

CURRICULUM VITAE

1. **John Michael Silverman**

Professor
Modern Culture and Media
Box 1957
Brown University
Providence, RI 02912
Tel. 401-863-3755

3. **Education**

Ph.D., University of Washington. Dissertation: Shakespeare's Romances, 1966.

M.A., University of Toronto, 1962.

B.A. University of British Columbia, Honors in English and French, 1960.

4. **Professional Appointments**

Chair, Department of Modern Culture and Media, Brown University (Fall 2008)

Chair, Department of Modern Culture and Media, Brown University (2000-2005)

Professor, Department of Modern Culture and Media, Brown University (1991-present)

Associate Professor, Center for Modern Culture and Media, Brown University (1977-1991)

Visiting Professor, Department of English, Wilhelm Pieck University, German Democratic Republic (1982)

Professor, International Center for Linguistics and Semiotics, (Summer Fellow), University of Urbino, Italy (1980-1981)

Assistant Professor, English Department, Brown University (1973-1977)

Director, Summer Film Studies, University of California/Santa Barbara (1975-1977)

Assistant Professor, English Department, University of California/Santa Barbara (1966-1971)

5. **Publications**

a. Books

Pasolini and Cultural Production. (In progress)

c. Articles and Reviews (in Journals and Anthologies)

1990 "Work, Text, and Post/Structuralist Theory" *Literature and Society: Gorki Institute Conference Papers*. eds. D. Urnov and D. Smith (forthcoming).

1989 "Pasolini and Cultural Production," *Poetics Today*.

1986 "Postmodern Cronenberg." *BFI Dossier: Cronenberg*. (London).

1985 "Canadian Theory," *Discourse*.

1984 "Italian Film and American Capital, 1947-51" *Cinema Histories, Cinema Practices*, ed. P. Rosen University Publications of America and The American Film Institute; (Fredrick, MD.)

- 1982 “Films of Mark Rappaport,” *Framework*.
- 1981 “Red River and the Drivers.” *Cine Tracts*.
- 1981 “Elements of Film,” *Elements of Literature*. 2nd ed., Oxford University Press.
- 1977 “Rossellini and Leon Battista Alberti: Centering Power of Perspective,” *Yale Italian Studies Tracts*.
- 1977 “Beginnings” (re: Edward Said). *Novel*.
- 1976 “Noetics of Space, or Film Conquers the World.” *Depth of Focus*.
- 1976 “L’Empire du Sens,” (re: Nagisa Oshima) *Film Quarterly*.
- 1975 “American Film and Film History,” *Intellect*.
- 1974 “Badlands,” (re: Terence Malick) *Village Voice*.
- 1973 “Two Types of Comedy in All’s Well That Ends Well,” *Shakespeare Quarterly*.
- 1973 “The Sorrow and the Pity,” (re: Marcel Ophuls) *Film Quarterly*.
- h. Papers read (selected list)
- 1990 “Pasolini and Cultural Production,” Walker Art Center, MN, University of Toronto (Pasolini Conference).
- 1989 “The Starry Skies: Ross Bleckner’s Paintings,” University of Massachusetts Art Gallery, Amherst, MA.
- 1981 “Space and Articulation in Hitchcock’s ‘The Man Who Knew Too Much’ (1939),” Eclitic Film Conference, Minneapolis.
- 1980 Seminar on “The Passions: Renaissance Unreason,” University of Urbino (Italy).
- 1980 “Texts of Power,” seminar on “The Social Apparatus,” University of Urbino (Italy).
- 1980 “Recent Anglo-American Film Theory,” University of Bologna, Center for Visual Theory and Semiotics.
- 1980 “Cinema and the Popular Front in France: The Example of Marcel Carne,” Conference on the Resistance and Popular Front, Modena (Italy).
- 1980 “Raymond Chandler and the World We Live In.” *Catolica (Italy) Film Conference and Festival*.
- 1980 “American Narratives: The Work of Mark Rappaport and Karen Arthur.” Conference on “New Narrative.” Tenerife, Canary Islands (Spain).
- 1980 “Night Falls in Rome: The Ending of Antonioni’s ‘Le Eclisse’.” American Academy (Rome).
- 1980 “American Capital and Italian Film.” Asilomar Conference.
- 1977 “What You Didn’t See in ‘Citizen Kane’.” Coast Guard Academy
- 1977 “The Cinema in Crisis: Industry and Subject,” Rhode Island College.
- 1976 Year on Film: “The End of Film Studies,” Center for Twentieth Century Studies, University of Wisconsin at Milwaukee.
- 1976 “Diegesis in Godard’s Contempt,” Columbia University Humanities Seminar.
- 1975 “Fascism, Decadence, and Female Fantasy: Lillian Cavani’s ‘The Night Porter’.” Wellesley College.
- 1975 “Loving the Family to Death: Claude Chabrol,” CUNY, Graduate Center.
- 1975 “Frank Capra in the 30s,” American Popular Culture Association (at Hofstra University).

- 1975 Two lectures: “Film Impressionism” and “The Sliding Signifier: Barthes as Marxist,” Modern Language Association.
- 1975 “Resnais,” Tout Le Memoir du Mender,” Pacific Film Archive, Berkeley, CA.
- 1975 “Human and Non-Human Sound in Antonioni’s ‘Red Desert’.” State University of San Francisco.
- 1975 “Bazin’s Noumenal Reading” (response to four papers). Society for Cinema Studies, New York, annual meeting.
- 1974 “Recent Film Theory,” Modern Language Association.
- 1974 “Sam Fuller’s Scope Films from ‘Hell and High Water’ through ‘Merrill’s Marauders’.” SUNY, Buffalo.
- 1973 “Antonini and Modernist Art.” Rocky Mountain Modern Language Association.

k Film and video (selected list)

- 1990 “Male Sexuality and its Discontents,” (supported by grant from Art Matters).
- 1989 “Video Across Borders,” Paper Tiger TV.
- 1971 “Sex Education: Something to Talk About” (28 min.) w/Jesse Alexander (State of California).
- 1971 “Neutra’s Los Angeles Houses” (43 min.) w/J Alexander and David Granbard (Los Angeles Historical Preservation Society).
- 1970 “Don’t Bank on America” (36 min.) w/Peter Biskind (Dist.: New Line Cinema).
- 1970 “Remedial Reading Instruction” (34 min.) w/June Alexander (State of California Dept. of Education).
- 1969 “Santa Barbara Oil Disaster” (23 min.) w/Jesse Alexander. Peter Biskind (60 min.).

7. Service

- 1987-90 Director, Center for Modern Culture and Media
- 1987 Co-founder, Center for Modern Culture and Media, Brown University
- 1983 Co-founder. Art/Semiotics concentration, Brown University
- 1976-88 Director, Program in Semiotic Studies, Brown University
- 1975 Co-founder, Film Studies Institute, University of California, Santa Barbara

University Committees (selected: Brown University only)

- 2009-2010 Graduate Committee

- 2008-2009 Creative Arts Council Representative
Graduate Committee
Forbes Committee
Archive Committee

- 2007-2008 Creative Arts Council Representative
Graduate Committee

- 2006-2007 Creative Arts Council Representative
Curriculum Committee
Graduate Admission Committee
Undergraduate Committee
Promotion Review Committee, Anthony Cokes
- 2005-2006 Sabbatic leave
- 2004-2005 Chair, Modern Culture and Media
Creative Arts Council Representative
Graduate Committee
Undergraduate Committee
Archive Committee
Festival/Conference Planning Committee
- 2003-2004 Chair, Modern Culture and Media
135 Thayer Street Building Committee
Undergraduate Committee
Archive Committee
Director of Undergraduate Studies
Advisor to Study Abroad
Lectures Committee
- 2002-2003 Chair, Modern Culture and Media
135 Thayer Street Building Committee
- 2001-2002 Chair, Modern Culture and Media
Digital Planning Committee
135 Thayer Street Building Committee
Chair, Archive Committee
Forbes Committee
Honors Director, Art Semiotics
Director of Joint Concentrations
- 2000-2001 Chair, Modern Culture and Media
Honors Director, Art Semiotics
- 1999-2000 Chair, Archive Committee
Art Semiotics Review Committee
MCM Concentration Review Committee
Honors Director, Art Semiotics
Director of Joint Concentrations
Study Abroad Advisor
Tenure Review Committee, Lynne Joyrich
Promotion Review Committee, Phil Rosen
Appointment/Tenure Review Committee, Laura Chrisman

- 1982- Foreign Study Advisory Board
- 1980-1981 Committee on Committees and Appointments
- 1978-1980 Educational Policy Committee

8. Teaching

- 2008-2009 MCM0260, Cinematic Coding and Narrativity
MCM1200X, Contemporary Chinese Cinema
MCM2100F, Althusser
MCM1970, Undergraduate Independent Reading
MCM2980, Graduate Independent Reading
- 2007-2008 MCM2980, Graduate Independent Reading
MCM0260, Cinematic Coding and Narrativity
MCM1502L, Warhol
- 2006-2007 MCM0250, Visuality and Visual Theory
MCM1502F, Robert Bresson and Recent French Cinema
MCM1201B, Ethnography, Travel, Film
MCM2100D, Freud and Deleuze: The Schreber

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