

CURRICULUM VITAE

Aug. 2023

1. Name, position

Philip Rosen

Professor Emeritus, Department of Modern Culture and Media, Brown University
Affiliated Professor in Department of American Studies, Department of English, and Program in Gender and Sexuality Studies, 2019-present.

2. Education

B.A. History, University of California, Los Angeles, 1967.

M.A. American Studies, University of Kansas, 1972.

Ph.D. Speech and Dramatic Arts/Film-Broadcasting Division, University of Iowa, 1978. Dissertation: "The Concept of Ideology and Contemporary Film Criticism"

3. Professional Appointments

Professor Emeritus of Modern Culture and Media, Brown University, 2019- . Affiliated Professor Emeritus in Department of American Studies, Department of English, and Program in Gender and Sexuality Studies.

Professor of Modern Culture and Media, Brown University, 1989-2019. Affiliated Professor in Department of American Studies, Department of English, and Program in Gender and Sexuality Studies, 1989-2019.

Visiting Professor, Tisch School of Film and Television, Tel Aviv University, Summer 2010.

Associate Professor (1987), Screen Studies, and Director Screen Studies Program, Clark University 1982-89.

Visiting Associate Professor, Cinema Studies, New York University, 1983.

Assistant Professor, Film, Columbia University 1981-82.

Visiting Assistant Professor, Semiotics, Brown University, Fall 1980.

Instructor, English, Rhode Island College, Spring 1980.

Visiting Assistant Professor, Cinema Studies, New York University, 1979-80.

Visiting Assistant Professor, Humanities, University of Illinois, 1978-79.

Lecturer, Mass Communications, University of Wisconsin-Milwaukee, Fall 1977.

Extension instructor and Visiting Instructor, Film, University of Iowa, Summers, 1975, 1977.

Advisor/Administrator, College of Liberal Arts Advisory Office, University of Iowa, 1975-77.

4. Completed Research and Scholarly Activities

a. Books

Cinema Histories, Cinema Practices, co-editor (with Patricia Mellencamp), American Film Institute Monograph no. 4 (University Press of America, 1984).

Narrative, Apparatus, Ideology: A Film Theory Reader, editor (Columbia University Press, 1986).

Change Mummified: Cinema, Historicity, Theory (University of Minnesota Press, 2001).

-----Chinese translation of *Change Mummified* (contracted, Beijing: New Star Press).

Co-Editor (with Kevin McLaughlin) of *Benjamin Now: Critical Encounters with the Arcades Project*, special issue of *boundary 2*, 30: 1 (Spring 2003).

b. Chapters in books

"Actuality is not Enough: On Historiography and Cinema," *The Routledge Companion to History and the Moving Image*, ed. Marnie Hughes-Warrington, Kim Nelson, Mia E. M. Treacey (Routledge, forthcoming 2023.)

"Now and Then: On the Documentary Regime, Vertov, and History," *A Companion to Documentary Film History*, ed. Joshua Malitsky and Malin Wahlberg (John Wiley, 2021).

"Between Classical and Postclassical Film Theory: Metz on Specificity Then and Now," *The Semiotic Paradigm and the Work of Christian Metz*, ed. Margrit Tröhler, Guido Kirsten, Julia Zutavern (Amsterdam University Press), 2018.

"Eisenstein's Marxism, Marxism's Eisenstein: Utopian Spectatorship and Aesthetic Collectivity," *The Power of Utopia*, ed. Wang Jie, Aleš Erjave, to be published in Chinese, forthcoming, PRC.

"Dear Francesco," *La Galassia Casetti: Lettera di amicizia, stima, provocazione*, ed. R. Eugeni and M. Fanchi (Vita i pensiero/Universita Cattolica Milan, 2017).

"Eisenstein's Mummy Complex: Temporality, Trauma, and a Distinction in Eisenstein's "Notes on a General History of Cinema," *Eisenstein's Notes on a General History of Cinema*, ed. Naum Kleiman and Antonio Somaini (Amsterdam University Press, 2016).

Preface to Jean-Louis Comolli, *Cinema Against Spectacle: Technique and Ideology Revisited*, trans. Daniel Fairfax (Amsterdam University Press/University of Chicago Press, 2015).

"From Impurity to Historicity," *Impure Cinema*, ed. Ann Jerslev and Lucia Nagrib (I.B. Tauris, 2013).

"On Belief in Bazin," *Opening Bazin*, eds. Dudley Andrew and Hervé Joubert-Laurencin (New York: Oxford University Press), 2011.

"Revolution und Regression: Zur Zeitlichkeit in Ęjzenštejns Theorien des Kinos und der Kulter, *Jetzt un dann: Zeiterfahrung in Film, Literatur und Philosophie*, ed. Gertrud Koch *et al* (Fink-Verlag, 2010.)

"Notes on Art Cinema and the Emergence of Sub-Saharan Film," *Global Art Cinema: New Theories and Practices*, eds. Rosalind Galt and Karl Schoonover (Oxford University Press, 2010).

"Now and Then: Conceptual Problems in Historicizing Documentary Imaging," *Documentary Films: Redefining the Genre*, ed. Nirmala Rao Khadpekar (Icfai Books, Icfai University Press, India), 2009.

Extract from *Change Mummified: Cinema, Historicity, Theory*, in *Film Theory and Criticism: Introductory Readings*, 7th ed., ed. Leo Braudy and Marshall Cohen (Oxford University Press, 2009.)

"Screen and Film Theory in the 1970s," Lee Grieveson and Heidi Wasson, eds., *Inventing Film Studies* (Duke University Press, 2008.)

"History, Textuality, Nation: Kracauer, Burch and Some Problems in the Study of National Cinemas," Valentina Vitali and Paul Willemsen, eds, *Theorizing National Cinema* (University of California Press and British Film Institute, 2006.)

"Discursive Space and Historical Time in *Ceddo*," *Film Analysis: A Norton Reader*, ed. Jeffrey Geiger and R.L. Rusky (W.W. Norton, 2005).

"History of Image, Image of History: Subject and Ontology in Bazin," *Rites of Realism: Essays on Corporeal Cinema*, ed. Ivonne Margulies (Duke University Press, 2003).

"Introduction" to special issue of *Boundary 2*, "Benjamin Now: Critical Encounters with the *Arcades Project*," 30: 1 (Spring 2003), 1-15.

"Adorno and Film Music: Theoretical Notes on *Composing for the Films*," *Twentieth-Century Literary Criticism*. . . , ed. Linda Pavlovski with Scott Darga (Gale Group, 2001).

"Nation and Inter-Nation in Films of Sembene " *A Call to Action: The Films of Ousmane Sembene*, ed. Sheila Petty (Praeger, 1996).

"El concepto de cine nacional en la «nueva» era «mass mediática» in El cine en la era del audiovisual (vol. 12 of *Historia general del cine*, ed. Manuel Palacio and Santos Zunzunegui (Ediciones Cátedra, 1995).

"DeMille: l'alibi letterario e il pretesto storico" in *Studi Americani: Modi de produzione a Hollywood dalle origini all'era televisiva*, ed. Vito Zaggarro (Marsilio Editori, 1994)

"Document and Documentary: On the Persistence of Historical Concepts," in *Theorizing Documentary*, ed. Michael Renov (Routledge, 1993).

"Traces of the Past: From Historicity to Film" *Questioning Paul Ricoeur*, ed. David Klemm (University of Virginia Press, 1993).

"Making a Nation in Sembene's *Ceddo*," in *Discourses of the Other*, ed. Teshome Gabriel and Hamid Naficy (Hargrave, 1993.)

"Securing the Historical: Historiography and the Classical Cinema" *Cinema Histories, Cinema Practices*, eds. Patricia Mellencamp and Philip Rosen (American Film Institute Monograph no. 4, University Press of America, 1984).

"Subject Formation and Social Formation: Issues and Hypotheses" in *Cinema and Language*, ed. Stephen Heath and Patricia Mellencamp (American Film Institute Monograph no. 1, University Press of America, 1983).

"The Chaplin World-View", *Cinema Revisited*, ed. R.D. MacCann and Jack Ellis (New York: Dutton, 1982).

"The Chaplin World-View," *Passport to Hollywood: Film Immigrants Anthology*, ed. D. Whittemore and P. Cecchetti, (McGraw-Hill, 1976).

c. *Journal articles*

"Eisenstein's Marxism, Marxism's Eisenstein: Utopian Spectatorship and Aesthetic Collectivity," *Journal of Literature and Art Studies*, 7(2017) 480-87. Korean translation at: <http://tigersprung.org/?p=1044>

"Bazin et la 'croyance' *Cinémaction* (Paris), no. 134 (March 2010), special issue on *Croyances et le sacré au cinéma*]. 40-47.

"Now and Then: Conceptual Problems in Historicizing Documentary Imaging," *Canadian Journal of Film Studies/Révue canadienne d'études cinématographiques*, 16:1 (Spring 2007), 25-38.

"Border Times and Geopolitical Frames: The Martin Walsh Memorial Lecture 2006," *Canadian Journal of Film Studies/Révue canadienne d'études cinématographiques*, 15:2 (Autumn 2006), 2-19.

"'Change Mummified:' Historical Time and Media Times," *Assaph Kolnoa* [Israel] 2 (2001), 15-46.

"Old and New: Image, Indexicality and Historicity in the Digital Utopia" *Iconics* [Japan] 4 (1998), 5-45.

"Nation and Anti-Nation: Concepts of National Cinema in the "New" Media Era," *Diaspora* 5:3 (Winter 1996), 375-402.

"Making a Nation in Sembene's *Ceddo*," *Quarterly Review of Film and Video*, 13 (nos.1-3, 1991), 147-172.

"Disjunction and Ideology in a Preclassical Film: *A Policeman's Tour of the World, Wide Angle*, 12 :3 (1990).

"History of Image, Image of History: Subject and Ontology in Bazin," *Wide Angle*, 9 (no. 4, Winter 1987-88), 7-34.

"History, Textuality, Nation: Kracauer, Burch and Some Problems in the Study of National Cinemas," *Iris: Revue de la théorie de l'image et du son* [Paris], 2 (no. 2, 1984) 69-84. Hungarian translation: *Metropolis* 2001/1: 30-40.

"A Bibliographical Note on Althusserian Approaches to Film," *Praxis*, no. 5 (1981), pp. 94-96. [invited]

"The Politics of the Sign and Film Theory," *October*, no. 17 (Summer 1981), pp. 5-21. [invited]

"Adorno and Film Music: Theoretical Notes on *Composing for the Films*," *Yale French Studies*, no. 60 (1980), pp. 157-182.

"*Screen* and the Marxist Project in Film Criticism" *Quarterly Review of Film Studies*, 2 (Aug. 1977), 273-287.

"Difference and Displacement in *Seventh Heaven*," *Screen*, 18 (Summer 1977), 89-104.

"The Chaplin World-View," *Cinema Journal*, 12 (Fall 1969), 2-12.

d. *Reviews and translations*

Translation revision (with Marcia Butzel) of Jean-Louis Comolli, "Technique and Ideology: Camera, Perspective, Depth of Field," Parts 3 and 4, in Rosen, *Narrative, Apparatus, Ideology* (see above).

Translation (with Marcia Butzel) of Pascal Bonitzer, "The Silences of the Voice" in Rosen, *Narrative, Apparatus, Ideology* (see above).

Review of Christian Metz, *The Imaginary Signifier: Psychoanalysis and the Cinema, Sub-Stance* nos. 37-38 (1983).

"Conference Report: Cinema Histories, Cinema Practices" (With Mary Ann Doane), *Camera Obscura*, nos. 8-9-10 (1982) 224-233.

"Toward a Social Aesthetic: Potamkin" *Quarterly Review of Film Studies*, 4 (Summer, 1979), on Harry Alan Potamkin, *The Compound Cinema*.

Review of *Kuleshov on Film* and *Alexander Dovzhenko: The Poet as Filmmaker*, *Cinema Journal*, 19 (Fall, 1976).

e. *Invited lectures and presentations*

"*The Internal Shadows of Exclusion: Symptoms and Textual Disruption 50 Years Later*," Thirteenth Annual Tel Aviv International Colloquium on Cinema and Television Studies, Tel Aviv University, June 20-23, 2023.

"Remembering Thomas Elsaesser," presentation at memorial session for Thomas Elsaesser and Judd Ne'eman, Thirteenth Annual Tel Aviv International Colloquium on Cinema and Television Studies, Tel Aviv University, June 20-23, 2023.

"Actuality is not Enough: On Historiography and Cinema," Symposium on Moving Histories: An International Symposium on Screened History, University of Windsor, Oct 28-29, 2022.

Tribute to Dudley Andrew, presentation at "Dudley Andrew: Celebrating a Life in Film and Literature," Yale University, May 21, 2022.

"Between Geopolitics and the Spectacle? On Cinema and the World System," Symposium on Cinemas of Global Solidarity, University of Calgary, May 4, 2022.

"Contingencies of Post-Truth: Fragments, Forecasts and Reality Claims in Media Redux," lecture for Tel Aviv University speakers series on The Unknown Known: Uncertainty and the Moving Image," May 3, 2021.

"Lukács and Marxist Film Theory in the Present," lecture for Sites of Cinema Seminar, Columbia University, Feb. 18, 2021.

"Textual Disruption and Film Theory, Then and Now," Symposium on Cinema/Ideology/Criticism 1969-2019: Politics of Form, Forms of Politics, Goethe-Universität Frankfurt, Nov. 28-30, 2019.

On Carl-Theodor Dreyer's *Vampyr*, a discussion with Gertrud Koch, Magic Lantern Cinema program, Avon Theater, Providence, Oct. 29, 2018.

"Fragment, Forecast, and Reality Claims in Media" Twelfth Tel Aviv International Colloquium on Film and Television Studies, Tel Aviv University, June 4-6, 2018.

"Lukács, Marxist Film Theory, and the Spectacle of Cinema," symposium on Lukacs and the World, University of California, Santa Barbara, April 20-21, 2018.

"Punctual Violence in Cinema," lecture for Department of the Arts, University of Bologna, June 22, 2017.

"Eisenstein's Marxism, Marxism's Eisenstein: Utopian Spectatorship and Aesthetic Collectivity," keynote presentation, Fifth International Forum on Marxist Aesthetics: The Power of Utopia, Sep. 23-25, 2016, Hangzhou, People's Republic of China.

"Documentary and the Temporality of the Punctual," keynote speaker, conference on Time and Memory in Non-fiction Cinema, University of Navarra, Pamplona Spain, June 20, 2016.

"Diaspora as Movement, Historicity as Movement, Historicity as Diaspora: Med Hondo" Eleventh Tel Aviv International Colloquium on Film and Television Studies, Tel Aviv University, June 7-9, 2016.

"Time for the State?" Keynote speech, Conference on New Directions in Turkish Film Studies, Kadir Has University, Istanbul, Turkey, May 6, 2016.

"On Historicity in Films of Med Hondo," Conference on The Indocile Image: International Symposium on the Films of Med Hondo, Carleton University, Ottawa Canada, Feb. 27, 2016.

"The Fragment and the Forecast," plenary lecture at conference on The Present's Disjunctive Unity: Constructing and Deconstructing Histories of Contemporary Cultural and Aesthetic Practices, Haus der Kulturen der Welt, Berlin, Nov. 26-28, 2015, sponsored by international Research Network for Critical Transcultural Perspectives on Cultural and Aesthetic Practices.

Invited lecture on Kracauer, seminar on film theory, University of Roma Tre, Rome, Italy, July 7, 2015.

"Cinematic," conference on Political Concepts: A Lexicon in the Making, Cogut Center for the Humanities, Brown University, April 10-11, 2015.

"Time, History and Medium Specificity in Kracauer," symposium on Time and Memory in Contemporary Audio-Visual Nonfiction, organized by GRAR (Research Group on Audiovisual Representation and Realism) University of Navarra, Spain, June 23, 2014.

"Pale Apparitions Haunting the Very Places," opening paper, Tenth Tel Aviv International Colloquium on Film and Television Studies, Tel Aviv University, June 8-10, 2014.

Lecture/seminar for The Movement of Images Workshop, on Animations: Image, Movement, Affect, Tufts University, April 11, 2014

"On Metz and Specificity," symposium on "Tracking Specificity: The Fluctuations of Cinema," co-sponsored by the Permanent Seminar on the History of Film Theory on Yale University, Feb. 7-8, 2014.

"National Cinemas and Global Concepts," keynote address to conference on "Circulations in/of cinema," University of Toulouse, June 17-19, 2013.

"Between Classical and Postclassical Film Theory: Metz and the Question of Cinematic Specificity," symposium on The Semiological Paradigm and Christian Metz's Cinematic Thought for the twentieth anniversary of the death of Christian Metz, University of Zurich, June 12-14, 2013.

"Time for the State: Punctual Violence and Cinema," The Reni Celeste lecture and seminar, Yale University, April 10-11, 2013.

"Punctual Violence," opening paper, Ninth International Colloquium on Film and Television Studies, Tel Aviv University, June 5-7, 2012.

Statement on *dispositifs*, plenary round table on "What Is left of Apparatus Theory in the Age of Multiple Screens and Exhibition Platforms?" at International Colloquium on The Impact of Technological Innovations on the Theory and Historiography of Cinema, *Cinématheque Québécoise*, Montreal, Nov. 1-6 2011.

"Illusion and the Fate of the Real in Contemporary Media and Theory", lecture for ARTHEMIS research group, Concordia University, Montreal, April 1, 2011.

Keynote lecture: "From Impurity to Historicity and Back," University of Leeds Conference on Impure Cinema: Interdisciplinary and Intercultural Approaches to World Cinema, Leeds Art Gallery, Dec. 2-4, 2010.

"Exceptional Times," opening paper, Eighth International Colloquium on Cinema and Television Studies, Tel Aviv University, June 8-10, 2010.

Moderator and Respondent, concluding symposium at Conference on Sergei Eisenstein's Unpublished "Notes for a General History of Cinema," Columbia University, Oct. 1, 2010

Moderator, panel on YouTube, conference on Animating Archives: Making New Media Matter, Brown University, Dec. 4-5, 2009.

Concluding panel discussant, New Directions in Documentary Film festival and symposium, Wellesley College, Oct. 24, 2009.

Organizer and chair/discussant, panel on New Eisenstein Texts and the History of Film Theory, International Film Studies Conference, Udine, Italy, March 26, 2009.

"Bazin and *croyance*," invited paper for opening panel at colloquium on "Opening Bazin," on the fiftieth anniversary of the death of André Bazin, Yale University, Dec. 4-7, 2008.

Respondent to Francesco Casetti, on "Re-Theorizing, Re-Writing, Re-Locating: Strategies for a New Media Landscape," Brown University, Nov. 13, 2008.

"Revolution and Regression: Temporality In Eisenstein's Theories of Cinema and Culture," opening lecture in symposium in honor of Gertrud Koch on Now and Then: Temporal Experience in Film, Literature and Philosophy, sponsored by collaborative Research Center on Aesthetic Experience and the

Dissolution of Artistic Limits, *Freie Universität Berlin* and *ICI-Kulturlabor Berlin*, June 27-28, 2008.

"Aesthetics and the Fate of the Political in Eisenstein's Later Writings," invited paper, Seventh International Colloquium on Cinema Studies Tel Aviv University, June 3-6, 2008.

"Illusion Now," Lecture, University of Pennsylvania History of Art and Film programs, Nov. 29, 2007.

Presentation and discussion on *Emittai* and the work of Ousmane Sembene, Watson Institute for International Studies series on Films of Occupation and Liberation, Brown University, September 26, 2007.

Member, Radcliffe Exploratory Seminar on Contesting Theory, Radcliffe Institute for Advanced Study, Harvard University, May 4-5, 2007.

"Frames and Borders, lecture for Colgate University Film program, April 4, 2007.

"A Temporal Turn? Media Hybridity and Tropes of Culture Critique," Sixth International Colloquium on Cinema Studies, on The Morphing of the Real and Its Vicissitudes, Tel Aviv University, June 7-9, 2006.

"Borders and Cinema," James Shasha institute Seminar, Hebrew University, on "The Migration Experience as Expressed in the Arts," Jerusalem, June 4-8, 2006.

"Border Times and Geographical Frames," Martin Walsh Memorial Lecture, Film Studies Association of Canada, Toronto, May 29, 2006

"A Temporal Turn? Media Hybridity and Tropes of Culture Critique," Colloquium on Mémoire, temporalité, et images techniques," sponsored by Institut de Recherches sur le Cinéma et l'Audiovisuel, Université Paris III-Sorbonne-Nouvelle, May 12-13, 2006.

"Documentary and Historical Persistence," conference on Standing Waters: Media and Temporalities of Stagnation, Bauhaus University, Weimar, Germany, April 26-28, 2006.

Critic's commentaries, Film in Africa/Africa in Film Festival and Symposium, Amherst College, March 29-April 2, 2006.

Participant, International faculty seminar on "The Film School of the Future," sponsored by University of Southern California, London, March 30, 2005.

"On the Media and the Global," Conference on Epidemics and Transborder Violence: Communication and Globalization under a Different Light, sponsored by Hong Kong Baptist University-Westminster University Communication and Media Research Institute, Hong Kong Baptist University, Dec. 17-18, 2004.

"Border Times," Fifth International Conference on Cinema Studies, Tel Aviv University, June 6-8, 2004.

" 'That Last Twenty-Five Percent': Reformulating Hollywood As Global Cinema" [long version], Flinders University Humanities Symposium, international research seminar on Hollywood as global cinema, Adelaide, Australia, Dec. 1-4. 2002.

"*Cahiers du cinéma* in the 1970s," international conference on the 50th anniversary of *Cahiers du cinéma*, panel on Politics and Method; sponsored by NYU Department of Cinema Studies, NYU Center for French Civilization and Culture, and the Film Society of Lincoln Center, October 27, 2001.

"On History and Postmodernism," international symposium on The Future of Film Studies, Institute for the Humanities, SUNY Stonybrook, October 25, 2001.

"History, Cinema and the Mummification of Change," lecture for Literature Program, Duke University, Sep. 5, 2001.

Statement as participant in plenary panel on History/Media/Policy, Society for Cinema Studies conference, May 26, 2001, Washington, D.C.

Commentary/discussion following screening of film *Bye-Bye Africa*, Human Rights Film Festival, Brown University, Spring 2001.

"Seeing Nations: Sissoko, Sub-Saharan Cinema and the Contemporary World System" Fourth International Colloquium on Cinema Studies, Tel Aviv University, June 2000.

Faculty panel discussion on 150th anniversary discussion of the *Communist Manifesto*, Brown University, October 1998.

"Change Mummified: Historical Time and Media Times," Opening plenary lecture, Third International Colloquium on Cinema Studies, Tel-Aviv University, June 1998.

"African Tradition in Film," Symposium on African Cinema in the Arts and Humanities Curriculum, Michigan State University, Nov. 6-8, 1997.

"On teaching African cinema", African Literature Association Conference, Michigan State University, April 16-19, 1997.

Presentation, Symposium on Cinema in an Age of Global Media, University of Chicago, April 12, 1996.

Mellon Art History lecture, Brown University, Spring 1993.

"Traces of the Past: From Historicity to Film," Humanities Symposium: "Meanings and Texts in Action: The Questions of Paul Ricoeur," University of Iowa, March 29-April 1, 1990.

"DeMille, the Literary Alibi, and the Historical Pretext" Retrospective International Exhibition and Conference on U.S. Film History, Paramount and DeMille, sponsored by the *Mostra Internazionale del Nuovo Cinema*, Ancona, Italy, Dec. 5-10, 1989.

"Detail, Spectacle and Historical Narrative in Film," Symposium on "Representing the French Revolution: Word and Image," Whitney Humanities Center, Yale University, Oct. 9, 1989.

"Detail, Spectacle and Historical Narrative in Film," Bicentenary Symposium on "Revolution '89: Interdisciplinary Perspectives on the French Revolution," University of California-Santa Barbara, May 12-13, 1989.

Concepts of History in German Cinema: An International Conference University of Illinois-Chicago, Oct. 27-31, 1988.

Panelist, special session on American Federation of the Arts *Before Hollywood* film series, Society for Cinema Studies conference, Montana State University, July 2, 1988.

Film, History, and Early Cinema. lecture for Amherst Five-College Group, Smith College, April 14, 1988.

Presentation on history and film theory to Columbia Film Seminar, Museum of Modern Art, New York City, Sep. 17, 1987.

Lecture, "History on Film and Spectacle", Department of Communication Arts, University of Wisconsin-Madison, March 20, 1987.

Public lecture and faculty seminar on "The Filmic Construction of Detail," Wesleyan Center for the Humanities, Yale University, March 2-3, 1987.

National roundtable member on "Gender, Melodrama and Popular Culture," Pembroke Center for Teaching and Research on Women, Brown University, Jan. 15-16, 1987.

Speaker, Symposium on "Rethinking the Spectator: Gender, History, Theory," Whitney Humanities Center, Yale University, March 31, 1984.

"Historical Cinema and *The Return of Martin Guerre*", featured speaker at Amherst Five-College Group interdisciplinary seminar on History and Narrativity in honor of Natalie Zemon Davis, Hampshire College, Dec. 13-14, 1983.

Respondent, International Conference on New Narrative Cinema and the Future of Film Theory, Simon Fraser University, Sep.29-Oct. 1, 1983.

Symposium on Recent Film Theory, Whitney Humanities Center, Yale University, Feb. 26-27, 1982.

Yale University film theory group, seminar on Rosen article, "The Politics of the Sign and Film Theory," Oct., 1981.

"Securing the Historical: Historiography and the Classical Cinema," Institute for the Humanities film conference, Asilomar CA, May 25-29, 1981.

Clark University-Luxembourg Seminar on the American Film in a Trans-Atlantic Context, Luxembourg, May 28-30, 1980.

Rhode Island College Symposium on Writing, May 7, 1980.

"Formalism, Reception and Eisenstein's Theoretical Development," Sixth International Film Conference of the Center for Twentieth Century Studies, University of Wisconsin-Milwaukee, March 19, 1980.

"Eisenstein and Form," New York University Cinema Studies Colloquium, Feb.15, 1980.

"Subject Formation and Social Formation: Issues and Hypotheses," Fifth International Film Conference of the Center for Twentieth Century Studies, University of Wisconsin-Milwaukee, March 28, 1979.

"Contemporary Film Studies," Illinois Film Forum, University of Illinois-Urbana, Feb. 18, 1979.

f. Conference contributions and papers

"An Originary Implantation: Theory, Politics, Film Studies in the Present," for panel titled "It's the Theory That Got Small," Society for Cinema and Media Studies virtual conference, March 18, 2021.

"Western Marxism and the *Work* of Apparatus Theory," panel on The Labor of Looking: Apparatus Theory in the Neoliberal Age, Society for Cinema and Media Studies conference, Toronto, March 14-18, 2018.

"On Doing Justice to Violence: State Violence, the Sudden and Documentary Cinema," Visible Evidence International Conference on Documentary XXIV, Buenos Aires, August 2-6, 2017.

Respondent, panel on Soviet Film Theory 1945-1991, Society for Cinema and Media Studies conference, Atlanta, March 30-April 3, 2016.

Respondent, panel on Expanding Japanese Cinema: Local Practices and Global Perspectives, Society for Cinema and Media Studies conference, Seattle, March 19-23, 2014.

"The Exceptional in Kracauer's Theory of History," panel on Film History, Politics, and Aesthetics after Kracauer, Society for Cinema and Media Studies conference, Seattle, March 19-23, 2014.

Panelist, workshop on 'Disciplinary History' and the Identity of an Academic Discipline: Historicizing Film Theory, Society for Cinema and Media Studies Conference, Boston, March 21-25, 2012.

Statement and respondent, workshop on "Where is Film Theory Now?" Society for Cinema and Media Studies Conference, Boston, March 21-25, 2012.

"Documentary Cinema and Political Modernism," panel on Documentary Histories, Geographies, Theories; Visible Evidence International Conference on Documentary XVIII, Tisch School of the Arts, New York University, Aug. 11-14, 2011.

"Violence, State Theory, and Film Theory: Some Theses" Society for Cinema and Media Studies conference, New Orleans, March 11, 2011

"From 'The Masses' to 'The Media': Marxist Film Theory and Contemporary Critique," Society for Cinema and Media Studies Conference, Los Angeles, March 17-21, 2010.

"Notes on Art Cinema and the Emergence of Sub-Saharan Film," panel on Transnational Crossings, alternative Society for Cinema and Media Studies conference, Tokyo, May 23, 2009.

"Eisenstein's Marxism, Marxism's Eisenstein," panel on Marxism and Film Theory, Society for Cinema and Media Studies conference, Philadelphia, March 6-9, 2008.

"State Violence and Film," presentation at workshop on State/Anti-State/Media Practices, Society for Cinema and Media Studies conference, Chicago, March 7, 2007.

"Illusion Now," Workshop on Philosophical and Theoretical Concepts of Illusion in Film and Media, Society for Cinema and Media Studies Conference, Vancouver, March 2-5, 2006.

"Now and Then: Conceptual Problems in Historicizing Documentary Imaging," Opening plenary panel at twelfth International Visible Evidence International Conference on Documentary, Concordia University, Montreal, Aug. 21-25, 2005.

"'That Last Twenty-Five Per Cent': Reformulating Hollywood as Global Cinema," Australian Film and History Association Conference opening plenary panel, Flinders University, Australia, November 28, 2002. [short version of paper.]

"Hollywood as Global Cinema," Society for Cinema Studies Conference, Washington D.C., May 24-27, 2001.

"Nationness and Representation: Sissoko, Sub-Saharan Cinema and the Contemporary World System" Marxism 2000 conference, University of Massachusetts-Amherst, September 21-24, 2000.

"Old and New in the Digital Utopia," Society for Cinema Studies conference, La Jolla CA, Apr. 4-7, 1998.

"Nation, Inter-Nation and History in the Films of Sembene," Society for Cinema Studies conference, New York, Mar. 1-3, 1995

"Nation and Cinema in a New Age? Between Local and Global," Society for Cinema Studies conference, New Orleans, Feb. 11-14, 1993.

"Looking for the Real Thing: On Historicizing the Spectator," Modern Language Association convention, Dec. 29, 1991.

"Periodization and Film History," Modern Language Association convention, San Francisco, Dec. 28, 1989.

"Film and the Literary Alibi," Modern Language Association convention, New Orleans, Dec. 28, 1988.

"Making a Nation in Sembene's Ceddo," Society for Cinema Studies conference, Montana State University, July 1, 1988.

"Once Upon a Time in the West: Bazin in History," Society for Cinema Studies conference, Montreal, May 23, 1987.

"History of Image, Image of History: Subject and Ontology in Bazin," Society for Cinema Studies conference, New Orleans, April 3, 1986.

"Film Theory, History and the Nation," Society for Cinema Studies conference, University of Wisconsin-Madison, March 31, 1984.

"On Explanation and Film Historiography; or, Everything's related to everything else anyway, so why bother? (On the transition to sound film)," Ohio University Film Conference, April 24, 1981.

"Ideology and the Classical Cinema," Central States Speech Conference, Detroit, April 14, 1977.

"Opening Statement," Panel on Film Form and Ideological Formations at NEH-sponsored Conference on Film Studies, University of Indiana-Bloomington, April 1, 1977.

g. Curating and Conference organizing

Advisory board, Conference on Ousmane Sembene and the Cinema as Evening School: Significance, Impact, Legacies, and Contemporary Relevance," at *Festival Ecrans Noirs*, Yaoundé Cameroon, Oct. 14-21, 2023.

Planning group, *Cinema Ritrovato* at Brown, 2015, 2016, 2017.

MCM department coordinator with Bell Gallery, "Art and War in Iraq" exhibit-symposium, April 5, 2013.

Conference planning committee, 2009 International Film Studies Conference, Udine, Italy, under rubric of Permanent Seminar on Histories of Film Theory.

Advisory Board, *WBCN and The American Revolution*, feature-length documentary on radio history produced by Lichtenstein Creative Media 2009-. Film released 2019.

Co-Director, with Professor Barrymore Bogues, Brown University Africana Film Festival, 2005, 2007, 2010, 2012, 2014.

Director of Brown University African Film Festival, 2004.

Co-Organizer, with Professor Kevin McLaughlin, of conference sponsored by the Malcolm S. Forbes Center for Research in Culture and Media Studies: Benjamin Now: Critical Encounters with the *Arcades* Project, April 6-7, 2001.

Organizer and Chair, panel on Remembering Christian Metz: His Film Theoretical Legacy in the 1990s, Modern Language Association, San Diego, Dec. 27-30, 1994.

Organizer and Chair, panel on National Cinemas in the Age of Global Media: The Challenge to/for Film Theory, Society for Cinema Studies conference, New Orleans, Feb. 11-14, 1993.

Coordinator and Chair, workshop on Reception of Films, Sixth International Film Conference of the Center for Twentieth Century Studies, University of Wisconsin-Milwaukee, March 19, 1980.

Coordinator and Chair, workshop on Language/Production/Ideology, Fifth International Film Conference of the Center for Twentieth Century Studies, University of Wisconsin-Milwaukee, March 28, 1979.

h. Editing

Editorial Advisory Board, *Film, Class, Society* book series, gen. eds. Elisa Cuter, Daniel Fairfax, Guido Kirsten, and Hanna Prenzel, DeGruyter 2022- .

Editorial Advisory Board, *Film Thinks* book series, I.B. Tauris, gen. eds. Lucia Nagib and Tiago de Luca, 2015- .

Editorial board, *Film Theory in Media History*, book series, Amsterdam University Press, 2011- .

Board of Advisors, *Canadian Journal of Film Studies*, 2009- .

International Editorial Board Member, *Sage Handbook of Film Studies*, 2006-08.

Editorial Advisory Board, *Film Quarterly*, 2005- 2010.

Editorial board (founding member), *Journal of E-Media Studies*, 2004.

International Editorial Board, *Assaph Kolnoa* [Tel-Aviv University], 1999-

Associate Editor, *Journal of Film and Video*, 1989- 2013
Series Co-Editor (with Edward Buscombe), *Sightlines* book series,
Routledge (with Edward Buscombe, British Film Institute), Routledge, 1993-
2001.

5. Academic honors, grants, etc.

Faculty Fellow, Cogut Center for the Humanities, Fall 2008.
Martin Walsh Lecture, Film Studies Association of Canada, 2006.
Described as “the highest honor that the Film Studies Association of Canada
confers upon international scholars.”
Special honored guest, Tel Aviv International Student Film Festival, 2006,
2008, 2010, 2012.
Faculty fellow, Pembroke Center for Teaching and Research on Women,
Brown University, Spring 1998-99.
National Endowment for the Humanities Fellowship for Independent Study
and Research, 1984-85.
American Civilization/American Cinema Rockefeller Fellowship, University
of Iowa, 1972-73.

6. Service (Selected)

a. Service to departments

Department Coordinator with Advancement Office to establish Robert
and Jo Ann Scholes Fellowship in Modern Culture and Media for Ph.D. candidates
in Modern Culture and Media, 2015.
Modern Culture and Media Department chairperson, 2011-12.
Founding Director of MCM Graduate Studies Program, Modern Culture and
Media, 2009-11.
MCM Graduate Studies Coordinator and Chair, MCM Graduate Committee,
1993-97, 1998-2006, including coordination with English Department
Film/Media doctoral track.
MCM Director of Undergraduate Studies 1995-96, 2009.

Brown English Department Graduate Committee, Fall 1995, 1996-97, Fall
1997; Graduate Admissions Committee 1993, 1994, 1997, 2000.
English Department faculty senate, 1993-94, 2000-01.
Brown University Film Archives committee chairperson, 1990-94, 2000-
2007.
Brown Semiotics Program Concentration Director 1989-93
Various search committees and promotion committees, including chairing
several, in MCM and History of Art, Brown University, 1990-2015.
Director, Screen Studies Program, Clark University, 1982-89 and founder,
Screen Studies major.

b. Service to university

- .
 - Brown University Faculty Executive Committee, 2009-12.
 - Brown University Committee on Reserve Officers Training Corps, 2011-12.
 - Brown University Creative Arts Council, 2011-12
 - Brown University Tenure, Promotion and Review Committee, 2005-07.
 - Brown Graduate School Task Force on Teaching and Doctoral Education, 2003-04.
 - Brown University Advisory Committee on University Planning, Spring 2001.
 - Coordinator of negotiations on Brown MCM-Howard University School of Communications student/faculty exchanges, 1991-94.

c. Service to the profession

--EDITORIAL REVIEWING

Intermittent referee of submission) for several journals, listing year of first review : *Cinema Journal* 1984- ; *PMLA*, 1989- ; *American Quarterly*, 1996. *Differences*, 1996-. *American Literature*, 2003- . *Framework*, 2007- . *Screen*, 2015- ; *Artium Quaestiones* (Poland) 2020- .

Intermittent referee of book proposals and manuscripts for publishers, including: Bloomsbury Press, Columbia University Press, Harvard University Press, Indiana University Press, Oxford University Press, Princeton University Press, Routledge, Rutgers University Press, University of California Press, University of Chicago Press,

--TENURE AND PROMOTION CASE REVIEWER

External reviewer of tenure and promotion cases at several institutions, including: Columbia University, Duke University, Harvard University, Hunter College CUNY, Sapir University (Israel), Stanford University, Tel Aviv University, University of Chicago, University of Michigan, University of Southern California, University of Washington, Yale University.

---OTHER

- Howard Foundation grant application reviewer, 2022.
- Advisory Board, Research Network for Critical Transcultural Perspectives on Cultural and Aesthetic Practices, 2015- .
- Member, Permanent International Scientific Seminar on the History of Film Theory. 2010- .
- Finalist jury for research fellowships at full professor level, American Council of Learned Societies: 2008-2010.
- Reviewer, MacArthur Fellowship program, 2007, 2009
- Proposal evaluator, Israel Science Foundation, 2008, 2010, 2016.
- Society for Cinema Studies Dissertation Award Committee, 2004-05.
- Referee, Standard Research Grants Program, Social Sciences and Humanities Research Council (Canada), 2000-01, 2010-11, 2012-13.

CIES Fulbright Application Review Committee, Media Arts Specialist, 1998-2000.

Modern Language Association Delegate Assembly, New England Representative, elected to 3 year term, 1996-1999.

Society for Cinema Studies Conference Screenings Committee, 1997-98. Chairperson, External Review Team, Media Studies Program, Pomona College, March-April 1994.

Modern Language Association, Film Division Executive Committee, elected to 5-year term, 1989-1994, Chairperson 1992.

Society for Cinema Studies Task Force on Race, Chairperson of Outreach Subcommittee, 1988-91.

National Endowment for the Humanities fellowship jury, Film/20th Century American History panel, 1985.

Society for Cinema Studies Nominating Committee, 1983-85. Chairperson, 1984-85.

d. Service to the community and general public

Steering Committee, J Street-Rhode Island, 2010- 2019.

Rhode Island co-chairperson and chapter co-founder, *Brit tzedek v'shalom*/The Jewish Alliance for Justice and Peace, 2006-2010.

Panelist on syndicated National Public Radio/WGBH discussion program, *Action Speaks*, recorded Oct. 17, 2012 at AS220. Topic: *1936: Chaplin's Modern Times Debuts*.

Panelist on film *Fair Game* with Doug Liman (director), David Bartis (producer), and James Derderian, Brown University, Nov. 3, 2010.

Interviewed on subject of film, history, and archiving, for full hour on *Odyssey*, nationally syndicated program, WBEZ Chicago Public Radio Jan. 21, 2005.

Lecture, "How 'The Jews' Did *Not* Invent Hollywood," Temple Emanuel-El, Providence, Jan. 24, 2005.

Presentation and discussion of *Xala* in African Culture Series, International Institute of Rhode Island, Providence, March 14, 2003.

Panelist on African cinema and political history, with directors Thierry Michel and Raoul Peck and Professor Reda Bensmaia, Brown University French Film Festival, Feb. 24, 2001.

Panelist, discussion of Women and World War II films, New York State Historical Society American Film/American History series, New York City, March 25, 1990.

Speaker on DeMille's *Cleopatra*, for panel on film series, "The Age of Cleopatra: Hollywood and History," connected to special Egyptian exhibition, The Brooklyn Museum, Brooklyn NY, Nov. 20, 1988.

