

## Dudley Andrew

### PERSONAL

Born: July 28, 1945; Address: 340 McKinley Ave. New Haven, CT 06515  
Phones: office (203) 436-4614; home (203) 387-4743 FAX (203) 432-6764  
Email: dudley.andrew@yale.edu

### EDUCATION

University of Iowa (Ph.D, 1972) English, Modern Letters. Thesis: "André Bazin: Film Theory and Recent French Philosophy."  
Columbia University (M.F.A., 1969) Thesis: "Alain Resnais."  
Univ. of Notre Dame (B.A., 1967, maxima cum laude) English/Philosophy  
Loyola High School, Los Angeles (1963, Valedictorian).

### EMPLOYMENT

Yale University (2000-current) : R. Selden Rose Professor of Film and Comparative Literature  
Chair, Comparative Literature 2009-2013; DGS Film Studies 2003-2010; 2015  
University of Iowa (1969-2000)  
Angelo Bertocci Professor of Critical Studies. Director of the Institute for Cinema and Culture (1987--2000)  
Departmental affiliations: Communication Studies 1969-99; Comparative Lit., 1978--2000 (Chr, 1984-87);. English 1972-77.  
UCLA 1977-1978 Visiting Professor of Film; Univ. of Colo Summer2014;

### AWARDS, FELLOWSHIPS, HONORS

Distinguished Career Achievement Award, Society for Cinema and Media Studies, 2011  
Fellow of the American Academy of Arts and Sciences, 2006  
Officier de l'Ordre des Arts et des Lettres, 2005 (first named Chevalier in 1997)  
NEH Fellowship, 1997-98  
NEH Interpretive Grant (co-recipient with S. Ungar) 1987-90  
NEH Fellowship for Younger Humanists, 1973-74.  
NEH Summer Seminar Director 1994, 1991, 1985, 1979, 1977  
NEH Summer Fellowship, 1980.  
Guggenheim Fellow, 1987-88.  
Distinguished Visiting Fellow, Univ of Toronto Humanities Centre, Autumn 2004  
Invited Professorship, Meiji Univ., Tokyo, Autumn 1991.  
Presidential Lecturer, University of Iowa 1997  
University of Iowa Faculty Scholar, 1981-1984.  
Univ. of Iowa Regents Award for Faculty Excellence, 1992.  
Resident fellow of the Camargo Foundation, Spring 1998; Autumn, 1983.  
Symposium on the occasion of the publication of *Popular Front Paris*, June 27-28 2005, Reid Hall, Paris.  
Salzburg seminar director June 6-13, 1994  
Director, Iowa/Grinnell "Film-Text" Ford Foundation Seminar, 1993  
Director, Obermann Faculty Seminar (Image in Dispute) Summer 1992  
University House Summer Interdisciplinary Grant, 1986  
Juror, International Festival of Student Films, Buenos Aires, Nov 2006  
Juror, "Le Festival des premiers films", Belfort, France, 1981.  
Invited Guest, Cannes Film Festival, 1983.  
Invited Guest, Venice Film Festival, 1980.  
American Philosophical Society Grant, 1980.  
American Film Institute Summer Seminar, participant, 1979.  
University of Iowa Summer "Old Gold" Fellowship, 1972.  
McGraw-Hill Scholarship in Film Theory, 1970.  
Danforth Fellowship, 1967-1972.  
Woodrow Wilson Fellowship, 1967.  
General Motors Scholarship at Notre Dame, 1963-1967.

## BOOKS:

- Roland Barthes' Cinema, co-editor of posthumous book by Phil Watts (Paris: L'Incidence, 2015; NY: Oxford 2016)
- André Bazin's New Media, 57 essays edited, translated, and introduced (U of California Press, 2014)
- A Companion to Francois Truffaut co-edited with Anne Gillain (Wiley-Blackwell, 2013)
- Opening Bazin (edited with introduction), Oxford Univ Press (Winner SCMS best Anthology Award for 2011)  
French edition (*Ouvrir Bazin*, ed. de l'oeil, 2014)
- What Cinema Is! Bazin's Quest and its Charge. Wiley-Blackwell, 2010. (French. ed. (SIC), 2014; Arabic 2014; Chinese, 2015)
- Popular Front Paris and the Poetics of Culture (with Steven Ungar). Harvard UP, 2005.
- Sanshō Dayū (with Carole Cavanaugh) British Film Institute, 2000.
- The Image in Dispute: Art and Cinema in the Age of Photography (edited with introductions) Univ. of Texas Press, 1997
- Mists of Regret: Culture and Sensibility in Classic French Film Princeton University Press, 1995. (French, Chinese, 2015)
- Breathless; complete script with introduction, translation and annotations, Rutgers University Press, 1987. 2nd ed. 1995.
- Film in the Aura of Art Princeton University Press, 1984. (Chinese, 2011)
- Concepts in Film Theory Oxford University Press, 1984. (Chinese; 1991; Korean, 1993; Turkish 2012; Portuguese 2014)
- Kenji Mizoguchi: A Guide to References and Resources (with Paul Andrew). G.K. Hall & Co. 1981.
- André Bazin Oxford University Press, Enlarged edition, Oxford, 2013. First published 1978; enlarged edition by Columbia Univ. Press, 1990. (French, Editions de la Cinémathèque Française 1983. Chinese, 2011, Turkish 2013).
- The Major Film Theories Oxford University Press, 1976 (Translations in Spanish 1978, Serbo-Croatian 1986, Chinese 1985, Portuguese 1988, Korean 1990, Polish, 1995, Turkish 2000; China 2<sup>nd</sup> edition 2013; Korean 2<sup>nd</sup> ed 2015).

## ARTICLES and CHAPTERS:

- "Fatih Akin's Moral Geometry," in Seung-hoon Jeong and J. Szaniawski (eds) *The Global Auteur* (Bloomsbury 2016)
- "Time for Epic Cinema in an Age of Speed," Cinema Journal (forthcoming, Winter 2016)
- "Dark Passage into the Mystery of Being," in Pomerance and Palmer (eds) Thinking in the Dark (Rutgers 2015).
- "Bazin's Line of Thought: Cinema as Conduit" Addresses and Papers, Beijing Film Academy, 2015.
- "Cristian Mungiu, Pursuing Cinema in the 21<sup>st</sup> c" (from What Cinema is!) in Imagini (Bucharest) no 3
- "Is Cinema Contagious? The case of Korea" in Cinema & Cie (Winter 2014)
- "Eric Rohmer's Magnetic Fluid," in L. Anderst, The Films of Eric Rohmer: New Wave to Old Master (Palgrave, 2014).
- "Beyond and Beneath the Map of World Cinema," (Portuguese) in S. Dennison (ed) As Novas cartographicos do cinema mundial (Sao Paulo: Papirus, 2014)
- "What Constitutes Beauty in Film?" in Vittorio Hossle (ed) The Many Faces of Beauty (Univ. of Notre Dame Press, 2013)  
Turkish translation 2014
- "André Bazin and his 'Ontology of the Photographic Image,'" in Branigan and Buckland (eds) Encyclopedia of Film Theory (Routledge, 2013)
- "The Second Life of André Bazin," preface to new edition of Andrew, André Bazin (Oxford, 2013).
- "Seeing through the Frames of Art: Renoir seen through Bazin," in Vincendeau and Philips Companion to Jean Renoir (Wiley-Blackwell, 2013).
- "Every Teacher Needs a Truant: Bazin and Truffaut," in Andrew/Gillain, Companion to Francois Truffaut (Blackwell, 2013)
- "Jules et Jim...et Walter Benjamin" in A Companion to Francois Truffaut (Blackwell, 2013) (reworked from 1997 version)
- "Malraux, Bazin, Benjamin: a Triangle of Hope" in Dalle-Vacche (ed) Art, Film, New Media (Palgrave, 2012)
- "Teaching World Cinema," in Petro and Fischer, eds. Teaching Film (MLA, 2012)
- "Andre Bazin" 12000 word entry for Oxford Bibliographies OnLine (2012)
- "The Lion's Gaze: Jia Zhangke's *I Wish I Knew*," with Xu Jing, Film Criticism (Summer, 2011).
- "The Absent Subject of *The World*" (Chinese language) in Andrew, Film in the Aura of Art (Beijing, 2011) in Japanese (2015)
- "The Economies of Adaptation" in MacCabe et al (eds) True to the Spirit: Adaptation and Fidelity (Oxford, 2011), 27-40.
- "Malraux, Bazin, and the Gesture of Picasso," in Andrew, Opening Bazin (Oxford Univ. Press, 2011)
- "Ghost Towns: Asian Cities and their Stories" in Tweedie and Braester, eds Cinema on the City's Edge (Hong Kong, 2010)  
Portuguese translation in C. Mello (ed) Phantasmagoric Realism (Sao Paulo, 2015).
- "Bazin Phase 2: Die unreine Existenz des Kinos," in Montage AV, 18, no. 1 (2009) Also in Russian (2011)
- "Time Zones and Jet Lag in World Cinema, in World Cinema/Transnational Perspectives (Routledge 2009); in Icelandic 2011, in Portuguese 2014.
- "The Core and the Flow of Film Studies," Critical Inquiry (Summer 2009).

"Edgar Morin," in Routledge Companion to Philosophy and Film, ed by P. Livingston and C. Plantinga (Routledge,2009)  
 "The Ontology of a Fetish," Film Quarterly, 61, no. 4 (Summer 2008), 62-67. French translation in Trafic 67  
 "La Réception de Deleuze parmi les Anglo-Saxons" in Dosse and Frodon, Deleuze et les images (Cahiers du Cinéma, 2008)  
 "Grizzly Ghost: Herzog, Bazin, and the Cinematic Animal," Screen (Spring 2008, with Seung-Hoon Jeong); tr in Trafic 68.  
 "A Film Aesthetic to Discover," CinemaS, 17, no 2 (Autumn 2007), 47-70.  
 "Le fluide magnétique d'Eric Rohmer," in N. Herpe (ed) Rohmer et les Autres (Paris: Presses Univ Rennes, 2007) 223-37.  
 "Islands in the Sea of Cinema" in National Cinemas and World Cinema, K. Rockett and J.Hill, eds (Dublin: 4 Courts, 2006)  
 "*L'Age d'or* and the Body Politics of Surrealism," in Edward Perry (ed) Masterpieces of Modernist Cinema (Indiana, 2006).  
 "The Frame-Mobile and the Age of Cinema" in How to Respond to Photography (Tokyo, 2005).  
 "Demi-emigration Irlandais," in Bessière ed, Les Européens dans le cinéma américain (Paris, Sorbonne Nouvelle 2004)  
 "Foreword," to André Bazin, What is Cinema? (Univ. of Calif Press, 2004).  
 "Foreword," to André Bazin, What is Cinema? vol II (Univ. of Calif Press, 2004).  
 "An Atlas of World Cinema," Framework 45 no. 2 (Fall 2004) reprinted in S. Dennison (ed) Mapping World Cinema (Wallflower, 2006), in Corrigan and White (eds), Critical Visions in Film Theory (St. Martin's 2010), tr in Icelandic.  
 "Adaptation of History, adaptation and history," in Robert Stam, ed, Theories of Adaptation (London: Blackwell, 2004)  
 "*Amélie*, or Le destin fabuleux du cinéma français," Film Quarterly 57 no 3 (Spring 2004)  
 "French Cinema in the 1930s" in Ezra, ed. European Cinema (London: Oxford, 2003), 97-114  
 "The Theater of Irish Cinema" Yale Journal of Criticism, 15, no 1 Spring 2002, 23-58  
 "Tracing Ricoeur," Diacritics, 30 no 2 (Summer 2000) 43-69.  
 "Jonas is 25: Cinema in the Year 2000" Assaph Kolnoa-Studies in Film and TV (2001)  
 "The Three Ages of Cinema Studies, and the Age to Come," PMLA 118, May 2000.  
 Translated in Ecrans et Lucarnes (Paris, February 2001).  
 "The Roots of the Nomadic: Gilles Deleuze and the Cinema of West Africa," in G. Flaxman, ed., The Brain is the Screen (Univ. of Minnesota Press, 2000) 215-252. Translated in part as, "Enracinés et en mouvement : les contradictions du cinéma africain", in CinemAction Winter 2003, pp. 16-24.  
 "French Cinema in the 1930s" in G-P Brunetta (ed.) Encyclopedie del cinema (Enaudi: Turin, 2000).  
 "Excursions et Fouilles dans le passé du Cinéma," in Gaudreault, (ed) Le Cinéma en histoire (Paris: Klincksieck, 1999)  
 "Sansho the Bailiff," in Inuhiko Yomota volume on Mizoguchi (Meiji Guikun University Press, 1999).  
 "French Film at the Mirror: The Cultivation and Defacement of the Look," in Premises: Invested Spaced in Visual Arts, Architecture and Design from France 1958-98.(New York: The Guggenheim Museum, 1998), 100-118.  
 "Film and History," Oxford Guide to Film Studies (Oxford Univ. Press, 1998), 176-89.  
 "André Bazin" in The Encyclopedia of Aesthetics (1998)  
 "*Le Lys brisée* et *La Petite Lise*: Jean Grémillon suit la tradition," in 1895, Autumn 1997.  
 "André Bazin's Evolution," in Peter Lehman, ed. Defining Film Theory (Rutgers Univ. Press, 1997)  
 "Death and Double-Cross over the Atlantic in Film Noir" IRIS #21, 1996.  
 "Jules, Jim, and Walter Benjamin," in Image in Dispute (Univ. of Texas Press, 1997)  
 "Praying Mantis: the dangerous Other in Prewar French Film," in Matthew Bernstein and Gaylyn Studlar eds Visions of the East (Rutgers, 1997); enlarged version of "L'Afrique vue par le cinéma français pendant l'époque coloniale," in L'Autre et le Sacré, ed. by C.W. Thompson (Paris: L'Harmattan, 1995).  
 "Death in the Past," Esprit Créateur (January 1996)  
 "Appraising French Images," WideAngle (Spring 1995)  
 "La Falaise dans le Sahel: Souleymane Cissé's *Yeelen*," IRIS 18 (Spring, 1995)  
 "Ways of Seeing Japanese Prints and Films," Ehrlich, Cinematic Landscapes: Asian Cinema and the Visual Arts (Texas, 1994).  
 "History and Timelessness in Films and Theory," in Klemm and Schweicher, The Questions of Paul Ricoeur (Virginia,1993)  
 "La Continuité du cinéma français," CinémAction 74 (1993).  
 "Family Diversions:Cinema and Live Entertainment in France," Dyer, ed, Popular European Cinema (Routledge,1993).  
 "The Unauthorized Auteur Today," in Collins (ed) Film Theory Goes to the Movies (Routledge, 1993). Reprinted in Stam, Film Theory (Blackwell, 1999). Translated in Imagen (Sao Paulo, 1995)  
 "Merleau-Ponty: Battles with Cinema and Signs," Iconics (Tokyo, Spring, 1992)  
 "Temporality and Predictability in Eisenstein" in Serge Ejsenstein (Venice Italy, 1992).  
 "Le Mise-en-page de l'histoire: Alain Resnais' *Stavisky...* and the Affair," Hors Cadre 10 (1992). With Steven Ungar.  
 "The Eye and the Mind of the Movies," Iconics (Winter 1992).  
 "Revolution and the Ordinary: Renoir's *La Marseillaise*," Yale Journal of Criticism Autumn, 1990.  
 "French Film and Fiction in the 30s," Esprit Createur, Spring 1990.

- "Casque d'Or, Casquettes, and a cask of aging wine," in Vincendeau, French Cinema: Texts and Contexts (Routledge, 1990).
- "Historical Critique and History as Criticism: The Cahiers du Cinema translation project from Harvard University Press,"  
Review Article in Camera Obscura 18 (1989), 127-37.
- "On Certain Tendencies of the French Cinema," A New History of French Literature, D. Hollier, ed. (Harvard, 1989), 993-1000.
- "Immigrant Artists and the Look of French Films," Postscripts 7, no 1 (Fall, 1987), 27-45.
- "The Art of the Motion-Pictures," Encyclopaedia Britannica 1988.
- "Jean Renoir and the Pathos of the 30s," Mana (West Germany), Summer, 1987, pp 325-352.
- "French Film Since 1945," in William Luhr (ed) World Cinema Since 1945 (NY: Ungar, 1987).
- "Au debut de souffle: le culte et la culture d'A bout de souffle" Revue Belge du Cinéma no 16 (Summer 1986) 11-24.
- "Film and Society," East-West Film Journal I, no 1 (1986) 7-23.
- "Shifting Traditions for a Moving Picture: Lyonel Feininger's 'Pink Sky,'" in Human Rights and Human Wrongs: Art and Social Change (Univ of Iowa Museum of Art, 1986) 49-70.
- "Hermeneutics and Film: the Issue of History," Studies in the Literary Imagination, 19, no 1 (Spring, 1986) 21-38. Reprinted in B. Palmer (ed) The Cinematic Text (AMS, 1989); trans. in J. Aumont et Marie (eds) Cinéma et Histoire (Paris, 1989).
- "Figuration," Iris 1, No.1 (Spring 1983), reprinted in Mellenkamp (ed.) Cinema and Language (Amer. Film Institute, 1983).
- "Poetic Realism," in Rediscovering French Cinema. Museum of Modern Art, 1983.
- "The Structural Study of Narrative, its Uses and Limitations," in P. Hernadi (ed) The Horizons of Literature (Nebraska 1982).
- "Spontaneity and Pretension in Capra's Meet John Doe," Enclitic 5 No. 2 (Spring 1982), 110-119.
- "Bazin Before Cahiers," Cineaste XII no 1, 1982, pp. 12-18.
- "The Well-worn Muse: Adaptation in Film History and Theory" in Narrative Strategies ed. by Syнды Conger and Janice Welsch, Western Illinois Univ. Press, 1981.
- "Ice and Irony Delannoy's La Symphonie Pastorale from the novel by Gide," in Horton and Magretta (eds) Modern European Filmmakers and the Art of Adaptation (Frederick Ungar, 1981).
- "Desperation and Meditation: Bresson's Diary of a Country Priest from the novel by Bernanos," in Horton and Magretta (eds) Modern European Filmmakers and the Art of Adaptation (Frederick Ungar 1981).
- "Broken Blossoms: the Art and Eros of a Perverse Text," Quarterly Review of Film Studies VI, No 1 (Winter 1981).
- "La Passion d'identification dans quatre films de Mizoguchi," Positif January 1981, and in Italian in the Catalogue of the Biennale of the Venice Film Festival, September, 1980.
- "Sound in France, the Growth of a Native School," Yale French Studies #60 (1981), reprinted in Rediscovering French Cinema Museum of Modern Art, 1983.
- "Color and Ideology in Postwar Europe," Cinema Journal XVIII, No. 2, Spring 1979, reprinted in Technology and Ideology ed. by Stephen Heath and T. de Lauretis, MacMillan, 1980.
- "Process and Codification in Film," Film Criticism II, No. 2-3.
- "The Neglected Tradition of Phenomenology in Film Study," Wide Angle Spring 1978. Reprinted in Movies and Methods II (Univ. of Calif Press, 1985)
- "The Gravity of Sunrise," Quarterly Review of Film Studies II, No. 3 (1977).
- "Film Analysis or Film Therapy," Quarterly. Review of Film Studies II, 4 (Sept, 1977).
- "Film and Power at the University," Quarterly Review of Film Studies I,4 (Sept, 1976).
- "The Film Theory of Jean Mitry," Cinema Journal Spring 1975.
- "The Structuralist Study of Narrative," and, with Gerald Bruns, "A Bibliography of Structuralism and Narrative," Midwest MLA Bulletin, Spring 1973, pp.42-59, 83-87.
- "Andre Bazin," Film Comment March/April 1973, p. 64-69.
- "The Values of Close Analysis," Cinema Journal Fall 1971, 48-52.
- "Objects in the Films of Antonioni," Tri-Quarterly Winter 1968.

#### **OCCASIONAL PUBLICATIONS (INTRODUCTIONS, REVIEWS, DVD contributions):**

- DVD presentation "Godard/Truffaut Controversy" on *Day for Night*, (Criterion 2015)
- Review of Tami Williams, *Germaine Dulac: Cinema of Sensations*, 19<sup>th</sup> C. Theater and Film, 2015
- "Preface" to "The Journal ARTS" a dossier of five essays published in Film Criticism, January 2015
- "The Return of Classical Film Theory" a roundtable with D. Andrew, Annette Michelson, et al. October (Spring 2014)
- "Discovering cinema in the Digital Age," interview with D. Fairfax and J. Sperling. Mubi.com April 29 2014
- "La Second Vie d'André Bazin" in Cahiers du Cinéma, February 2014.
- Preface to Ouvrir Bazin (French edition of Opening Bazin, Paris: Ed de l'oeil 2014)
- Preface to French Edition of What Cinema Is! (*Une Idée du cinéma*, Brussels: SIC 2014).

Preface to Chinese edition of Major Film Theories (2013)

Mizoguchi and Life of Oharu: video essay and voice-over commentary on Blu-Ray/DVD (Criterion, 2013).

“Foreword” to F. Gimello, Objectif 49 et le festival de film maudit à Biarritz. (2013)

Interview with Ahmet Gurata on my career and ideas: Sinema (Fall 2012), in Turkish pp 101-121

“It’s Time for Truffaut: an interview with Arnaud Desplechin” by D.Andrew and A. Gillain, Cineaste Dec 2012

“The Romance of *Children of Paradise*” introduction to the Criterion Blu-Ray release, Sept. 2012.

Review of What is Cinema? newly translated by Tim Barnard, CinemaS, Winter 2010 (with P. Younger)

“Preface” to Rudolf Arnheim ed. by Scott Higgins (Routledge, 2010)

“Foreword” to Global Art Cinema, ed. by Rosalind Galt and Karl Schoonover (Oxford, 2010)

“Interview with Emmanuel Burdeau,” Framework, Dec 2009

“Interview with Jia Zhang-ke,” in Zhang zhang (Peking U Press, 2009) and in Film Quarterly (Summer 2009)

“The Godfather, André Bazin after 50 years” in Film Comment Nov-Dec 2008.

“*Breathless*” Introduction to the Criterion DVD release, Oct. 2007. (3500 words)

“Introduction” to the Susan Sontag issue of PostScript, Spring 2007.

“The Village Voice Film Reader” reviewed in Film Comment, November 2007

“*Jules and Jim*” discussion with Robert Stam on Criterion DVD (May 2005)

“Geography through Film” in On Common Ground (Spring 2005)

“On Susan Sontag” in Synoptique #7 (on-line journal), Feb. 2005

Review of Naomi Greene, Landscapes of Loss, in Film Quarterly, Fall 2000.

Preface to Francesco Casetti, Within the Gaze, tr. by Nell Andrew (Bloomington: Indiana, 1998)

“What ish my Nation?: Reply to V. Daniel's ‘Suffering nation,’ in V. Dominguez ed. Questioning Otherness (Iowa, 1995)

“Reply to David Bordwell,” IRIS 12 (1990).

“La Nouvelle Vague,” ARETE (Nov.-Dec., 1989) 74-78.

“The Limits of Delight: Postmodern Film Theory,” Strategies 2 (1989), 157-64.

“Cognitive Film Theory: Quests and Questionings,” IRIS 9 (1989).

“La Théorie du Cinéma, Made in France,” CinémAction (Paris), Spring 1988, 4-9.

“Film Theory” entry in Erik Barnouw (ed.), Columbia Encyclopedia of Communication (Columbia University Press, 1988).

“Jean Mitry,” eulogy in Film Quarterly, Winter, 1988.

“Of Canons and Quietism,” Cinema Journal 25, no 1 (Fall, 1985).

rev. T. Todorov, The Dialogic Principle in MMLA Journal Fall, 1985.

rev. R Abel, French Cinema, The First Wave, in Amer. Historical Rev., June 1985.

“Cinema and Culture,” Humanities 6, No. 4 (Aug, 1985), 24-26.

“Point of View on Feminism and Film Theory,” Wideangle 6 no 3 (1984), 89-90

“IDHEC’s Film School,” Univ. Film Assoc. Journal Spring 1983.

rev. Stephen Heath, Questions of Cinema, in SubStance Winter, 1983.

Contributed 25 entries, St. James Encyclopedia of Film 1984, 1991

Contributed 6 entries to the Magill Survey of Cinema 1984.

“An Open Approach to Film Study,” in Barry Grant (ed.) Film Study in the Undergraduate Curriculum NY: MLA, 1983.

“Mizoguchi, an introduction,” Program catalogue for the Mizoguchi Retrospective of the Japan Society, May, 1981.

“Film Theory: the State of the Art,” in Research Possibilities in Film, ed. Herbert Bergman, Michigan State Univ. Press, 1981.

“Entretien avec Yoshikata Yoda,” Positif November, 1980.

“Introduction” to Tadao Sato, “On Kenji Mizoguchi,” trans. by Paul Andrew, Film Criticism IV, no.3 (Spring, 1980).

rev. H.A. Potamkin, The Compound Cinema, in Journal of Aesthetics and Art Criticism Summer, 1979.

“Semiotics and Cinema: the Work of Christian Metz,” Univ. Film Study Center Newsletter, Supplement (Boston, Feb. 1975).

“Harry Alan Potamkin,” Film Comment March/April, 1974, pp. 55-57

“Introduction” to Andre Bazin, “The Myth of Stalin in the Soviet Cinema,” in Film Criticism Autumn, 1978. Reprinted in Nichols, Movies and Methods II (Univ of Calif, 1985).

“Books on the New Wave,” Quarterly Journal of Speech Fall 1977.

rev. George Linden, Reflections on the Screen in Film Comment July/August, 1973, pp. 59-61.

rev. Andre Bazin, What is Cinema? in Film Comment Spring 1968.

#### **INVITED LECTURES, LECTURE SERIES, and SEMINARS**

Cornell, “Bi-nationality in Film: Fatih Akin” Nov 2015

Georgetown, "Children of Paradise" Oct 2015  
 Paris, INHA, "Barthes, Bazin, et l'écriture," Sept 2015  
 Univ. of Chicago: "Existentialism in Postwar Paris: Bazin's Dark Passage." Nov 2014  
 London: Modern Hum. Research Institute, Keynote: "From Adaptation to Ecriture: Bazin on Literature and Film" Oct 2014  
 University of Reading, UK: "Bazin's Dark Passage" October 2014  
 Warwick University, UK. "Evolution and Exception in Cinema. The Miracle of Superimposition" (October 2014)  
 Hong Kong, Institute for World Literature plenary talk "Asian Cities and their Cinematic Ghosts" July 2014  
 Hong Kong Institute for World Literature; two week seminar on World Cinema, July 2014  
 Univ. of Colorado: seminar on French film Aesthetics, June 2014  
 NYU-Abu Dhabi, "The contagion of movies and the network of cinema," May 2014  
 Iowa City, "The New Media of the 1950s," Keynote for conference in honor of Sam Becker, February 2014.  
 Paris, L'INHA, "Technique et Langage: le magie de surimpression" Nov 2013  
 Montreal conference on Special Effects, "Cocteau-Bazin: Myth and Evolution in Effects" Nov. 2013  
 Univ. of Pittsburgh: Distinguished 3-day visitor to Humanities Institute: "Malraux, Benjamin, Bazin"  
 Univ. of Pennsylvania: "Pi in the Sky? New technologies and Film Studies," April 2013  
 Montreal, Musée de Beaux Arts, "Unframing and Unfolding the Two Renoirs", December 2012  
 Concordia Univ, Montreal, "Global vs. World Cinema," Dec. 2012  
 Sao Paulo, keynote to SOCINE conference: "Off the Grid of Global Art," October 2012  
 Milwaukee, "Off the Grid," World Cinemas-Global Networks conference, May 2012  
 Keynote at Busan Film Festival Forum: "The Future of Asian Cinema" October 2011  
 Literary Institute of Academy of Social Science, Beijing: "*Shijie* by Jia Zhangke," June 2011  
 Beijing Film Academy, "Bazin in the Digital Era," June 2011  
 Beijing Univ. of Post and Telecommunication, "*Shijie* by Jia Zhangke," May 2011  
 Institut du Temps Present, INHA, Paris: "Malraux, Bazin, and Walter Benjamin," March 2011  
 Ecole Normale Supérieure, Paris: two lectures on the concept of Cinéma Mondial, March 2011  
 Northwestern Univ. "Postwar French cinema culture" February 2011  
 Carleton Univ: "The World as Calder Mobile" and "Malraux contra Bazin", January 2011  
 Ljubljana: "Bazin and the Work of Art" and "Beyond the Atlas in World Cinema," November 2010  
 Georgia State: Two day faculty-graduate student seminar on my projected book *Encountering World Cinema*  
 NYU: "Malraux in the Frame of Cinema," April 2010  
 University of Notre Dame: "Beauty in Motion Pictures" January 2010  
 Columbia University, "Pedagogy, Truancy, and Francois Truffaut" December 2009  
 Montreal (Concordia University): The Past and Future of Film Studies, Nov 2009  
 Univ. of Pennsylvania, The Past and Future of Film Studies, October 2009  
 Frist Center for the Arts, Louisville: Surrealism and Cinema, September 2009  
 York University, Toronto: Five-lecture series on "French Film Aesthetics" June 2009  
 British Film Institute: "Bazin and The Nouvelle Vague" May 2009  
 Univ. of Georgia "André Bazin" April 2009  
 Rutgers University "Novel, Stage, Screen in 1930s France" April 2009  
 Clark Institute Symposium on Art and Moving Image: "Malraux, Bazin, Picasso" March 2009  
 Columbia Univ Film Seminar, Dec 2008: André Bazin  
 Paris-Diderot: Four lectures on Bazin and French Realist aesthetics (visiting professor 2008-09)  
 Peking University (for PAMIRS festival): Asian Ghost Towns (October 2008)  
 Shanghai University International conference, June 2008: Fidelity and Adaptation in Bazin  
 MICEC conference, Barcelona, June 2008, The Cahiers du Cinema Line  
 Turkish Film Studies Association, Istanbul, May 2008: Bazin's Realism  
 Bilkent University, Ankara, May 2008: A timeline for World Cinema  
 Udine Italy, March 2008: Deleuze and his Reception among Anglo-american film scholars  
 Cambridge Univ. (UK), Jan 2008: The Cahiers du Cinema Line  
 Vanderbilt Univ, Jan 2008: The Cahiers du Cinema Line  
 Georgia Tech Univ. Dec 2007: The Cahiers du Cinema line  
 Stanford Univ., Oct. 2007: "A Brief history of Time at Cahiers du Cinema"  
 Research Triangle Park, June 2007: Bresson, Bazin, and Adaptation  
 Cambridge University, UK, May 2007: "Time Line and Jetlag in World Cinema"  
 Univ. of Virginia, March 2007, "The MakeUp of French Film"

University of Pittsburgh, March 2007: Adaptation and the Fetish of Fidelity  
 Univ del Cine (Buenos Aires), Nov 2006: Three masterclasses on French film theory  
 Colgate Univ., Nov 2006: "Scaling The World, Weighing Global Cinema"  
 UCLA, keynote talk for graduate student conference, Oct 2006: "Faces of French Film"  
 College of Charleston, Sept 2006: "An Aesthetic to Discover"  
 St. Andrews Univ. Scotland, June 2006: "Traversing New Waves in World Cinema"  
 Univ of Washington, April 2006: "Ghost Towns in Asian Cinema"  
 Univ of Bologna, March 2006: "Realism and the *Cahiers* line," and "Cultural Poetics"  
 FAMU (Prague), March 2006: "Realism and the *Cahiers* line"  
 Pusan Korea, Oct 2005: "Changing Functions of Festivals in Asian Cinema"  
 Amsterdam, June 2005: "Waves, Shores, and Islands of Cinema"  
 Dublin Ireland, April 2005: "Waves, Shores, and Islands of Cinema"  
 Concordia Univ., Montreal, March 2005: "Interpretating the Experience of the Screen"  
 Beijing China, March 2005: "From the First to the Nouvelle Avant-Garde"  
 Univ. of Colorado, March 2005: "Surrealist Historiography and the Hauntology of the Photographic Image"  
 Chicago Film Seminar: Dec 2004: "Philosophers and the Soul of Cinema, circa 1945"  
 Univ. of Toronto: Distinguished lecture series: "French Conceptions of the Film Image" Sept-Oct 2004  
 French Film Studies, Lyon France, July 2004: Keynote: "Two tendencies of postwar French Realism"  
 Univ. of Iowa, April 2004, "Islands in the Seas of Cinema"  
 20<sup>th</sup> Century French Studies, Tallahassee Fl, April 2004, Keynote address: "Faces of French Film"  
 Middlebury College, April 2004: "L'Age d'or et L'Age ingrat du cinéma"  
 Colgate College, March 2004: "L'Age d'or et L'Age ingrat du cinéma"  
 Columbia Univ. conference on Francophone Performances, March 2004: "Francophone Film, French Style."  
 Taipei, Nov 2003, "Aperture and Screen in New Taiwanese Cinema"  
 Grinnell Iowa, April 2003, "The Space of the Screen"  
 Udine Italy, March 2003, "The Space of the Screen"  
 Univ. of Pittsburgh 2003, "The Space of the Screen"  
 Connecticut College, Oct 2002, "Mapping World Cinema"  
 Duke, August 2002, "Mapping World Cinema"  
 Dublin and Leeds, June 2002, "Mapping World Cinema"  
 Univ. of Chicago, May 2002: "Vernacular Modernism: the Architecture of world cinema"  
 Univ of Maryland, May 2002: "The Fabulous Destiny of French Cinema"  
 French Institute at NYU, Feb. 2002. "The Arc of The Revolution: Jean Renoir in the 30s"  
 Atlanta, Nov, 2001, S.E. Atlantic Lit conference, keynote address: on Eric Rohmer  
 SUNY Stony Brook, Oct. 2001, The Ins and Outs of World Cinema  
 Beijing, Xinghua Univ Comp Lit conference, Aug 2001, Teaching Global Cinema  
 University of Chicago, May 2001, Eric Rohmer and Narrative Figures  
 University of Pennsylvania, March 2001, World Cinema kept Out of Focus  
 Harvard University, March 2001, Eric Rohmer and Narrative Figures  
 Smith College, Feb 2001, African Cinema  
 Univ. of Calif. Berkeley, September 2000, Postwar European Realism  
 Tulane University, April 2000, Annual endowed lecture in French Studies  
 Case Western Reserve, Cleveland, Sept 1999: National Cinema in the Global Era  
 Guggenheim Museum, NYC, June 1999: Cinema in the Hands of Surrealism  
 New School, NYC, April 1999: Passion and Restraint in Popular Front Intellectual Circles  
 Sarah Lawrence College, Feb 1999: Mizoguchi's *Sansho Dayu*  
 Tokyo Cennial Celebration of Mizoguchi Kenji, November 1998: Keynote lecture  
 Warwick Univ, March 1998: Picturing Paris in the 1930s  
 Univ. of Florida, Nov 1997: On Nation and Cinema  
 Reed College, Nov 1997: On Nation and Cinema, and on Literature and film  
 Yale University, Sept. 1997: Comparative Literature, Nation and Film  
 Dartmouth, Sept. 1997: Faces and Masks in Japanese Cinema (Keynote talk)  
 Cerisy-la-Salle, June 1997: Les Pre-Occupations de Robert Bresson  
 Temple Univ. March 1997: On Nation and Cinema

Presidential Lecture, Iowa, Feb 1997: Aspirations of Nation and Cinema  
 Dublin, Ireland, Nov 1996: Keynote address on Cinema and the Nation  
 Rutgers Univ. October 1996: The Pre-Occupations of Robert Bresson  
 Caen, France, June 1996: L'Evolution d'André Bazin  
 Tel Aviv international colloquium, May 96: Jonah is already 25  
 Univ. of Chicago, April 1996: The Threshold of Cinema  
 Montreal, Nov 1995: On Holy Ground, Film Historiography  
 Bloomington IN, Oct 1995, European Cinemas: Death in Film  
 Montreal, June 1995: Truffaut and Modernity  
 Paris, Amer. Center, March 1995: Death in the Past: Film Noir  
 Vassar College, Feb. 1995: Jules, Jim, and Walter Benjamin  
 Chicago Art Institute, Jan 1995: The Generation of the New Wave  
 Univ. of Victoria, Oct 1994: The Sacred Mountain in African film  
 Middlebury College, Oct 1994: Jules, Jim, and Walter Benjamin  
 Univ. of Copenhagen and Turku, Finland, May 1994; series on theory  
 Texas A&M conference May 1994: Tanner's Jonas is nearly 25  
 Univ. of Paris III, Feb 1994: "La Générique de la nouvelle vague"  
 Rhodes College, May 1993: History and the Interpretation of films  
 M.I.T. April 1993: Distinguished Lecture Series (3 Talks)  
 Univ. of Edmonton, March 1993: On Surrealism and Ethnography  
 Georgia State Univ. Feb. 1993: Crediting Authors in Films Today  
 Univ. of Michigan, Nov 1992: Crediting Authors in Films Today  
 Institut Francais, London, Sept 1992: Entomology of Surrealism  
 Grinnell College, April 1992: Representing the Occupation  
 U of Chicago, Jan 1992: Populism, Pop Culture and The Popular Front  
 Tokyo, Fall 1992: 4 Lectures at Meiji and Waseda Universities  
 Sao Paulo, Brazil, May 1991: Series on French Philosophy and Film  
 Carleton College, Feb 1991: Alias History, Resnais' Stavisky...  
 Quebec Film Assoc., Montreal Nov. 1990: Japanese Prints and film  
 Biennale di Venezia, Italy, Oct. 1990: Eisenstein and Ecstasy  
 Valencia Spain, Oct. 1990, Historiography, Allegory and Melodrama  
 Art Institute of Chicago, April 1990: Bresson and Dostoievsky  
 Assoc Colleges of Midwest, March 1990: Japanese prints and film.  
 Univ of Maryland, March 1990: Film Style and the Popular Front  
 Case/Western Reserve, Nov, 1989: Renoir and French Revolution  
 Carleton College, Nov. 1989: Populism in John Berger/Alain Tanner  
 Yale Univ, October 1989: Renoir and the French Revolution  
 Warwick, England, Sept 1989: The Death of the Live: Music Halls  
 UCLA, May 1989: 2 lectures on Film History in the context of Film Theory  
 Rice Univ, April 1989: Renoir and the French Revolution  
 Univ. of Chicago, March 1989: Writing of and in French Cinema  
 Univ. of Quebec, Feb, 1989: History in and of Film Theory  
 Beijing Film Academy, Sept 1988: "Pedagogical Issues in Film Theory"(a series of four lectures)  
 Carleton College, MN, 1987: La Bête Humaine  
 Chicago Art Institute, 1986: Realism and Space in French Cinema  
 Miami Univ. Ohio, 1986: Film and its Social Reception  
 Merleau-Ponty Society (Notre Dame, 1986): Signification and Violence  
 Long Beach St, 1986: 5 lectures on film and literary analysis  
 Mannheim, Germany 1986: La Bête Humaine and its Adaptation  
 Heidelberg, Germany, 1986: European and American film rapport.  
 SCS, New Orleans 1986: Phenomenology and Film History  
 Princeton Univ. (Ch. Gauss Lecture), 1986: Renoir's Naturalism  
 Cornell Univ. 1986: The Origins of the New Wave.  
 Yale Univ., 1986: Comparative Lit., Popular Art and History.



Drake Univ, 1986: Shakespearian History plays on the Screen  
 Grinnell College, 1986: Existentialism and Authenticity in Godard  
 East-West Center, Hawaii, 1985: Film and its Social Reception  
 Wellesly College, 1985: Francois Truffaut, Freedom of the Past.  
 Museum of Fine Arts, Boston, 1985: Breathless' Intertextuality.  
 Cerisy-la-Salle, France, 1985: Histoire Esthetique ou Culturelle.  
 Northwestern Univ., 1985: Allegory and Cinematic Ecriture.  
 Urbino, Italy, 1985: Private Space and Public Spectacles.  
 Univ. of Wisconsin, 1985: Historiography and Experience.  
 Brown Univ., 1985: Perception and Cognition in Film.  
 Clark Univ., 1985: The Specificity of French Cinema.  
 Mount Holyoke, 1984: Allegory in Italian Cinema.  
 Univ. of Utah, 1984: Japanese Aesthetics.  
 Univ. of Tenn., 1984: French Film and Culture.  
 Carleton College, 1984: Shakespeare on the Screen.  
 Concordia Univ, Montreal, 1984: Orson Welles and Film Criticism  
 Chicago Art Institute, 1984: Set Design in European film.  
 Peace of Paris Conf, Bloomington IN, 1983, "Franco-American Film Relations."  
 Loras College, Dubuque, IA, March 1983, "Orson Welles."  
 Art Institute Chicago, Feb 1983, "Jean Grémillon and Film Style."  
 Yale Univ. Dec 1982, "French Film and Melodrama."  
 UCLA, Oct 1982, Two lectures on French Cinema.  
 Assoc. Departments of English, June, 1982, "Beyond Adaptation."  
 Yale Univ., Feb. 1982, "Recent Film Theory."  
 Univ. of Notre Dame, Feb., 1982, "Henry V."  
 Lit and Film Conference, Florida St, Jan. 1982, Keynote Talk, "Orson Welles"  
 Museum of Modern Art, NYC, Nov. 1981 2 Panels on French Cinema.  
 Univ. of Texas, Oct. 1981, "Recent Film Theory."  
 Southwest Louisiana Univ., Oct. 1981, "L'Atalante."  
 Univ. of Chicago, Jan. 1981, "Kenji Mizoguchi."  
 Carleton College, May 1981, "Jean Renoir."  
 Northern Illinois Univ., March 1981, "Semiotics."  
 Columbia Univ., March 1980, "Mizoguchi."  
 Rice Univ., March 1979, "L'Atalante."  
 New York Univ. March 1979, "Figuration."  
 Center 20th Century Studies, Milwaukee, March 1979, "Figuration."  
 Univ. of Southern Calif., May 1978, "Women in Japanese Film."  
 20th Century Studies, Milwaukee, 1978, "Technicolor's Origins."  
 Univ. of Calif. Santa Barbara, Jan. 1978, "Henry V."  
 Calif. State Fresno, Dec. 1977, "Sunrise."  
 NEH Film Theory Conference, Bloomington, April 1977, "Phenomenology and Film"  
 "Univ. of Minn., Jan. 1977, "Film and Literature."  
 Carleton College, July 1976, 4 Lectures on French Cinema.  
 Center 20th Century Studies, Milwaukee, 1976, "Film Pedagogy"  
 NEH Film Conference, CUNY, July 1975, "Analysis in Film Theory."  
 Univ. of Mass., April 1975, "Film Pedagogy."

#### **CONFERENCE PRESENTATIONS, BROADCASTS, etc**

Univ. of Chicago: seminar for faculty and graduate students: "Technology and Evolution in Special Effects." Nov 2014  
 King's College London: "Bazin's New Media addresses our study of Media" (October 2014)  
 Queen Mary University of London "In conversation with moderator Sue Harris: on World Cinema" (October 2014)  
 Yale Symposium "Tracking Specificity: The Fluctuations of Cinema," closing statement (Feb. 2014)  
 ACLx (Penn State); Geography and Geology in World Cinema (September 2013)

Yale Univ. Art Gallery conversation with C. Chaffee on Leger, Duchamp, Man Ray: films of Société Anonyme (July 2013)  
 SCMS conference presentation (Chicago March 2013): Bazin on Television  
 Univ of Oregon (May 2012) presentation of *City of Sadness*  
 Univ of Iowa (April 2012): a) Reflections on Opening Bazin; b) New Questions of World Cinema  
 Brown University (April 2012): Reflections on *What Cinema Is!*  
 SCMS Boston (March 2012): The Archive and pedagogy  
 Busan, Korea, symposium on *Cahiers du Cinéma* and Asian film, October 2011.  
 Booktalk, Kubrick bookstore, Beijing May 2011: On Film and the Aura of Art  
 Amer Comp Lit Assoc 2011 Vancouver: Talk at roundtable on World Literature  
 SCMS New Orleans, Acceptance address for Distinguished Career Achievement Award, March 2011  
 SCMS Los Angeles, "Adaptation, Renoir and theater" March 2010  
 Univ. of Texas, "East Asia: an archipelago of cinema" Conference prologue and conclusion  
 Emory conference on World Literature(Oct, 2009):: African Cinema its Canon, Corpus, and Future  
 NYU Maison Francaise, The New Wave, October 2008  
 Norfolk Music Festival, Norfolk CT, July 2007: Maurice Jaubert score for *L'Atalante*  
 SCMS (Chicago, March 2007): "Sartre and Cinema"  
 Amherst Conference on African Cinema (April 2006): African film in Three Dimensions"  
 Princeton Univ., April 2006: "Les Enfants du Paradis and the Magic Lantern of Theater"  
 SCMS (Vancouver, Feb. 2006): "Screens, Filters, and the Real in Film Theory"  
 Yale, Dec 05 "Oedipus (at the) Rex: Les Enfants (du Paradis) v Les Parents (Terribles)" Theater/Cinema symposium  
 Paris, Reid Hall June 2005 symposium on 1930s and Historiography: Intro and Concluding Remarks  
 DVD on-camera discussion with Rbt Stam: "Jules et Jim" (May 2005)  
 SCMS (London, April 2005): "Bazin and Sartre"  
 Northwestern Univ., Dec 2004, conversation on historiography and 1930s culture in France  
 French Consulate in Boston, Harvard, Jan 2004: "André Bazin and Serge Daney"  
 MLA national radio show "What's the Word": Classic French Film, November 2003  
 New York Film Festival homage to Ozu: moderator "Ozu and Modernism" Oct, 2003  
*Odyssey* radio show WBEZ, nationally broadcast live June 28 2003: "The Auteur and recent Hollywood"  
 SCS (Minneapolis, March 2003) "The Fabulous Destiny of French Cinema"  
 MLA (New York Dec 2002): "Framing Gilles Deleuze"  
 NY, Cahiers du Cinéma 50<sup>th</sup> anniversary conference: Panel Moderator  
 SCS, Washington DC, May 2001, "The Dialects and Dialectics of World Film"  
 Princeton, April 2001, "Godard and Religion"  
 Paris, Dec. 2000: "The demi-emigration of Irish Cinema"  
 SCS, Chicago, March 2000, The Face and the Mask in Japanese Cinema  
 MLA, Chicago, December 1999: Deleuze and Ricoeur  
 Warwick University, December 1999: Claude Chabrol and Francois Truffaut  
 Cleveland Cinematheque, October 1999: Introduction to Claude Chabrol's Les Bonnes Femmes  
 University of Iowa, September 1998: Global Cinema and Area Studies, some reflections  
 Digne-les-Bains, France, April 1998: presentation of "André Bazin" on the republication of two of his books  
 London, Institut Francais, March 1998: Introduction to Carné's Drole de Drame.  
 SCS Conference May 1997: Deleuze, film theory and visual culture  
 Amer. Comp Lit Assoc, April 96: Film and/as Literature at Century's End.  
 Memory conference, Iowa, April 96: Oral Traditions of Narrative in Africa  
 Univ. of Iowa, reply to Stanley Cavell, 1995  
 Univ. of Iowa, reply to Valentine Daniels, 1995  
 SCS, New York March 1995: Film Noir and its european origins  
 Univ of Iowa conference, April 1993: Nomadism as metaphor  
 SCS Conference, Feb. 1993: Entomology of Surrealism  
 20th Century French Studies Assoc (Austin TX), April 1991: Francois Truffaut, Henri-Pierre Roché, and Franz Hessel.  
 Amer. Comp Lit Assoc, San Diego, March 1991: Film and History  
 Univ. of Iowa East-West conf., 1991: Japanese Prints and film  
 Midwest MLA, Nov. 1989: Stanley Cavell's Pursuits of Cinema.  
 Urbino Italy, July 1989: Respondent: History in Film Theory

SCS conference, Iowa City, April 1989: Films or Francs as a Measure  
 SCS conference, Montreal 1987: The History of Film Theory  
 MMLA, St. Louis, 1985: The Cult and Culture of Breathless  
 SCS Conference, NYU, 1985: Perception and Cognition in Film.  
 SCS conference, Madison 1984: Jacques Prévert.  
 SCS Conference, Pittsburgh, May 1983, "Genre and Film Theory."  
 Purdue Film Conference, March 1983, "Carné and Prévert."  
 Asian Studies Assoc. Chicago, 1982, "Mizoguchi and the West."  
 Textual Analysis Symposium, Minneapolis, 1981, "Meet John Doe."  
 SCMLA, Austin Texas, Oct., 1981, "Interpretation Theory."  
 MLA, San Francisco, Dec 1979, "Current Film Theory."  
 SCS, San Francisco, March 1979, "L'Atalante."  
 MLA, New York, Dec. 1978, "Broken Blossoms."  
 Speech Communication Assoc., Minneapolis, Nov. 1978, "Interpretation in Cinema."  
 SCS, Northwestern Univ., March 1977, "Identification."

## **DISSERTATIONS DIRECTED**

### Yale University

2013: Michael Cramer: The Pedagogical Art film in European Cinema, 1960-1980  
 2011: Seung-hoon Jeong: The Interface: problems in film theory in the light of new media (SCMS prize 2011)  
 2011: Richard Suchenski: The Long form film and the Romantic Imagination  
 2010: Victor Fan: Football and Opium in Hong Kong's cinematic imagination.  
 2010: Wei Xie: Female crossdressing in the Yue Opera  
 2007: Anne Kern: Play, Games and the Sacred in European Lit and Film 1900-1940  
 2004: Jennifer Smyth: American Cavalcade: Hollywood as Historian in the 1930s

### University of Iowa

2007: Prakash Younger: Boats on the Marne: Renoir 's Critique of Modernity  
 2002: James Tweedie: Neobaroque Cinema in Europe since 1975  
 2002: Clark Farmer: Opera and the New German Cinema  
 2001: Michael Raine: Postwar-Pre New Wave: Japanese cinema and international culture  
 2000: Simon Dixon: Documentaries on Painters Painting  
 2000: Roberto Rodriguez-Moya: Bladerunner and Theories of Self-Reflexivity 1982-1992.  
 2000: Christian Keathley: The Wind in the Trees: Cinephilia and Film Theory  
 2000: Rosanna Maule: Vicissitudes of Authorship in recent French, Italian, and Spanish Cinema  
 2000: Mitsuyo Wada-Marciano: Modernity and Nationalism in Japan's Kamata Studio 1920-36  
 2000: Sally Shafto: Ut Pictura Cinema: the Aesthetic Adventure of J-L Godard  
 1999: Janette Bayles: An Aesthetic of Abjection: Kristeva and French Cinema (2<sup>nd</sup> reader)  
 1996: Scott Curtis: Early Cinema and German Discourse  
 1996: Aaron Gerow: Japanese Film Culture 1900-1924  
 1995: Claire Fox: The Mexican-US Border and its Visual Representation  
 1993 Doy Del Mundo: Philipine Cinema, the Early Years  
 1992: Charles O'Brien: French Cinematic and Historical Culture  
 1992: Dana Benelli: The Documentary Impulse in 1930s Hollywood  
 1990: Marylin Mell: Death and the Corpse in Literature  
 1989: Ursula Hardt: Eric Pommer, Filmfabrikant  
 1986: Patrice Petro: Weimar Cinema and the Female Spectator  
 1986: Ana Lopez: Toward a 3rd and Imperfect Cinema: Latin America  
 1986: Barbara Klinger: 1950s Melodrama: Ideology and Film Reception  
 1985: Angela Dalle Vacche: Italian Historical Cinema  
 1984: Marcia Butzel, "Movement as Cinematic Narration: The Concept and Practice of Choreography in Film"  
 1983: Pamela Falkenberg, "Classical Hollywood: Analysis, Irony, and the Western."  
 1983: David Rodowick, "Post-1968 Film Theory and Practice."  
 1981: Miriam White: "Film and the Historical Intertext."  
 1980: Catherine Johnson: "The Ideology of 50s Film Comedy"

1980: Brian Lewis: "The Film Theory of Jean Mitry."  
 1979: James Spellerberg: "1950s Dilemma: Cinemascope and Ideology."  
 1979: William Gilcher: "The Hollywood Films of Jean Renoir, 1942-48."  
 1979: Mary Ann Doane: "Dialogic Texts: Irony and Film Spectators"  
 1978: Philip Rosen: "Screen and Marxist Film Theory."  
 1977: Steven Lipkin: "The Film Criticism of Francois Truffaut."  
 1976: Thomas Schatz: "Hollywood Film Genre as Ritual."  
 1975: Jeanne Allen: "Narration in Adaptation: Henry James."  
 1974: David Bordwell: "French Impressionist Film."

### CONSULTANTSHIPS, EDITORSHIPS, AND CONFERENCES

Appointed Member of the board of advisors for the Institute for World Literature (Harvard)  
 American Comp Lit Association, editorial board for website and 2015 publication on State of the Field  
 Consultant: Oxford Bibliographies Online (Film and Media Studies)  
 Film Criticism (editorial board); consultant for Jan 2015 issue, with Preface  
 French Forum (editorial board)  
 Adaptation (editorial board)  
*Postscript* (May 2007): special issue: "Susan Sontag on Cinema" edited with Colin Burnett  
 MLA Publications board, 2004-2007  
 PMLA Advisory Board, 2001—2004  
 Film Quarterly Advisory Board, 2005—  
 Voting Member: "Les Amies de *Cahiers du Cinéma*" 2001-2011  
 Conference Organizer for Whitney Humanities Center, Yale: "The Theater of Irish Cinema" (2001), "Japanese Cinema, Global Image" (2002), "No Man's Land: Balkan Cinema" (2003), "Taiwan Cinema, here and there" (2003); "What is theater in *What is Cinema?* (2005); "The Transnational Orson Welles" (2006), "The Human Figure: Painting, Film, photograph" (2007); "Ouvrir Bazin" (2008); South Asian Art cinema (2010); "Fantomas" (2011); Dialects and Dialectics in Subtitles (2012); "Return to Biarritz' Festival du Film Maudit" (2013); "Specificity of Cinema" (with F.Casetti, 2014); "Postwar Journals and the Politics of Popular culture" (2015).  
 Co-Editor, *Yale Journal of Criticism*, 15 no 1 (Spring 2002) "The Theater of Irish Cinema"  
 Camargo Foundation Selection Committee, 1999-2005.  
 Co-organizer of Guggenheim Museum French Film series (50 films), 1999  
 NEH fellowship consultant, 2012, 1998-99,  
 Area consultant: Guggenheim Fellowships, 1998, 1996.  
 Chief Consultant "French Directors Series," Manchester University Press, 1998--  
 Retained by Cambridge University Press as film consultant, 1996—2003  
 Coordinated "Future of Image Studies," conference, Iowa, April 1997  
 Conference Organizer: The Visual Turn, 1997 (symposia, speakers, film series)  
 MLA panel coordinator: photography and literature, Dec 1996, Washington DC  
 Amer. Comparative Literature Assoc, April 1996: panel coordinator: Film and Comparative Arts  
 Conceived and organized "Exchanges in the Dark: European predecessors of Film Noir," for the American Center, Paris, March 1995 (20 films, 10 presentations)  
 Outside Review Committee for departments of theater and film at Savannah Inst of the Arts (2008), USC (2002), Brown (2000), Oberlin (2000), Univ. de los Andes (Venezuela, 1997) Dartmouth (1996), Carleton Univ (1995), UC Santa Cruz (1990), Michigan (1988), SUNY Binghamton (1985), UC Santa Barbara (1983), Notre Dame (1977, 1992).  
 Consultant for university hiring: Univ of Warwick 1993; Bristol Univ. 1997  
 Invited "opponent," Univ. of Helsinki (Finland) doctoral exam, May 1994.  
 Invited juror for Habilitation, Univ. de Paris I, Dec. 2004.  
 Outside Evaluator, dissertation at Warwick Univ. UK, 1999.  
 Conference Organizer: African Cinema Today, April 1995  
 Conference Organizer: Irish film and Irish Issues, April 1994  
 Conference organizer: Painting and Photography in Light of Cinema, March, 1991.  
 Conference organizer: Image Culture in Contemporary Japan, 1992.  
 Conference: "The Meanings of Texts and Actions: Paul Ricoeur," Iowa Humanities Symposium, 1990, Planning committee.  
 Society for Cinema Studies conference, April 12-16, 1989 (organized with Rick Altman and Lauren Rabinovitz)

Conference organizer: Cinema and Cognitive Psychology: Dec 1988  
Guest Editor with J. Morgan IRIS 21, 1996 (Film Noir and Europe)  
Guest Editor with M. Raine IRIS 15, 1994 (Japan Image Theory)  
Guest Editor, IRIS 9 Spring 1989 (Cognitive Psych. and Cinema)  
Guest editor, WideAngle Fall 1987 (special issue on Andre Bazin)  
Guest editor, SubStance Winter 1986 (continental film theory)  
Guest Editor, Film Criticism II, no.2-3.  
Guest Editor, Quarterly Review of Film Studies II, no. 3  
Editorial Committee, Wisconsin-Warners Script Series, 1977-83.  
American editor of IRIS (with Rick Altman and Lauren Rabinovitz).  
Editorial Board, Film Criticism (1980--), Journal of Film and Video (1988--) Wide Angle, Cinema Journal (1984-91) Quarterly Review of Film Studies (1974-87), ,.  
Consultant for NEH Research Grants, 1981-82, for Summer Seminar Grants, 1978,79; for Dissertation grants, 1993 and 1995  
Consultant for NEA Grants Program, 1977, 1979, 1983-87  
Consultant for "The Persistence of Surrealism," PBS, March 1982.  
Consultant for "Visions of American Film" PBS series aired 1995  
Advisory Board for National Center for Humanities, 1976-83.  
Directorial Board for C.I.E.E. Paris Program, 1976-90.  
Committee on Institutional Cooperation Film Panel 1974-99.  
AFI Committee on Film Education, 1972-74.

#### **ORGANIZATIONS**

MLA (publications board 2004-07; PMLA advisory board 2001-03)  
American Comparative Literature Association  
Society for Cinema and Media Studies  
AFFECAV (French society for Audio-Visual Scholarship)