach, James Richards conducting. Including: *Howling with the Angels*, *My Dear Kassa*, by Jean Bodon. Csapó-Sweet: international research; negotiated rights and releases with the Hungarian National Film Archive; designed and wrote all program notes; and subtitling of the film into English.
- 2006 [Election Transparency Exhibition and Film Festival](#). Four-day event at UMSL Gallery 210 prior to the national election. Four days of films from “both sides” illustrating ideas and issues germane to politics, democracy, and transparency in civil society. Simultaneous exhibition and live pod-cast from 210 on election day as UMSL crew goes to polling places to document transparency of voting process. UMSL group linked to national “Video the Vote” initiative on MySpace, ABC Nightline program. Csapó-Sweet: curated all films; created free standing *Election Installation*; designed full size Internet Image posters; and organized student video crew and pod-cast team.
- 2005 [Films of Alice Guy Blaché and Lois Weber](#). Films: *A House Divided* and *How Men Propose* screened with new scores by Harbach, live orchestra with members of the St. Louis Symphony Orchestra, James Richards conducting. Lecture by Alice Guy biographer Dr. Alison McMahan.
- 2005 [Tribute to Alice Guy Blaché: Mother of the Cinema](#). Mediawave International Film Festival, Hungarian National Film Archive, Budapest, Hungary. Sponsored by US State Department.
- 2004 [Tribute to Alice Guy Blaché: Mother of the Cinema](#). In conjunction with Dr. Barbara Harbach's "Year of the Woman," event at SLIFF part of a multi-faceted initiative to research and showcase the work of this cultural pioneer. Three rare works of Alice Guy, *For Love of the Flag* (1912), *A Fool and his Money* (1912), and *Making An American Citizen* (1912) were newly restored and sent directly from the U.S. Library of Congress to their premiere in St. Louis. Screening of *Making An American Citizen* accompanied by a live performance of an original score by composer Barbara Harbach, performed by Quartet Seraphim, conducted by James Richards. [Dr. Alison McMahan, lecture by film historian and author of the biography Alice Guy Blaché: Lost Visionary of the Cinema](#), who received the Women in Film Award from SLIFF.

- 2004 *SmartVote 2004: W vs. JFK Film Festival*, three days of films about candidates George W. Bush and John F. Kerry the week of the November 2004 national presidential election. Screened controversial films (*Fahrenheit 9/11*, *Celsius 40/11*, *Fahrenhype 9/11*, *OutFoxed*, and *Stolen Honor*) showing "both" sides. *Stolen Honor* was so controversial that Sinclair Broadcasting dropped it from their nation-wide broadcast schedule but I was able to show it at the festival. Reviews: UMSL Current, and Fox TV News, and KMOX Radio.
- 2000 *Window on Eastern Europe, Films from ten years of the Mediawave Film Festival* in Hungary, at SLIFF. Research for program and program notes funded by University of Missouri Research Board. Included in Window on Eastern Europe side-bar screening of the program Media War in Kosovo, and lecture by the award-winning producer and director Judit Kopper and Andras Solyom. Sponsors: UMSL CIS, Center for the Humanities; Departments of: Philosophy, Art & Art History, Communication, Political Science, and History. Hungarian Film Side-bar. SLIFF, curated films *Close to Love* and *School of the Senses*, with Andras Solyom, Director.
- 1998 *Balkan Video Festival* at UMSL. Two days of video programs and panel discussions about freedom of expression and journalism in the former Yugoslavia, with SLIFF. Sponsors UMSL CIS, and Center for the Humanities.
- 1998 *New Australian Cinema; Hungarian Film and the 1956 Revolution* at the Seventh Annual SLIFF.
- 1997 *Best of Mediawave Video Festival* SLIFF. Three nights of political video programs from Eastern Europe. Sponsors: by CIS, and the Center for the Humanities.
- 1996 *Contemporary German Cinema and New Hungarian Cinema* SLIFF.
- 1993 *The Power of Television in Eastern Europe During Transition*, Lecture and screening of their programs by Judit Kopper and Andras Solyom of Hungarian Television.
- 1985 *Films of Hungarian Filmmaker; János Rozsa*, Guest Curator, Harvard Film Archive.
- 1978 Guest Curator, St. Louis Art Museum, St. Louis, MO. *Hungarian Cinema of the 70s*. First retrospective of contemporary cinema from Hungary in an American museum since the start of the Cold War.

## CREATIVE WORKS

***Art Exhibitions and Installations*** – I received my B.F.A in painting from Washington University in 1977. The same year, I received my B.A. in Eastern European history. I have never felt those disciplines to be at odds with each other in my work. As a visual artist, I work in mixed media (photography, oil and mixed media). Sometimes I exhibit my paintings, collages, and works on paper, in solo shows. At other times I participate in group exhibitions.

The other area of the visual arts, that I have used to express my ideas include installations. In both *Promises, Promises*, and *Protest 96: Revolution in Cyberspace*, the overarching themes were, the nexus of political propaganda and street protest in totalitarian society. *Protest 96: Revolution in Cyberspace* took place in the streets of Belgrade, Serbia, and via the Internet, in St. Louis, Missouri (at Gallery 210, and the St. Louis Science Museum), simultaneously. In 1996, the Internet was still in its infancy. To the best of my knowledge, my installation between Belgrade and St. Louis in 1996/1997 was the first example of using the Internet for social revolution and political change, in the setting of a gallery or art museum.

- 2012 [\*Promises, Promises\*](#), Invited exhibition/installation – Mixed media, video & audio installation with Zlatko Cosic, Sarajevo University Fine Arts Academy Gallery, May.
- 2010 *St. Louis Artists*. Invited exhibition – Mixed media. Webster Groves Arts.
- 2008 *Redimade*, Mixed media collages, Green Design Gallery, MA, (juried).
- 2006 *Woods Hole Community Art Exhibition*, Woods Hole, MA. Group Exhibition.
- 2004 *SmartVote 2004: W vs. JFK Film Festival and Art Installation*. Reviews: UMSL Current, and Fox TV News, and KMOX Radio.
- 2003 *Voices: Women Artists, Diverse Cultures*. Exhibition of works created by five artists exploring their cultural experiences and heritage through art. Csapó-Sweet paintings and collages included. Curated by Art St. Louis (juried).
- 1996 [\*Protest 96: Revolution in Cyberspace, interactive Internet communication-art program\*](#). "Emergency exhibition" response to daily street demonstrations in Belgrade, Serbia, as President Milosevic jammed broadcasts of independent station Radio B92. Communication history was made when Radio B92 broadcast text, video, photos and audio, over the Internet. Exhibit *Protest 96: Revolution in Cyberspace* included images downloaded from Internet of the demonstrations; artifacts symbolic of the protest movement; computer hooked up to the Net so St. Louisians could communicate directly with protesters or the Serbian government. [After 3 weeks in Gallery 210, Protest 96: Revolution in Cyberspace moved to Infomachines Gallery at St. Louis Science Center, one of USA's top five science museums.](#)
- 1996 *Woods Hole Community Art Exhibition*, Woods Hole, MA. Group Show.
- 1987 *BusyWorks*, Skylight Gallery, Boston, MA. Paintings by Csapó and Pulaski (juried).
- 1982 *Csapó Work on Paper*, Larsen Hall, Harvard University, Cambridge, MA.
- 1981 *The Handwriting is on the Wall*, Sutton Loop Gallery, Invited solo exhibition, STL (juried).
- 1978 *Work on Paper*, City Hall, Olivette, MO. Two-woman exhibition, St. Louis, MO.
- 1977 *Washington University School of Fine Arts Thesis Exhibition*, St. Louis, MO.
- 1974 *Royal Academy of Fine Arts Annual Exhibition*, Budapest, Hungary.

#### CONSULTING

1988-2003 MTV, Hungarian Television.

- 1997 Summative evaluation IMAX Special Effects Exhibition at the St. Louis Science Center.
- 1991 Formative evaluation *Where in the World is Carmen Sandiego?* WGBH -TV. Multimedia Research, New York.
- 1987/89 Project proposal and formative evaluation for a program of Sesame Street on Hungarian Television: Pilot project for Eastern Europe, Children's Television Workshop, New York.

#### SERVICE

*University*

- 2018-20 UMSL Budget and Planning Committee
- 2013-14 UMSL Non-Tenure Track Promotion Committee
- 2013-15 UMSL Faculty Senate

2011-12 UMSL Planning and Space Committee  
2005-15 Faculty link for the TV Club  
2002 Committee Member for Ph.D. candidate from College of Education  
2003-05 University Committee on Administrator Evaluation  
1994-2010 Center for the Humanities Advisory Board  
2010 Mentoring Students involved in Bosnia Study Abroad Program  
2011/12 TD&MS NTT Promotion Committee, Chair

*College*

2011-12 COFAC C&I Committee  
2008-10 UMSL Administrator Evaluation Committee  
2005-07 COFAC Budget and Planning Committee  
2005 TDMS Department Search Committee  
2003 COFAC Dean's Committee on College By-laws.  
2003 Dean's Committee for the Strategic Planning Working Group - "Development of Collaborative Partnerships on Campus and in the Community."

*Department*

2005-11 TDMS Faculty Advisor Film Production Society (TV Club)  
2015 Department ATP Committee for Felia Davenport, Chair  
2005 Writing 3<sup>rd</sup> year reviews for Alicia Okuchi-Guy, Eric Love & Tim Portner.  
TDMS Department Search Committee.

*Professional*

1998-1999 AEJMC Visual Communication Division, Chair  
1997 AEJMC Visual Communication Division, Vice-Chair  
2008-17 Gateway Journalism Review, Board of Advisors  
2003-08 St. Louis Journalism Review, Board of Advisors  
2003-08 Theory and Society, Editorial Board  
1993-99-2005 University of Missouri - Research Board Reviewer.  
1994 Harper Collins College Publishers - Film Textbook, Into the Dancing Lights

*Community*

1995-2010 Programming Board of the St. Louis International Film Festival  
2012 [Survival in Sarajevo, year long series of events in the St. Louis area commemorating the start of the siege of Sarajevo in 1992.](#) I was on the steering committee and worked with the following groups of co-sponsors: Fontbonne University's Bosnia Memory Project, the Holocaust Museum and Learning Center, the University of Missouri-St. Louis, the St. Louis Rabbinical Association, the Congregation Neve Shalom, the Bosnian Chamber of Commerce, Sabah Newspaper, and KETC Channel 9, the American Jewish Joint Distribution Committee.  
One of the events was an exhibit developed by Centropa titled: The Story of Benevolencija. When Jews, Muslims, Serbs, and Croats worked together during the Bosnian War 1992 – 1995. Centropa is a Jewish historical institute dedicated to

preserving 20th century Jewish family stories from Central and Eastern Europe and the Balkans.

*International*

- 2017 I have just been invited by the Hungarian Fulbright Commission to be part of a group of 10 American educators to meet with and assess Hungarian higher education study abroad programs
- 2012 In May 2012, I arranged for a delegation of UMSL faculty to be invited by the University of Sarajevo (UNSA) and the University of Dubrovnik to engage in a series of meetings and concerts / exhibitions at the highest levels. The delegation consisted of: Chancellor Dr. Tom George; Dr. Barbara Harbach, Professor of Music; Dr. James Richards, Dean of the College of Fine Arts and Communication; Dr. Frederick Sweet, Professor of OB&GYN at Washington University Medical School. Bosnian-American artist Zlatko Cosic and I were also part of the delegation.  
In Sarajevo the group was hosted by UNSA, and met with the Deans of the Departments of: Music, Drama and Performing Arts, Mathematics and Science. We also met with the Mayor of the Kanton of Sarajevo, and the Minister of Education.  
The UMSL delegation also engaged with the University and the public in a series of workshops, concerts, and exhibitions.  
A similar set of programs and activities took place in Dubrovnik, Croatia.  
The purpose of the visit by the delegation was to discuss future exchange and institutional cooperation
- 2010 Award from the University of Sarajevo on behalf of UMSL for creating the Student/Faculty Exchange Program.
- 2002 *Pharoah Sanders Quartet at Mediawave*. Used my contacts at the U.S. Embassy in Budapest, to fund the concert at Mediawave.
- 2001-07 Mediakutato (Media Research - Hungary), Editorial Board
- 1994 I initiated a university exchange program with the University of Debrecen, Hungary. This was just at the end of 50 years of communism when partnerships between Hungarian and American universities were very, very rare. As a result of this exchange and a grant I wrote with UMSL's Center for International Studies, we got \$80,000 from the US State Department to bring 4 students from Debrecen to St. Louis, and 4 UMSL students to study abroad for a semester.

#### **IV. SERVICE**

My service activity is undergoing a period of transition. With the massive constriction of funding in recent months and years, I will not be able to continue the international outreach that I have undertaken in the past. Although I have tried to raise funds to work with the Bosnian community in St. Louis I have not been successful. I was unable to bring Hari Secic to UMSL to get his master's degree in the Department of History even though he was accepted more than 2 years ago.

He and I had plans to start a Bosnian student club on campus and work with Muslim students at UMSL.

My term on the Budget and Planning Committee ends this fall. So I look forward to new assignments and adventures.

### **Service Philosophy**

My approach to service parallels my activity in my research and teaching. I engage in service to my Department, UMSL, and the UM system. At the same time, I take very seriously my service of out-reach to the St. Louis community, and also out-reach to the international community.

It is hard to separate my research, teaching, and service. My approach to work has always been lateral rather than linear. I find things that I care deeply about, and I begin to investigate using all the skills I have at hand. Having been initially trained as a painter and a historian, it is natural for me to be touched by images or other audio-visual constructs. I then start a search for the history, the narrative that accompanies what I have observed.

Perhaps the research comes first. I see or hear things that interest me. In the 1970s, I was living and studying in Budapest, Hungary, during the height of the cold-war. My camera was always with me. Then (just as now) I was drawn to street images. In particular, I was drawn to billboards, posters with layers of pictures, text, and symbols. I was struck by the random juxtaposition of cold-war iconography. It became my template. Communist propaganda made little sense to me as a 20 year old American woman. But, when splashed on walls and defaced by graffiti, it transcended propaganda and became poetry.

The larger context for these images of course, was the cold-war. At the time, the narrative was the reality of two super powers with nuclear weapons pointed at each other. I was very much aware of the “larger picture,” and I felt a responsibility to build bridges of understanding between these cultures and “enemies.” During the decades of the 1970s, 1980s, and the 1990s, there was very little interaction between Americans and people living on the east side of the iron curtain. I took it upon myself to find ways that I could expose our cultures to one-another.

In the 1970s I began to lecture about Hungarian/Eastern European art, and I began my film research. It was the time when my art, teaching, and service began to merge. I was exhibiting my photographs and paintings, and experimenting with video art. At the same time, I was teaching Hungarian and Czech film at Washington University (although I had just graduated from Washington University a year before). It was also the time, that I curated my first film retrospective, *Hungarian Film of the 1970s*, at the St. Louis Art Museum (SLAM). The service aspect of my work at the time, was attempting to build the cultural and educational bridges between our enemy nations.

The fact is that essentially, I am simply doing now what I have done for the past 40 years. The geography has changed from Hungary and Eastern Europe, to Bosnia and the Balkans. But I

continue to make my art/film (research) teach about the art and history of the region teaching), and build bridges between institutions (service). That is my “gestalt.”

### **Service Projects:**

**Eastern Europe** - Just about the time I started teaching at UMSL, Eastern Europe began to implode (no connection). While still an assistant professor, I wrote (with Dr. Joel Glassman at the Center for International Studies) an \$80,000 grant from the United States State Department for a faculty/student exchange between UMSL and the University of Debrecen. Four UMSL students spent a semester in Debrecen, and four Hungarian students and one junior faculty member, came to UMSL.

**Bosnian Community** - Through my involvement with the St. Louis Bosnian community I have been able to collaborate with dozens of organizations in the city, in the nation, and internationally. Over the past 20 years, I worked on many programs with the STL Holocaust Museum and Learning Center, and Fontbonne University’s Bosnian Memory Project. Each time I partner with these institutions, I go out into the community for funding, and expertise. Some co-partners for an exhibition about the role of the Jewish community in helping all religious groups during the war in Bosnia were: Fontbonne University’s Bosnia Memory Project, the Holocaust Museum and Learning Center, the St. Louis Rabbinical Association, the Congregation Neve Shalom, the Bosnian Chamber of Commerce, Sabah Newspaper, KETC Channel 9, the American Jewish Joint Distribution Committee, and St. Louis University. In 2013, I received the University of Missouri’s President’s Award for Cross Cultural Engagement for my work with the Bosnian communities in St. Louis and in the Balkans.

In 2010, while two UMSL students were studying at the University of Sarajevo (UNSA), I received an award on behalf of UMSL from UNSA, for founding the university exchange program between the two institutions. Since its inception in 2007, the exchange program with UMSL was the *ONLY* exchange program UNSA had with an American university. I received the award at a ceremony at the Bosnian National Theater with Bosnia’s President Haris Silajdžić presiding. Other recipients of the award were Rektors from universities in: United Arab Emirates; Hamburg, Germany; Barcelona, Spain; Rome, Italy; Slovenia; Zagreb, Croatia; and many others.

For many years, through my efforts and those of my husband (Dr. Frederick Sweet, Professor of OB&GYN, at Washington University Medical School), UMSL was the *only* American university that had such a partnership with UNSA. Similarly, between 2007 and 2012, the only American partner of the University of Dubrovnik was UMSL.

**St. Louis International Film Festival** - I have been a member of the Programming Board for the St. Louis International Film Festival, since its inception. Most years, I curate at least one side-bar, usually films from Eastern Europe or the Balkans. This is direct outreach to the community, since



St. Louis is home for the around 70,000 Bosnian refugees who immigrated as a result of the Bosnian wars in 1992 and after.

Through my programs, partnering with SLIFF enables UMSL to reach large audiences in the bi-state area. On an average, attendance at SLIFF is about 25,000 people. In addition to that, the catalogue and social media reach another 50,000 people. The SLIFF catalogue should not be confused with the program notes that I write for each event that I curate. Those are handed out to everyone who attends in person. In addition to that the events are also advertised on social media.