

## CURRICULUM VITAE

1. MARY ANN DOANE  
George Hazard Crooker University Professor  
Modern Culture and Media

2. Box 1957  
Brown University  
Providence, RI 02912

## 3. EDUCATION

B.A. English, Cornell University, 1974, summa cum laude.  
M.A. Speech and Dramatic Art (Concentration in Film), The  
University of Iowa, 1976.  
Ph.D. Speech and Dramatic Art (Concentration in Film), The  
University of Iowa, July 1979.  
Dissertation: The Dialogical Text: Filmic Irony and  
the Spectator.

## 4. PROFESSIONAL APPOINTMENTS

George Hazard Crooker University Professor, Brown  
University, July 1997-present.  
Interim Director, Humanities Center, Brown University,  
2003-2004.  
Chesler-Mallow Senior Faculty Fellow, Pembroke Center for  
Teaching and Research on Women, Brown University, 2001-  
2002.  
Chair, Department of Modern Culture and Media, 1998-2000.  
Acting Chair, Department of Modern Culture and Media, 1996-  
97.  
Harrison S. Kravis University Professor, Brown University,  
July 1996-July 1997.  
Frederic Ives Carpenter Visiting Professor, University of  
Chicago, April 11-22, 1994.  
Professor, Brown University, Spring, 1990-present.  
Associate Professor, Brown University, Fall 1985-Spring,  
1990.  
Visiting Associate Professor, The University of Iowa,  
Spring 1987.  
Visiting Associate Professor, New York University, Summer  
1983.

Assistant Professor, Brown University, Fall 1979–Spring 1985.

## 5. PUBLICATIONS

### a. BOOKS/EDITED VOLUMES:

The Emergence of Cinematic Time: Modernity, Contingency, the Archive. Cambridge: Harvard University Press, 2002. Winner of the 2nd Limina Award, organised by the International Film Studies Conference and CINEMA & CIE International Film Studies Journal, 2004. Special Commendation, Kraszna-Krausz Book Awards, London, 2003. Spanish translation (Murcia Cultural, forthcoming 2009).

Femmes Fatales: Feminism, Film Theory, Psychoanalysis. New York: Routledge, 1991. Italian translation, Nuova Pratiche Editrice, 1996.

The Desire to Desire: The Woman's Film of the 1940s. Bloomington: Indiana University Press, 1987. Also published in London by the Macmillan Press Ltd., 1988, in the series "Language, Discourse, Society" (General Editors: Stephen Heath, Colin MacCabe, Denise Riley). Japanese translation, Tokyo: Keiso Shobo, 1991.

Editor, differences 18:1 (Spring 2007), Special Issue: "Indexicality: Trace and Sign."

Co-editor, Re-vision: Essays in Feminist Film Criticism. Frederick, MD: University Publications of America and The American Film Institute, 1984.

Co-editor, Camera Obscura 20-21 (May–September 1989), Special Issue: "The Spectatrix." Swedish translation of introduction, Modern film teori 2, ed. Lars Gustaf Andersson and Erik Hedling (Lund: Studentlitteratur, 1995).

### b. CHAPTERS IN BOOKS:

"Screening the Avant-Garde Face," In Terms of Gender, ed. Elizabeth Weed and Judith Butler (Bloomington: Indiana UP, forthcoming, 2010).

"Closeness, Distance, And Scale In The Films Of Otto Preminger," Otto Preminger, Regista. Generi, stile, storie, ed. Giulia Anastasia Carluccio (Torino: Kaplan, 2009).

"The General and the Derailing of Time," Italian translation in I portatori del tempo. Storia delle arti contemporanee—Vol. I: Il Tempo Comico, ed. Paolo Bertetto (Milan: Mondadori Electa, forthcoming 2009).

"Scale and the negotiation of "real" and "unreal" space in the cinema," Realism and the Audiovisual Media, ed. Lucia Nagib and Cecilia Antakly de Mello (Hampshire: Palgrave Macmillan, 2009).

"The Location of the Image: Cinematic Projection and Scale in Modernity," The Art of Projection, ed. Stan Douglas and Christopher Eamon (Stuttgart: Hatje Cantz, 2009).

"Modernita, temporalitat i cinema: seguir el rastre del temps," Cinema i modernitat: les transformacions de la percepció (Girona, Spain: Fundació Museu del Cinema-Col·lecció Tomàs Mallol/Ajuntament de Girona, 2008), pp. 23-38.

"Indexicality and the Concept of Medium Specificity," The Meaning of Photography, ed. Robin Kelsey and Blake Stimson (Yale University Press, 2008).

"In the Ruins of the Image: The Work of Leslie Thornton," in Women's Experimental Cinema, ed. Robin Blaetz (Durham, N.C.: Duke University Press, 2007).

"Information, Krise, Katastrophe," in Philosophie des Fernsehens, ed. Oliver Fahle and Lorenz Engell, München: Wilhelm Fink Verlag, 2006), pp. 102-120.

"Real Time: Instantaneity and the Photographic Imaginary," in Stillness and Time: Photography and the Moving Image, ed. David Green (Brighton, England: Photoworks/Photoforum Press, 2006), pp. 23-38.

"Movement and Scale: Vom Daumenkino zur Filmprojektion," in Apparaturen bewegter Bilder, Kulture und Technik, vol. 2, ed. Daniel Gethmann (Verlag, 2006), pp. 123-137. German translation of "Movement and Scale: From the Flip-book to the Cinema."

"Zeitlichkeit, Speicherung, Lesbarkeit. Freud, Marey und der Film," in Lebendige Zeit, ed. Henning Schmidgen (Berlin: Kulturverlag Kadmos, 2005), pp. 280-313. German translation of "Temporality, Storage, Legibility: Freud, Marey and the Cinema."

"(De)Realizing Cinematic Time," Subtitles: On the Foreignness of Film, ed. Atom Egoyan and Ian Balfour (Cambridge, MA: The MIT Press and Alphabet City Media, Inc., 2004), pp. 259-284.

"Misrecognition and Identity," trans. into Italian and included in the anthology Eretiche ed erotiche, ed. Giulia Fanara and Federica Giovannelli (Naples: Liguori Editore, 2004).

"The Shadow of Her Gaze," reprinted in Language, Discourse, Society Reader, ed. Stephen Heath, Colin MacCabe, and Denise Riley (London: Palgrave Macmillan Ltd., 2004).

"Temporality, Storage, Legibility: Freud, Marey and the Cinema," trans. into Japanese and included in an anthology entitled Cinema and Modernity, ed. Hideyuki Nakamura and Masato Hase (Tokyo: University of Tokyo Press, 2003).

"Technology's Body: Cinematic Vision in Modernity," reprinted in A Feminist Reader in Early Cinema, ed. Jennifer M. Bean and Diane Negra (Duke UP, 2002).

"Afterword," in Untitled (After Cinema): Work by Stefan Abrams and Edward R. O'Neill, ed. Aaron Levy (Philadelphia: Slought Books, 2001).

"Temporality, Storage, Legibility: Freud, Marey and the Cinema," Endless Night: Cinema and Psychoanalysis, Parallel Histories, ed. Janet Bergstrom (University of California Press, 1999).

"Screening Time," Language Machines: Technologies of Literary and Cultural Production, ed. Jeffrey Masten, Peter Stallybrass, Nancy J. Wickers (Routledge, 1997).

"Subjectivity and Desire: An(other) Way of Looking," (from The Desire to Desire) reprinted in Contemporary Film Theory (London: Longman, 1993).

"The Moving Image: Pathos and the Maternal," (from The Desire to Desire) reprinted in Imitations of Life: A Reader on Film and Television Melodrama, ed. Marcia Landy (Detroit: Wayne State University Press, 1991): 283-306.

"Dunkle Kontinente: Epistemologie der rassistischen und sexuellen Differenz in der Psychoanalyse und im Kino," in

Feminismus und Medien (Bern: Benteli Verlag, 1991): 6-65.  
(German translation of "Dark Continents: Epistemologies of Racial and Sexual Difference in Psychoanalysis and Cinema.")

"Technophilia: Technology, Representation and the Feminine," Body/Politics: Women and the Discourses of Science, ed. Mary Jacobus, Evelyn Fox Keller, Sally Shuttleworth (New York: Routledge, 1990); in Cybersexualities: A Reader on Feminist Theory, Cyborgs and Cyberspace, ed. Jenny Wolmark (Edinburgh: Edinburgh University Press, 1999); and in Liquid Metal: The Science Fiction Film Reader, ed. Sean Redmond (London and New York: Wallflower Press, 2004).

"Information, Crisis, Catastrophe," Logics of Television: Essays in Cultural Criticism, ed. Patricia Mellencamp (Bloomington: Indiana University Press, 1990). Reprinted in The Historical Film: History and Memory in Media, ed. Marcia Landy (New Brunswick: Rutgers UP, 2001): 269-285; and translated into German in Philosophie des Fernsehens, ed. Oliver Fahle and Lorenz Engell (München: Wilhelm Fink Verlag, 2006); and with new postscript in New Media, Old Media: A History and Theory Reader, ed. Wendy Hui Kyong Chung and Thomas Keenan (New York: Routledge, 2006): 251-264.

"The Erotic Barter: Pandora's Box," The Films of G.W. Pabst: Extraterritorial Cinema, ed. Eric Rentschler (New Brunswick, N.J.: Rutgers University Press, 1990).

"Remembering Women: Psychical and Historical Constructions in Film Theory," Psychoanalysis and Cinema, ed. E. Ann Kaplan (New York and London: Routledge, 1990). Swedish translation, Modern film teori 2, ed. Lars Gustaf Andersson and Erik Hedling (Lund: Studentlitteratur, 1995).

"Veiling Over Desire: Close-ups of the Woman," Feminism and Psychoanalysis, ed. Richard Feldstein and Judith Roof (Ithaca and London: Cornell University Press, 1989): 105-141.

"The Economy of Desire: The Commodity Form in/of the Cinema," Feminist Cultural Studies, vol. I, ed. Terry Lovell (Edward Elgar, 1995).

"The Clinical Eye: Medical Discourses in the 'Woman's Film' of the 1940s," The Female Body in Western Culture:

Contemporary Perspectives, ed. Susan Rubin Suleiman (Cambridge: Harvard University Press, 1986): 152-174.

"Film and the Masquerade: Theorising the Female Spectator," in Issues in Feminist Film Criticism, ed. Patricia Erens (Bloomington: Indiana University Press, 1990): 41-57; in Film Theory and Criticism, 4th Edition, ed. Mast, Cohen, Braudy (New York: Oxford University Press, 1992); in Writing on the Body: Female Embodiment and Feminist Theory, ed. Sheila Conboy, Nadia Medina, Sarah Stanbury (Columbia University Press, 1998); in Oxford Readings in Feminism: Feminism and Film, ed. E. Ann Kaplan (Oxford: Oxford University Press, 2000); in Letteratura e femminismi: Teorie della critica in area inglese e americana, ed. Maria Teresa Chialant and Eleonora Rao (Naples: Liguori Editore, 2000); in Film and Theory: An Anthology, ed. Robert Stam and Toby Miller (Malden, MA: Blackwell Publishers, 2000): 495-509; in Feminist Film Theory: a Reader, ed. Sue Thornham (New York University Press, 1999); in The Film Studies Reader, ed. Joanne Hollows, Peter Hutchings and Mark Jancovich (Oxford: Oxford University Press, 2000); in The Feminism and Visual Culture Reader, ed. Amelia Jones (Routledge, 2003); and in Hollywood: Critical Concepts in Media and Cultural Studies, ed. Thomas Schatz (London: Routledge, 2003).

"The 'Woman's Film:' Possession and Address," Re-vision: Essays in Feminist Film Criticism, ed. M. Doane, P. Mellencamp, L. Williams (Frederick, MD: University Publications of America and the American Film Institute, 1984): 67-82. Also anthologized in Home is Where the Heart Is: Studies in Melodrama and the Woman's Film, ed. Christine Gledhill (London: British Film Institute, 1987): 283-298.

"Caught and Rebecca: The Inscription of Femininity as Absence," in Feminism and Film Theory, ed. Constance Penley (New York: Routledge, 1988): 196-215; in Feminist Film Theory: A Reader, ed. Sue Thornham (New York University Press, 1999).

"Woman's Stake: Filming the Female Body," Feminism and Film Theory, ed. Constance Penley (New York: Routledge, 1988): 216-228; and in Oxford Readings in Feminism: Feminism and Film, ed. E. Ann Kaplan (Oxford: Oxford University Press, 2000).

"Misrecognition and Identity: The Concept of Identification

in Film Theory," Plenty to See Everywhere: Explorations in Film Theory, ed. Ron Burnett (Bloomington:Indiana University Press, 1991).

"The Voice in the Cinema: The Articulation of Body and Space," Movies and Methods II, ed. Bill Nichols (Berkeley and Los Angeles: University of California Press, 1985): 565-575; Film Sound: Theory and Practice, ed. John Belton and Elisabeth Weis (New York: Columbia University Press, 1985): 162-176; and Contemporary Film Theory: Narrative, Apparatus, Ideology, ed. Philip Rosen (New York: Columbia University Press, 1986): 335-349.

"The Film's Time and the Spectator's `Space'," Cinema and Language, ed. Stephen Heath and Patricia Mellencamp (Frederick, MD: University Publications of America and The American Film Institute, 1983): 35-49.

"Ideology and the Practices of Sound Editing and Mixing," The Cinematic Apparatus, ed. Teresa de Lauretis and Stephen Heath (London and New York: Macmillan and St. Martins Press, 1980): 47-56; Film Sound: Theory and Practice, ed. John Belton and Elisabeth Weis (New York: Columbia University Press, 1985): 54-62.

#### c. REFEREED JOURNAL ARTICLES

"The Location of the Image: Cinematic Projection and Scale in Mondernity," translated into Chinese by Emilie Yeh and Tsai-ling Hsu, Chung-wai Literary Quarterly, no. 423 (December 2008).

"Scale and the Negotiation of "Real" and "Unreal" Space in the Cinema," NTU (National Taiwan University) Studies in Language and Literature, no. 20 (December, 2008), pp. 1-38.

"Imaging Contingency: An Interview with Mary Ann Doane," parallax, no. 45, October-December 2007.

"Screening the Avant-Garde Face," La Valle dell'Eden, no. 19, luglio-dicembre 2007.

"Indexicality: Trace and Sign—Introduction," and "The Indexical and the Concept of Medium Specificity," differences 18:1 (Spring 2007), Special Issue: "Indexicality: Trace and Sign." Invited editor.

Japanese translation of "Information, Crisis, Catastrophe," InterCommunication Quarterly, no. 58 (Autumn 2006).

"Aesthetics and Politics," Film Feminisms, special issue of Signs, vol. 30, no. 1 (Autumn 2004) ed. Vivian Sobchak and Kathleen McHugh (invited).

"Pathos and Pathology: The Cinema of Todd Haynes," Camera Obscura: Feminism, Culture, and Media Studies, no. 57 (2004), pp. 1-22.

"The Close-up: Scale and Detail in the Cinema," differences: A Journal of Feminist Cultural Studies, vol. 14, no. 3 (Fall 2003) (invited).

"Technology and Sexual Difference: Apocalyptic Scenarios at Two 'Fins-de-siècle'," differences: A Journal of Feminist Cultural Studies, vol. 9, no. 2 (1997): 1-24 (invited).

"Temporality, Storage, Legibility: Freud, Marey and the Cinema," Critical Inquiry, vol. 22, no. 2 (Winter 1996) (invited).

"Technology's Body: Cinematic Vision in Modernity," differences, vol. 5, no. 2 (Summer 1993): 1-23 (invited).

"Melodrama, Temporality, Recognition: American and Russian Silent Cinema," East-West Film Journal 4.2 (June 1990) (invited). Danish translation, MedieKultur 14 (1990): 106-128.

"Masquerade Reconsidered: Further Thoughts on the Female Spectator," Discourse 11.1 (Fall-Winter 1988-89): 42-54 (invited).

"The Abstraction of a Lady: La Signora di Tutti," Cinema Journal 28.1 (Fall 1988): 65-84.

"The Retreat of Signs and the Failure of Words: Leslie Thornton's Adynata," Millenium Film Journal 16/17/18 (Fall/Winter 1986-87): 151-157 (invited).

"The Economy of Desire: Commodity Tie-Ins," Quarterly Review of Film and Video 11.1 (May 1989): 23-33 (invited).

"The Clinical Eye: Medical Discourses in the 'Woman's Film' of the 1940s," Poetics Today, Special Issue: "The Female

Body in Western Culture: Semiotic Perspectives," ed. Susan Rubin Suleiman, 6.1-2 (1985): 205-227 (invited).

"'...When the Direction of the Force Acting on the Body is Changed:' The Moving Image," Wide Angle, vol. 7.1-2 (Spring 1985): 42-57 (invited). Also published as a Working Paper Monograph in The Center for 20th Century Studies (University of Wisconsin-Milwaukee) Series, Fall 1984.

"Film and the Masquerade: Theorising the Female Spectator," Screen 23.3-4 (September/October 1982): 74-87. Italian translation, Immagini allo schermo: La spettatrice e il cinema, ed. Giuliana Bruno and Maria Nadotti (Torino: Rosenberg & Sellier, 1991). German translation, Frauen und Film 38 (May 1985): 4-19. Reprinted in Weiblichkeit als Maskerade, ed. Liliane Weissber (Frankfurt am Main: Fischer Taschenbuch Verlag, 1994).

"Gilda: Striptease as Epistemology," Camera Obscura 11 (Fall 1983): 7-27. French translation, special issue of CinémaAction, no. 67, 20 ans de théories féministes sur le cinéma, 1993.

"Woman's Stake: Filming the Female Body," October 17 (Summer 1981): 23-36 (invited).

"The Voice in the Cinema: The Articulation of Body and Space," Yale French Studies 60 (Fall 1980): 33-50 (invited).

#### d. NON-REFEREED JOURNAL ARTICLES

"Remembering Women: Psychical and Historical Constructions in Film Theory," Continuum, vol. 1.2 (1988): 3-14.

"Caught and Rebecca: The Inscription of Femininity as Absence," Enclitic 5.2/6.1 (Fall/Spring 1982) 75-89. Portions of this article have been incorporated in the CD-ROM, The Rebecca Project (Rutgers University Press, 1995).

"Misrecognition and Identity: The Concept of Identification in Film Theory," Cine-Tracts: A Journal of Film and Cultural Studies 3.3 (Fall 1980): 25-32.

"Desire in Sunrise," Film Reader 2 (January 1977): 71-77.

## e. BOOK REVIEWS, COMMENTARIES, REPORTS

"Nostalgia for Cinema: Laura Mulvey's Death 24x a Second," (book review) Screen, 48 (Spring 2007): 113-118.

"Commentary: Post-Utopian Difference," Coming To Terms: Feminism, Theory, Politics, ed. Elizabeth Weed (New York and London: Routledge, 1989): 70-78.

"Commentary: Cyborgs, Origins, and Subjectivity," Coming to Terms: Feminism, Theory, Politics, ed. Elizabeth Weed (New York and London: Routledge, 1989): 209-214.

"Rhetoric and Film: Figures of Desire," (book review) Substance 37/38 (1983): 212-14.

"Conference Report: 'Cinema Histories, Cinema Practices,'" co-authored with Philip Rosen, Camera Obscura 8/9/10 (Fall 1982): 224-233.

## g. INVITED LECTURES

"Does the Medium Matter?" Keynote address, "Welche Sinne machen Medien," annual conference of the Society of Media Studies (Germany), Vienna, Austria, October 2, 2009.

"Does the Medium Matter?" Keynote address, "Screen theorizing today," annual Screen Studies conference, Glasgow, Scotland, July 3-5, 2009.

"Muybridge and Time's Representability," presentation at seminar on forthcoming (April 10 to July 18, 2010) exhibition, "Helios: Eadweard Muybridge in a Time of Change," Corcoran Gallery of Art, Washington, D.C., June 9, 2009. The exhibition will also travel to Tate Britain in London from September 8, 2010 through January 16, 2011, and to the San Francisco Museum of Modern Art from February 26 through June 7, 2011.

"Has Time Become Space?" Invited lecture, Chukyo University, Nagoya Science Museum, Nagoya, Japan, May 29, 2009.

"The Close-up: Immobility and Scale in the Cinema," Keynote address, Annual conference of the Japan Society of Image Arts and Sciences," Nagoya, Japan, May 30, 2009.

"Screening the Female Face," Invited lecture in the series, "Lectures in Art," Cantor Arts Center, Stanford University, February 12, 2009.

"Has Time Become Space?" Cornell University, October 3, 2008.

"Has Time Become Space?" Keynote Address, "Cultural Memory: Forgetting to Remember/Remembering to Forget," University of Kent, Canterbury, England, Sept. 10-Sept. 13, 2008.

"The Female Face, the Cityscape, and Modernity in a Transcultural Context: Shanghai Cinema," Keynote Address, International Conference on Gender and Chinese Cinema, Nanjing University, China, June 26-28, 2008.

"Feminist Film Theory and the Question of Subjectivity: Spectators Old and New," Symposium on Feminist Theory, co-sponsored by the Institute for Advanced Studies, Nanjing University and the Pembroke and Cogut Centers, Brown University. Nanjing, China, June 24-25, 2008.

"Has Time Become Space?" Invited lecture as Visiting Chair (Huaying Lecture Professorship), Nanjing University, Nanjing, China, June 23, 2008.

"Has Time Become Space?" invited lecture in the CENDEAC series, "Heterochronies," Murcia, Spain, February 18, 2008.

Series of three lectures at National Taiwan University and National Chiao Tung University, Taipei and Hsinchu, Taiwan, December 17-21, 2007.

"The Transmedial Effects of Scale in the Visual Arts and the Contemporary Proliferation of Screens," International and Interdisciplinary Research Colloquium: "Transmediality and Transculturality," Johannes Gutenberg Universität, Mainz, Germany, December 6-9, 2007.

"Scale and the Negotiation of 'Real' and 'Unreal' Space in the Cinema," Keynote Address, Conference: "Realism and the Audio-Visual Media," Centre for World Cinemas, University of Leeds, England, December 3-5, 2007.

"Desire, Absorption, and the Close-up," Università di Roma III, November 8, 2007.

"Closeness, Distance, and Scale in the Films of Otto Preminger," Conference: "Otto Preminger, Regista. Generi, Stile, Storie," Università Degli Studi di Torino, Torino, Italy, November 6-7, 2007.

"Screening the Avant-Garde Face," University of Pennsylvania, September 27, 2007.

"The Reality of the Medium: Projection and the Location of the Image in the Cinema," Plenary Address, Conference: "Real Things: Matter, Materiality, Representation, 1880-Present," University of York, England, July 5-8, 2007.

"Screening the Avant-Garde Face," Conference "In Terms of Gender," Center for 21<sup>st</sup> Century Studies, University of Wisconsin-Milwaukee, May 4-5, 2007,

"Modernity, Temporality, and the Cinema: Tracing Time," Conference "Cinema and Modernity: The Transformation of Perception," The University of Girona and Museu del Cinema, April 12-13, 2007.

"The Future of Cinema," roundtable with Josep Maria Català at the Centre de Cultura Contemporà de Barcelona, Barcelona, Spain, April 10, 2007.

"Screening the Avant-Garde Body," Conference: "Identità di genere, storia e teoria del cinema," Università Degli Studi di Torino, Torino, Italy, December 11-12, 2006.

"The Location of the Image: Projection and Scale in the Cinema," Conference: "The Art of Projection: A Symposium on the Cinematographic and Art," Hamburger Bahnhof - Museum für Gegenwart and the Cinema Arsenal, Berlin, October 27-29, 2006.

"The Location of the Image: Cinematic Projection and Scale in Modernity," Keynote Address for the Modernist Studies Association Annual Conference, Tulsa, Oklahoma, October 21, 2006.

"Indexicality and the Concept of Medium Specificity," Conference: "Mémoire, temporalité et images techniques," Université de la Sorbonne Nouvelle-Paris III, May 12-13, 2006.

"The Close-Up: Immobility and Scale in the Cinema," Conference: "Stehende Gewässer: Medien und Zeitlichkeiten

der Stagnation," Conference of the Graduate School Media of History-History of Media, Weimar, April 26-28, 2006.

"Indexicality and the Concept of Medium Specificity," Symposium: "The Meaning of Photography," The Clark, Williamstown, MA, November 19, 2005.

"The Indexical and the Concept of Medium Specificity," keynote address, and participation in roundtable discussion, "Cinema and Time," Conference, "Out of Time," University of Minnesota, October 20-22, 2005.

"Indexicality and the Concept of Medium Specificity," and participation in a seminar on media aesthetics at International Conference, "Media Aesthetics," University of Oslo, Oslo, Norway, June 8-11, 2005.

"Desire, Absorption, and the Close-Up," public lecture, and "Real Time: Instantaneity and the Photographic Imaginary," workshop presentation, for The Photographic Memory Workshop, Beinecke Library, Yale University, May 3, 2005.

"Real Time: Instantaneity and the Photographic Imaginary," Wheaton College, Wheaton, MA, April 29, 2005.

"Real Time: Instantaneity and the Photographic Imaginary," "Movement and Scale: From the Flip-book to the Cinema," and "Desire, Absorption, and the Close-Up," Christian Gauss Lectures, Princeton University, March 22, 24, and 29, 2005.

Participation in Pembroke Center Roundtable, "Disciplining Time," Brown University, March 4-5, 2005.

"Movement and Scale: From the Flip-book to the Cinema," Internationales Symposium: "Apparaturen bewegter Bilder. Vor- und Frühgeschichte der Bildtechnologien zur Bewegungsdarstellung," January 20-22, 2005, sponsored by Internationales Zentrum für Kultur- und Technikforschung, Stuttgart, Germany.

"Real Time: Instantaneity and the Photographic Imaginary," keynote address, "Cinema: Motion-Illusion-Spectacle: Exploring the Legacy of Eadweard Muybridge," sponsored by Roehampton University and the National Film Theatre, London, November 26-28, 2004.

"Real Time: Instantaneity and the Photographic Imaginary," Duke University, November 9, 2004. Also presented at the

University of Northern Colorado, the Ross Theatre at the University of Nebraska, and Doane College, September 19-23, 2004.

"Real Time: Instantaneity and the Photographic Imaginary," Max Planck Institute for the History of Science, Workshop on "Science on the Screen," Berlin, Germany, August 23-27, 2004.

"Real Time: Instantaneity and the Photographic Imaginary," Photoforum Conference on "Stillness and Movement in Photography and Film," Kent Institute of Art and Design, Canterbury, England, May 7-8, 2004.

"The Close-up: Scale and Detail in the Cinema," University of Pittsburgh, November 10, 2003.

"The Close-up: Scale and Detail in the Cinema," keynote address, conference "Theory Matters," The University of Arizona, April 17-19, 2003.

"Observations on the Cinema of Todd Haynes," Todd Haynes Conference, Brown University, April 12, 2003.

"The Close-up: Scale and Detail in the Cinema," "The Lure of the Detail: A Conference in honor of Naomi Schor," Brown University, April 4-5, 2003.

"(De)Realizing Cinematic Time," Film Theory/Film History Seminar, The Humanities Center and the Department of Visual and Environmental Studies, Harvard University, October 25, 2002.

"Real Time: Film, Television, Computer," Conference on "Reality/Simulacra/Artificial: Ontologies of Postmodernity," UNESCO and the Institute of Cultural Pluralism of Candido Mendes University, Rio de Janeiro, May 20-22, 2002.

"Zeno's Paradox: The Emergence of Cinematic Time," Literary Studies Colloquium, Fordham University, May 2-3, 2002.

"The Representability of Time: Early Cinema, Modernity, and Contingency," Symposium on "Film Studies: Where Next?," Institute of the Humanities, State University of New York at Stony Brook, October 25-26, 2001.

"Response to Michele White," Roundtable on "Information Technologies and the Social Sciences," Institute of Advanced Study, Princeton University, June 8-10, 2001.

"Zeno's Paradox: The Emergence of Cinematic Time," Lectures in Criticism, Boston University, November 9, 2000.

"Zeno's Paradox: The Emergence of Cinematic Time," and presentation for faculty seminar on my work, Bryn Mawr College, September 27, 2000.

"Zeno's Paradox: The Emergence of Cinematic Time," invited paper, "Not-To-Be-Looked-At," The 3rd Tel-Aviv International Colloquium on Cinema Studies, Tel Aviv, May 28-30, 2000.

"Representations of Catastrophe/Disaster in Television/Film," invited presentation, Humanities Center, Dartmouth College, April 14, 2000.

"Contingency, Symbol and Thrill in Hitchcock," invited paper, Conference on "Illicit Contrabands: Alfred Hitchcock and Contemporary Art," Museum of Modern Art, Oxford, England, October 2, 1999.

"The Representability of Time," invited paper, Conference on "Knowing Mass Culture, Mediating Knowledge," Center for Twentieth Century Studies, University of Wisconsin-Milwaukee, April 29-May 1, 1999.

"The Object of Theory," invited paper, Plenary Session on Film and Media Theories, Society for Cinema Studies Annual Conference, April 15-18, 1999.

"Temporal Irreversibility, the Cinema, and the Logic of Statistics," invited paper, Seminar on "Sciences and Cultures," Center for Literary and Cultural Studies, Harvard University, November 19, 1998.

"The After-Image, the Index, and the Accessibility of the Present," invited paper, Columbia Film Seminar, New York, February 19, 1998.

"Zeno's Paradox: The Emergence of Cinematic Time," invited paper for the International Conference "Time and the Image," University College London (with the participation of the Tate Gallery and L'Institut Français), London, May 28-31, 1997.

"Zeno's Paradox: The Emergence of Cinema," Keynote Address, "Peripheral Visions" Conference, Tufts University, October 25, 1996.

"Radical Nostalgia: Disciplines and the Politics of Method," invited paper for the symposium, "Cinema Studies in the Age of Global Media," The University of Chicago, April 13, 1996.

"Screening Time," invited paper for the conference "Language Machines," The English Institute, Harvard University, August 26, 1995. Also presented at the conference "Feminist Theory Today," Pembroke Center, Brown University, September 29, 1995.

"Temporality, Storage, Legibility: Freud, Marey and the Cinema," Keynote Address, "Questions of Space," The State University of New York at Buffalo, March 25, 1995.

"Technology and Sexual Difference," invited paper, presented at The University of Western Ontario, London, Ontario, November 7, 1994.

"Freud's Concept of the Primitive: Temporality and Timelessness in Psychoanalysis," invited paper for conference on "Psychoanalysis Among the Disciplines," The University of Michigan, Ann Arbor, November 4-6, 1994.

"Technology and Sexuality," "Dead Time, or the Concept of the Event," and "Temporality, Storage, Legibility: Freud, Marey and the Cinema," major addresses as Frederic Ives Carpenter Visiting Professor, University of Chicago, April 11-22, 1994.

"Temporality in Psychoanalysis and Cinema," invited paper for conference on "Cinema and Psychoanalysis: Parallel Histories," UCLA, November 11-13, 1993.

"Technology and Sexual Difference," invited paper for conference on "Figuring Feminism at the Fin de siecle," Scripps College, November 4-6, 1993.

"Technology, Spectacle, and the Feminine," invited lecture, UCLA Center for the Study of Women, May 20, 1993.

"Technology's Body: Concepts of the Image at the Turn of the Century," invited paper, Psychoanalysis and Culture

Seminar, Center for Literary and Cultural Studies, Harvard University, April 12, 1993.

"Technology's Body: Concepts of the Image at the Turn of the Century," invited keynote address, Conference on "Visions and/or (Re)Visions in Literature and Film," Florida State University, Tallahassee, February 6-8, 1992.

"Sublimation and the Psychoanalysis of the Aesthetic," invited presentation, conference on "Glasnost in Two Cultures: Soviet Russian/North American Women's Writing," New York University, March 21-23, 1991.

"Technologies of Temporality in Modernity," invited presentation for a symposium, "Im Off Der Geschichte," Gesellschaft für Filmtheorie, Vienna, Austria, Nov. 16-18, 1990. Also presented at a conference on "Culture in Contest," sponsored by Rutgers and Princeton Universities, March 1-2, 1991.

"Visibilities and Invisibilities," invited presentation, international conference on "Feminisms in the Cinema," York University, Toronto, November 3-4, 1990.

"Visibilities and Invisibilities: Whiteness in/of Feminist Theory," invited presentation, Institute for New Media at the Städelschule, Frankfurt, West Germany, and the Kunstmuseum, Bern, Switzerland, June 11-17, 1990.

"Melodrama and Difference," and "Melodrama, Temporality, Recognition," invited presentations, Copenhagen University, Denmark, May 2-3, 1990.

"Feminist Film Theory and Psychoanalysis," invited presentation, George Mason University, Feb. 27-28, 1990.

"Melodrama, Temporality, Recognition," invited paper, East-West Center, Honolulu, Hawaii, Nov. 27-30, 1989.

"Information, Crisis, Catastrophe," invited paper for the conference "Television: Representation/Audience/Industry," sponsored by the Center for Twentieth Century Studies, University at Wisconsin-Milwaukee, April 13-15, 1988. Also presented at The University of Arizona, Tucson, March 1-3, 1989; the Columbia Film Theory Seminar, April 1989; and the Whitney Museum, Mar. 31, 1990.

"The Erotic Barter: Pandora's Box," Pembroke Center Conference, "Romancing Women: Gender and Popular Culture," Brown University, May 6, 1989; and The Whitney Humanities Program, New York, N.Y., May 25, 1989.

"Technophilia: Technology, Representation, and the Feminine," Conference on "Feminism and Mass Culture," State University of New York at Buffalo, March 1988.

Invited presentation on Feminist Film Theory, Center for Literary Studies, Harvard University, November 17, 1987.

Invited response for a panel on my book, The Desire to Desire, Annual Conference of the Society of Phenomenology and Existential Psychology, Notre Dame University, October 15, 1987.

"Femininity, Representation, and Technology: The Science Fiction Film," Conference on "Women, Science, and the Body: Feminist Representations," Cornell University, May 1-3, 1987.

"The Abstraction of a Lady: La Signora di Tutti," invited paper, presented at Wesleyan, March 30, 1987; at the conference on the Abstract, Humanities Center, The University of Michigan, Ann Arbor, April 10-11, 1987; and at Smith College, September 22, 1987.

"Veiling Over Desire: Close-ups of the Woman," invited paper, University of Southern California, February 1987. Also presented at the University of Massachusetts-Amherst, September 23, 1987.

"Remembering Women: Psychical and Historical Constructions in Film Theory," invited paper, UC-Santa Barbara and UC-Irvine, February, 1987. Also presented at Conference on Feminism and Representation, Rhode Island College, April 20-22, 1989.

"Remembering Women: Psychical and Historical Constructions in Film Theory," Keynote Address plus participation in two panels ("Feminist Film Theory" and "The Classical Hollywood Cinema and Historiography") Australian Screen Studies Association conference, Sydney, Australia, December 3-6, 1986.

"Commentary on Donna Haraway's 'A Manifesto for Cyborgs,'" Panel sponsored by the Pembroke Center, Brown University, October 27, 1986.

Invited presentation on Feminist Film Theory, Dartmouth, May 1986.

"Veiling over Desire: Close-ups of the Woman," Conference on Feminism and Psychoanalysis sponsored by Literature and Psychology, Illinois State University, May 1-3, 1986.

"Paranoia and the Specular: The Gothic Film," invited presentation, University of Pittsburgh, February 19, 1986.

Invited presentation on Feminist Film Criticism, Rhode Island School of Design, February 3, 1986.

"(Real) Identities and (Utopian) Differences," commentary presented at the Pembroke Center Conference, "Feminism, Theory, Politics," Brown University, November 22, 1985.

"Female Spectatorship: The Woman's Film of the 1940s," invited paper, "International Seminar: Italian and American Directions in Women's Film Theory and Practice," New York City, December 6-9, 1984.

"The Moving Image: Pathos and the Maternal Melodrama," invited paper presented in the James H. Becker Lecture Series, Cornell University, October 26, 1984.

Presentation for a panel, "Censored Images of Women," sponsored by Exit Art and the New York Public Library. Also acted as moderator of this panel. New York City, October 2, 1984.

"Melos, Pathos, and the Maternal," paper presented at the Brown Interdisciplinary Faculty Theory Seminar, December 2, 1983.

"The Clinical Eye: Medical Discourses in the 'Woman's Film' of the 1940s," paper presented at the conference, "Dimensions of Narrative," Brown University, November 18-19, 1983.

"Paranoia and the Specular," paper presented to the Pembroke Research Seminar, Brown University, April 1983.

"The Semiotics of the Visual Image," presentation for the project on Gender in Context, Mt. Holyoke College, October 4, 1982.

" '...When the Direction of the Force Acting on the Body is Changed:' The Moving Image," paper delivered at International Conference on Independent Cinema, Center for 20th Century Studies, University of Wisconsin-Milwaukee, November 9-12, 1982.

"Power, Sexuality, and the Organization of Vision," workshop directed with Barbara Kruger, "The Scholar and the Feminist IX," conference sponsored by Barnard College Women's Center, April 24, 1982.

"Film and the Masquerade: Theorising the Female Spectator," paper presented at symposium on recent film theory, Whitney Humanities Center, Yale University, February 26-27, 1982. Also presented in Pembroke Center Lecture Series, Brown University, April 15, 1982.

"The 'Woman's Film:' Possession and Address," paper presented at "Cinema Histories, Cinema Practices," conference sponsored by Center for the Humanities, University of Southern California, Asilomar Conference Center, California, May 25-29, 1981.

"The 'Classical Hollywood Text' as Norm and Symptom," invited paper presented at Clark/Luxembourg Film Conference ("The American Film in a Trans-Atlantic Context"), Institute Pedagogique, Luxembourg, May 1980.

"Misrecognition and Identity: The Concept of Identification in Film Theory," paper presented at Sixth International Film Theory Conference, Center for 20th Century Studies, University of Wisconsin-Milwaukee, March 19-21, 1980.

"The Film's Time and the Spectator's 'Space'," paper presented at Fifth International Film Theory Conference, Center for 20th Century Studies, University of Wisconsin-Milwaukee, March 26-30, 1979.

"Ideology and the Practices of Sound Editing and Mixing," paper presented at Fourth International Conference on the Cinematic Apparatus, Center for 20th Century Studies, University of Wisconsin-Milwaukee, March 26-30, 1978.

"Deconstruction and Self-Reflexivity: Strategies of Ophuls' Madame de ...," invited paper presented at Society for Cinema Studies Conference, Northwestern University, March 1977.

h. PAPERS READ

"Modernity and the Faces of Women," Society for Cinema and Media Studies Annual Conference, Philadelphia, March 6-9.

Response to the panel, "Medial Disruptions of the Moving Image," Society for Cinema and Media Studies Annual Conference, Philadelphia, March 6-9.

Response to the panel "Reinvestigating Slow Motion," Society for Cinema and Media Studies Annual Conference, Chicago, March 8-11, 2007.

Response to Colin MacCabe lecture, "Isolation, Fraternity, Sisterhood: Hannah Arendt and the Films of Anne-Marie Miéville and Jean-Luc Godard," Brown Humanities Center Hannah Arendt Lecture series, March 22, 2006.

"Absorption and Scale," workshop presentation, Society for Cinema and Media Studies Conference, Vancouver, March 2-5, 2006.

"Desire, Absorption, and the Close-Up," Society for Cinema and Media Studies Conference, London, March 31-April 3, 2005.

"Zeno's Paradox: The Emergence of Cinematic Time," Society for Cinema Studies Conference, San Diego, April 4-7, 1998.

"'Giving the Moment a Posthumous Shock': Two Cinematic Executions," Society for Cinema Studies Conference, New Orleans, February 11-14, 1993.

"Technology's Body," Modern Language Association Convention, San Francisco, December 27-30, 1991.

"Sublimation, Fantasy, Sexuality," Modern Language Association Convention, Washington, D.C., December 27-30, 1989.

"Information, Crisis, Catastrophe," Modern Language Association Convention, December 27-30, 1988.

"Feminist Film Theory and the Enterprise of Criticism,"  
Modern Language Association Convention, December 1987.

"Technology and Trauma: Videodrome and the Televisual  
Body," Modern Language Association Conference, New York,  
Dec. 27, 1986.

"Technology and Trauma: Videodrome and the Televisual  
Body," Society for Cinema Studies Conference, New Orleans,  
April 3-6, 1986.

"Desire, Address, and Negation: Negulesco's Humoresque,"  
Ohio University Film Conference, "Alternatives to  
Hollywood," April 25-28, 1984.

"Moving Images: Pathos in the Cinema," paper presented at  
Society for Cinema Studies Conference, University of  
Wisconsin-Madison, March 28-31, 1984.

"The Desire to Desire," paper presented at the Society for  
Cinema Studies Conference ("Genre and Beyond..."),  
University of Pittsburgh, May 4-7, 1983.

"Caught and Rebecca: the Inscription of Femininity as  
Absence," paper delivered at Conference on the Textual  
Analysis of Film, sponsored by Enclitic, May 15-17, 1981,  
Minneapolis, Minnesota.

#### i. OTHER: FILM PRODUCTION

Various film crew positions, 1975-77.

Two independent productions, University of Iowa: 14 minute  
16mm documentary film (To Approach), 1975; 9 minute 16mm  
fiction film (Maud's Knee), 1977.

Camerawork and editing for two TV commercials for the  
Ithaca Opera Association, Ithaca, New York, 1974.

#### 6. RESEARCH IN PROGRESS

Continuing work on book length project on the close-up and  
scale in film. Revising a paper on the spatialization of  
time for a Norwegian anthology and working with Lingzhen  
Wang on an anthology on gender and Chinese cinema. Working  
on a paper on perspective for presentation at the SCMS  
conference in Los Angeles in March.

## 7. SERVICE

## i.) To the University (last three years)

Member, Tenure, Promotion, and Appointments Committee (TPAC), Fall 2009-present.

Chair, Pembroke Center Director Search Committee, Spring 2009-present.

Director of Undergraduate Studies, Fall 2009-present.

Member, Pembroke Center Director Search Committee, Fall 2008.

Member, Forbes grant committee, Fall 2009-present.

Chair, Promotion committee for Wendy Chun, Fall 2009-present.

Member, MCM Curriculum Committee, Fall 2009-present.

Member, Faculty Affairs Committee, Spring 2008.

Member, Graduate Committee and Graduate Admissions Committee, Fall 2008-Spring 2009.

Member, Pembroke Center Postdoctoral Fellow Selection Committee, Spring 2007.

Director of Graduate Studies, MCM, 2006-2007.

Member, Forbes Grant Committee, MCM, 2006-2007.

Member, Curriculum Committee, MCM, 2006-2007.

Member, Faculty Affairs Committee, Fall 2006-Spring 2007.

Member, Faculty Campaign Committee, Spring 2006.

Member, Pembroke Center Postdoctoral Fellow Selection Committee, Spring 2006.

Director of Undergraduate Studies, MCM, 2005-2006.

Chair, Search Committee for an Assistant Professor of Digital Media Production, MCM, Fall-Spring 2004/05.

Chair, Tenure and Promotion Committee (Wendy Chun), Fall 2004.

Interim Director, Humanities Center, August 2003- December 2004.

Tenure Referee, University of Michigan, October, 2003.

Member, Promotion Review Committee for Ellen Rooney, Fall 2003.

Member, MCM Graduate Admissions Committee, 2003-2004.

Member, MCM Graduate Admissions Committee, 2002-2003.

Member, Faculty Executive Committee, Fall 2001-Spring 2004.

Member, Pembroke Center Executive Board, 2003-present.

Member, Pembroke Center Postdoctoral Fellow Selection Committee, Spring 2002.

Chair, Promotion Review Committee for Leslie Thornton, 2001-2002.

Member, English Department Graduate Admissions Committee, Spring 2001.

Member, Graduate Committee, Modern Culture and Media, 2000-2003.

Member, Space Committee, Modern Culture and Media, 2000-02.  
Chair, Department of Modern Culture and Media, 1998-2000.

FACULTY ADVISING: (last three years)

Director of Undergraduate Studies, MCM, Fall 2009-present.

Freshman CAP Advisor (6 students), 2009-2010.

Sophomore Advisor (2 students), 2009-2010.

Director of Graduate Studies, MCM, 2006-2007.

Director of Undergraduate Studies, MCM, 2005-2006.

Sophomore Advisor (3 students), MCM, 2006-2007.

Freshman CAP Advisor (8 students), 2005-2006.

Sophomore Advisor (3 students), fall 2004.

Sophomore Advisor (3 students), 2003-2004.

Freshman CAP Advisor (9 students), 2003-2004.

Freshman CAP Advisor (11 students), 2002-2003.

Sophomore Advisor (8 students), 2002-2003.

Freshman CAP Advisor (10 students), 2001-2002.

Graduate Student Advisor (students in MCM, Italian, History of Art)

Modern Culture and Media Concentration Advisor.

(ii) To the Profession:

Presentation on panel devoted to Butch Rován's interactive installation, Let us imagine a straight line, Cogut Humanities Center, Brown University, December 9, 2009.

Advisory Board member, Zeitschrift für Medienwissenschaft, Akademie Verlag, 2009-present.

International advisor, Norwegian media research project, 2009-present.

Respondent, "What's the difference?," differences 20<sup>th</sup> anniversary colloquium, Brown University, April 10, 2009.

Member of outside review committee for the Rhetoric Department, UC-Berkeley, March 16-18, 2009.

Participant on panel on voyeurism, Philoctetes Center, New York, October 11, 2008. Panel was filmed and subsequently made available on-line.

Nominator for Mellon Distinguished Achievement Award, January, 2008.

Tenure Referee, Cornell University, February 2008.

Tenure Referee, Chinese University of Hong Kong, June 2008.

Referee for Endowed Chair Position, University of Buffalo, Oct. 2008.

Referee for Promotion to Full Professor, November 2008.

Outside Consultant for Curricular Review Committee, Cinema and Media Studies Program, Wellesley College, Fall 2008.  
 Member of outside review committee of the Cinema and Media Studies Program, Wellesley College, April 24-26, 2008.  
 Tenure Referee, Rice University, September 2007.  
 Referee for the National Humanities Center, 2005-present.  
 Referee for the MacArthur Fellows Program, June 2007.  
 Member of outside review committee of the Department of Film and Television, Dartmouth College, May 15-16, 2007.  
 Audio commentary with Thomas Elsaesser for Criterion edition of Pandora's Box (dir. G.W. Pabst, 1929), released November 2006.  
 Reader of manuscript, Duke University Press, Fall 2005.  
 Recording of critical commentary with Thomas Elsaesser for the Criterion DVD production of G.W. Pabst's 1929 film, Pandora's Box, Amsterdam, July 13-15, 2005.  
 Tenure Referee, University of Washington, Sept. 2005.  
 Panel moderator, Conference on "The Power and Pathology of Networks," Watson Institute, Brown University, September 2004.  
 Referee for Endowed Chair position, Berkely, Jan., 2004.  
 Reader of applications for the Radcliffe Institute for Advanced Study Fellowship Program, Fall 2003.  
 Participant on live radio program on "Time," "Odyssey" Program, Chicago Public Radio, September 25, 2003.  
 Referee for promotion to full professor, University of Arizona, August 2003.  
 Participant in MLA radio series, "What's the Word?," program on melodrama, May 2003.  
 Referee for promotion to endowed chair, SUNY-Stonybrook, November, 2003.  
 Consultant for the development of a Film Studies Program, Fordham University, May 2-3, 2002.  
 External Reviewer for Graduate Program in Comparative Literary and Cultural Studies, University of Arizona-Tucson, September 19-21, 2001.  
 Discussant, Conference on "Benjamin Now: Critical Encounters with Walter Benjamin's Arcades Project," Brown University, April 6-7, 2001.  
 Participation on panel discussion on modern and postmodern temporality, ABC Radio, Australia, June 13, 2000.  
 Panel moderator, Conference on "Archaeology of Multimedia," Brown University, November 2-4, 2000.  
 Member, Society for Cinema Studies Honorary Life Membership Committee, 1999-2002.  
 Tenure referee, Tulane University, March, 1999.  
 Tenure referee, University of Chicago, June, 1998.

Invited member, Ad Hoc Committee for the Appointment of a Tenured Professor of Film Studies, Harvard University, Fall 1997.

Guggenheim referee (1993-present).

Referee for the Appointment of a Tenured Professor of German, Harvard University, Spring 1997.

Panel moderator, Conference on "Modern Culture and Modernity Today, Brown University, March 14-15, 1997.

Panel moderator, Conference on "Gilles Deleuze: A Philosopher for Our Time," April 17-18, 1997.

Served as a panelist for the American Council of Learned Societies Fellowship Selection, January 1997.

Tenure Referee, University of Rhode Island, August 1996.

Served as a panelist for the American Council of Learned Societies Fellowship Selection, February 1996.

Invited member, Ad Hoc Committee for the Appointment of a Tenured Professor of Film Studies, Harvard University, Fall 1995.

Elected member, Film Division, Modern Language Association, 1993--1997. Chair of Film Division, 1994-95.

Panel moderator, Conference on "Weimar Culture: Crisis of Classical Modernity or German Malaise?" Brown University, March 19-21, 1993.

Member, Advisory Board, The Journal of E-Media Studies, 2005-present.

Member, Editorial Board, Differences, 1987-present.

Advisory Editor, Camera Obscura, 1982-present.

Advisory Editor, Parallax, 1994-present.

Member of International Advisory Board, Zeitschrift fuer Medienwissenschaft (German media studies journal of the Gesellschaft fuer Medienwissenschaft), 2008--.

Contributing Editor, Discourse, 1989-mid-1990s.

Advisory Editor, October, 1990-1993.

Outside referee on sixteen tenure decisions, one promotion to associate professor without tenure, five cases of promotion to full professor, and three cases of promotion to a distinguished chair.

(iii) To the Community:

Participant on panel, "New Paths of Research and Teaching in the Humanities and the Sciences," Fall Humanities Weekend, Brown University, November 6, 2005.

Moderator for panel, "Virtual Identities: Are We Not Human?," VY2K Conference, Brown University, November 5-7, 1999.

Participant in Roundtable Discussion, "Media(na)tions: Television and Nationality," Brown University, April 21-22, 1995.

Invited presentation on feminist film theory, Butler Hospital seminar series, February 10, 1994.

Participated in two forums on Pornography and Female Sexuality sponsored by the Sarah Doyle Women's Center, Fall 1983.

Two presentations on Film Analysis for Women of the Brown Community, October 27 and November 14, 1983.

Consultant for The People's Film Collective of Providence for a series of film screenings and lectures/discussions on "Sexuality in Women's Images on Film," (project funded by a grant from the Rhode Island Council for the Humanities), 1980-81.

#### 8. ACADEMIC HONORS

Visiting Distinguished Chair (Huaying Lecture Professorship), Institute for Advanced Studies in Humanities and Social Sciences, Nanjing University, June 22-July 5, 2008.

American Council of Learned Societies Fellowship, Fall 2008.

Cogut Humanities Center Fellowship, Brown University, Spring 2008.

Invited to give Christian Gauss Seminar Lectures, Princeton University, Spring 2005.

Winner of the 2nd Limina Award, organised by the International Film Studies Conference and CINEMA & CIE International Film Studies Journal, 2004 and a Special Commendation, Kraszna-Krausz Book Awards, London, 2003 for The Emergence of Cinematic Time.

George Hazard Crooker University Professor, Brown University, July 1997-present.

Harrison S. Kravis University Professor, Brown University, July 1996-July 1997.

Frederic Ives Carpenter Visiting Professor, University of Chicago, April 11-22, 1994.

John Simon Guggenheim Fellowship, 1990-91.

Henry Merritt Wriston Fellowship, Spring 1983.

Brown Faculty Fellowship, Pembroke Center for Teaching and Research on Women, Fall 1982.

First Prize, Senior Honors Thesis in English (Cornell, 1974).

Graduated summa cum laude (Cornell, 1974)

Phi Beta Kappa (1974).

Buffalo Club of Cornell Women Scholarship (1973).

Cornell Deans' Scholarship (1970).  
 N.Y.S. Regents Scholarship (1970).  
 National Merit Scholarship Semifinalist (1970).

## 9. TEACHING

Directed 18 Ph.D. dissertations; served on 10 Ph.D. dissertation committees; currently directing 6 Ph.D. dissertations; serving on 5 Ph.D. dissertation committees; served on 2 Preliminary Examination Committees (2002-03) served on 3 Preliminary Examination Committees (2003-04) served on 3 Preliminary Examination Committees (2005-06) served on 3 Preliminary Examination Committees (2006-07) served on 3 Preliminary Examination Committees (2007-08) served on 3 Preliminary Examination Committees (2008) served on 2 Preliminary Examination Committees (2009)

Courses taught last 3 years:

MC 1502T: Film Noir: Femmes Fatales, Urban Space, and Paranoia (Fall 2009) Enrollment=15.  
 MC 2100G: Freud and Lacan (Fall 2009) Enrollment=13 (plus one auditor)  
 MC 0150: Text/Media/Culture: Readings in Theory (Spring 2009) Enrollment=49.  
 MC 2310D: The Idea of a Medium (Spring 2009) Enrollment=6.  
 MC 150: Theories of the Photographic Image (Spring 2007) Enrollment=13.  
 MC 250: Film and Modernity (Spring 2007) Enrollment=18.  
 MC 10: Screens and Projections: Introduction to Media (Fall 2006) Enrollment=75.  
 MC 150: The Close-Up: Theory and Practice (Spring 2006), Enrollment=12  
 MC 10: Introduction to Media (Fall 2005) Enrollment=64.  
 MC 211: Freud and Lacan (Fall 2005) Enrollment=17.  
 MC 150: The Close-Up: Theory and Practice (Fall 2004) Enrollment=15.  
 Two undergraduate independent studies (Fall 2004)  
 One graduate independent study (Fall 2004)  
 Faculty Co-Sponsor, Mellon Graduate Workshop on Science and Technology Studies (Fall 2004), Enrollment=8.  
 MC 11: Introduction to Modern Culture and Media. (Fall 2003) Enrollment=111.  
 MC 230: Film and the Real (Fall 2003). Enrollment=10.  
 MC 150: Film and the Avant-Garde (Spring 2003). Enrollment=15.  
 MC 11: Introduction to Modern Culture and Media (Fall 2002). Enrollment=98.

MC 212 (EL 219): Theories of the Photographic Image (Fall 2002). Enrollment=13.

MC 66: Introduction to Cinematic Coding and Narrativity (Spring 2002). Enrollment=125.

Gender Studies 201 (Pembroke Seminar): Technology and Representation (Fall 2001 and Spring 2002). Enrollment=6 graduate and undergraduate students, 2 graduate fellows, 4 postdoctoral fellows, 5 Brown faculty plus 5 visiting faculty.

EL 219 (MC 150): Freud and Lacan (Spring 2001). Enrollment=20.

MC 150: Visual Culture/Theories of Vision (Spring 2000). Enrollment=13.

Directed one undergraduate honors thesis (2004-2005).

Directed one undergraduate honors theses (2006-2007).

Second reader one undergraduate honors thesis (2003-2004).

Second reader one undergraduate honors thesis (2004-2005).

Directing three undergraduate honors theses (2009-2010).

Advising: See 7:I above.