

## EDUCATION

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Ph.D., Cinema Studies. New York University; New York City 1992.

Dissertation: *Terminal Identity: The Virtual Subject in Postmodern Science Fiction*.

Advisor: Annette Michelson. Dissertation approved with distinction.

B.A., Semiotics. Brown University; Providence, Rhode Island 1978.

## PRESENT APPOINTMENT

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**Stanford University, Stanford, California. Professor, Film and Media Studies Program, Department of Art and Art History.** Fall 2003 to present. (Assistant Professor 1997-2003, Associate Professor 2003-2011). Graduate courses offered include Animation and the Animated Film, World's Fairs and Theme Parks, Phenomenology and Film, Experimental Cinema. Mixed Graduate and Undergraduate courses include: Cinema-Machine (co-taught with Pavle Levi), Being John Wayne. Undergraduate courses offered include Introduction to Film Study, History of World Cinema, Bodily Performance in American Film, Fundamentals of Cinematic Analysis, Theories of Digital Culture (Dialectics of Digital Enlightenment) Cinema and the City, Theories of the Moving Image, Science Fiction Film, American Film Comedy, Comedy Literature and Film (w/ Seth Lerer, Comparative Literature), Hollywood Musicals, American Comics: History/Theory/Spandex, Comics and the City. Sophomore Seminar: Comics: A Lively Art. Introduction to the Humanities: Humans and Machines (co-taught with Henry Lowood and Jessica Riskin). Thinking Matters: Medium and Message (co-taught with Henry Lowood). *ITALIC design and faculty* (with Jonathan Berger and Janice Ross). Coordinator, Film Studies Minor (Fall 2000 to present). Film Studies Workshop (1998-2000), Graphic Narrative Workshop, 2010-present). Director of Undergraduate Studies, Film and Media Studies program (2005-present). Member, Committee in Charge of the Program in Modern Thought and Literature (2009-present).

## PUBLICATIONS

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### BOOKS

*The Poetics of Slumberland: Animated Spirits and the Animating Spirit.* University of California Press (March 2012).

*Matters of Gravity: Special Effects & Supermen in the 20<sup>th</sup> Century.* Duke University Press (September 2003). 280 pp.

*Blade Runner.* Published by The British Film Institute (August 1997). 96 pp. New edition, August 2012.

*Terminal Identity: The Virtual Subject in Postmodern Science Fiction.* Duke University Press (June 1993). 408 pp. Multiple printings.

## BOOK IN PROGRESS:

*Hellboy's World*. University of California Press (March 2012).

## ESSAYS PUBLISHED IN BOOKS

"Some Observations on Cartoon Physics, or The Cartoon Cat in the Machine." *Animating Film Theory*, edited by Karen Beckman. Duke University Press, forthcoming 2013.

"Disobedient Machines: Animation and Autonomy." *Beyond the Finite: The Sublime in Art and Science*, edited by Roald Hoffmann & Iain Boyd-Whyte. Oxford University Press (2011) Originally published in a German edition from Suhrkamp (2009).

"Brushstrokes in CinemaScope: Minnelli's Action Painting in *Lust For Life*." *Vincente Minnelli: The Art of Entertainment*. Edited by Joe McElhaney. Wayne State University Press (2008).

"Secret Identity Politics." *Men in Tights: the Comic Book Superhero*. Edited by Angela Ndalians. Routledge Press. (2008)

"A Day in New York: *On The Town* and *The Clock*," *City That Never Sleeps: New York in the Movies*. Edited by Murray Pomerance. Rutgers University Press (2006)

"Spectacle, Attractions, and Visual Pleasure" *The Cinema of Attractions: 1986-2006*. Edited by Wanda Strauven. University of Amsterdam Press (2006)

"Terminal Idiocy (the comedian is the message)" Commissioned for *Enfant Terrible: Jerry Lewis in American Film*. Edited by Murray Pomerance. New York University Press (2002): 181-191.

"Online Comics and the Reframing of the Moving Image." *The New Media Book*. Edited by Dan Harries. British Film Institute (2002): 133-143.

"Taking Shape: Morphing and the Performance of Self." *Meta-Morphing*. Edited by Vivian Sobchack. University of Minnesota Press (January 2000). 225-249.

"The Artificial Infinite: On Special Effects and the Sublime." *Visual Displays: Culture Beyond Appearances*. Edited by Lynne Cook and Peter Wollen. The Bay Press (1995): 255-289.

"Zooming Out: The End of Offscreen Space." *The New American Cinema*. Edited by Jon Lewis. Duke University Press (1998): 248-272.

"X-Bodies (The Torment of the Mutant Superhero)." *Uncontrollable Bodies: Testimonies of Identity and Culture*. Edited by Rodney Sappington & Tyler Stallings. The Bay Press (1994), 92-129.

"Gibson's Typewriter." *Flame Wars: The Discourse of Cyberculture*. Edited by Mark Dery. Duke University Press (1994), 71-89. (reprint of special Cyberculture issue of *South Atlantic Quarterly* [Fall 1993]).

"cybersubjectivity and cinematic being." *Crisis Cinema: The Apocalyptic Vision in Post-modern Narrative Film*. Edited by Christopher Sharrett. Mouton de La Haye Press (1992): 77-102.

"Paralysis in Motion: Jerry Lewis's Life as a Man." *Comedy/Cinema/Theory*. Edited by Andrew Horton. University of California Press (1991): 188-205. (expanded version of same title in *Camera Obscura* 17 [May 1988]: 195-205)

"who programs you: The Science Fiction of the Spectacle." *Alien Zone: Cultural Theory and Contemporary Science Fiction Cinema*. Ed. Annette Kuhn. Verso (1990): 196-213.

## ESSAYS PUBLISHED IN JOURNALS

"Sculpture, Stasis, the Comics and *Hellboy*," *Critical Inquiry* Special Issue on Comics and Media. (forthcoming)

"Comics and the Critique of Chronophotography, or 'He Never Knew When It Was Coming!'" *Animation* #1 (July 2006): 83-103.

"Boys in the Hoods: Glossing the Urban Superhero." *Iconics* (Spring 2000), published by the Japan Society of Image Arts and Sciences. 42-50.

"Syncopated City: New York in Musical Film 1929-1961." *The Spectator*, University of Southern California (1998). 8-23.

"The Ultimate Trip: Special Effects and the Visual Culture of Modernity." *IRIS* #25 Special Issue on Film Theory and the Digital Image (Spring 1998): 75-97.

"Ann-Margret is My Copilot: A Desert Odyssey." *Lusitania* #7 (1996): 95-108.

"Mondo Babes & Wired Boys." *Educom Review* (May/June 1995): 17-18.

"Virtual Textuality: Hypertext and Virtual Reality." *Artforum International* (January 1994): 13-14.

"Cut-Ups, White Noise and Cyberblitz in Spectacular Science Fiction." *Continuum*, 7: 2 (1994): 131-163.

"Electrostructure: Architecture and the Electronic Future" (panel transcript: 44-51), and "Post(Event)Script" (essay: 54-55). *ANY* (Architecture New York) Magazine, (Nov/Dec 1993).

"Dinosaur Bytes: *Jurassic Park*." *Artforum International* (October 1992): 14-15.

"Amidst These Fields of Data: Allegory, Rhetoric and the Paraspace." *Critique* (Spring 1992): 199-219.

"There's Always...*Tomorrowland*: Disney and the Hypercinematic Experience." *OCTOBER* 57 (Summer 1991): 55-78.

"Postcards from the Posthuman Solar System." *Science-Fiction Studies* 55 (November 1991): 343-357.

"The Cybernetic (City)State: Terminal Space Becomes Phenomenal." *The Journal of the Fantastic in the Arts*, 2:2 (Summer 1989): 43-63.

"Incompletion, Simulation, and the Refusal of the Real: The Last Films of Orson Welles." *Persistence of Vision* 7 (1989): 83-90.

"Battles With Songs: The Soviet Historical Film as Historical Document." *Persistence of Vision* 3/4 (Summer 1986): 23-33.

## REVIEWS AND SHORT ARTICLES

"Little Utopias of Disorder," *American Art* 25:2 (Summer 2011), 11-14.

"Statement," *Speculative*, exhibition catalog, Los Angeles Contemporary Exhibitions, 2011, 44-50.

"The Second Krazy Kat," Team *Cul de Sac* zine, benefit for Parkinson's Disease, 2011.

"Why I Hate Superhero Movies." *Cinema Journal* 50:3 Spring 2011, 118-122.

*Rio Bravo*, BFI Study by Robin Wood. Review in *Cinema Journal* 48:2 Winter 2009, 166-168.

"Garbage: The Stuff That Dreams Are Made Of." Response to Michael Shanks, David Platt, and William L. Rathje, "The Perfume of Garbage." *Modernism/Modernity* 11:1, January 2004: 85-87.

"Now Where Is England?: A review of *Close Up 1927-1933: Cinema and Modernism*, edited by James Donald, Anne Friedberg, and Laura Marcus. *Paradoxa* 5:13-14, 1999-2000: 377-382.

*after yesterday's crash: The Avant-Pop Anthology*, edited by Larry McCaffery. *Science Fiction Studies* (Vol. 23, 1996): 133-135.

"Fractal Geographies: *Blade Runner* Revised and Revisited." *Artforum International* (December 1992): 6-7.

"Weather-Wise: a review of Andrew Ross's *Strange Weather*." *American Book Review* 14:2 (1992): 6-7.

Review of Brenda Laurel's *Computers as Theater*. *Science Fiction Studies* (Vol. 19, 1992): 257-260.

Review of Larry McCaffrey's *Storming the Reality Studio: A Casebook of Cyberpunk and Postmodern Science Fiction*. *Science Fiction Eye* 10 (1992): 88-89.

"Thrash and Hack: Lewis Shiner's novel *SLAM*." *American Book Review* 13: 3 (1991): 1, continued 4-8.

"Play Misty for Me," reference article for *Magill's Cinema Annual*, 1986: 532-535.

"THX 1138," reference article for *Magill's Cinema Annual*, 1985: 638-643.

## REPRINTED WORKS AND WORKS IN TRANSLATION (partial)

“Terminal Penetration.” Abridged version of Chapter 3 of *Terminal Identity. The Cybercultures Reader*. Edited by David Bell and Barbara M. Kennedy. Routledge, 2000.

“The Artificial Infinite: On Special Effects and the Sublime.” Reprinted in *Alien Zone II*, edited by Annette Kuhn. Verso Press, 2000.

“Postcards from the Posthuman Solar System.” Reprinted in *Posthumanism*. Edited by Neil Badmington. St. Martin’s Press, 2000.

*Blade Runner*. Translated into Portuguese. Artemídia, Brazil, 2000.

“*who programs you: The Science Fiction of the Spectacle.*” Reprinted in *Postmodern after-images: A Reader In Film, Television and Video*. Edited by Peter Brooker and Will Brooker. London: Arnold, 1997.

## LECTURES AND PAPERS

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Keynote Speaker, “Sculpture, Stasis, the Comics, and – oh yeah – *Hellboy*.” International Comic Arts Forum, Portland OR, May 2013.

“In Praise of Cartoon Physics,” Society of Cinema and Media Studies annual conference, Chicago 2013.

“Honest Crooks: The Barbara Stanwyck Paradox,” invited talk, Society of Cinema Studies annual conference, Boston, 2012.

“The Motionless Voyage of Little Nemo,” Bryn Mawr, 2012.

“Dreams, Fiends, and Dream Screens,” invited talk, College Art Association annual conference, Los Angeles, 2012.

“Intimate Immensity and the Return of the Boy in Bed,” Society of Cinema and Media Studies annual conference, New Orleans, 2011.

Keynote Speaker, Superheroes on Film Conference, Yale University, February 2009.

“The Poetics of Slumberland.” University of Missouri-Columbia, November 2008.

Keynote Speaker, “The Vigilante and the Dandy,” Metropolitan Museum of Art, NY (in conjunction with the exhibition, Superheroes: Fashion and Fantasy). June 2008.

Panelist, “The Future Is Now: *Blade Runner* at 25,” New York Film Festival, October 2007.

Keynote Speaker, “Disobedient Machines: Animation and Autonomy.” ParaSite New Media Symposium, UC Berkeley, October 2007.

“Society of the Narcissistic Spectacle.” TELIC Arts Exchange, Los Angeles, October 2007.

Keynote Speaker, "Comics and the City: Urban Space in Print Picture and Sequence." Berlin Academy of Arts, June 2007.

"The Mystery of the Animator's Hand." Society for Cinema and Media Studies annual conference, Chicago, March 2007.

Panelist, "Science Fiction Fiction Science." TransFormations 3, University of Southern California, March 2007.

"Secret Identity Politics." Invited lecture at School of Architecture, Princeton University, February 2006.

Keynote Speaker, "Holy Men in Tights: A Superhero Conference." University of Melbourne, May 2005.

"Comics and the Critique of Chronophotography." Invited lecture at Duke University (April 2005); University of Copenhagen (March 2005), Lund University (March 05).

Keynote speaker, "New Cities/New Media" at the University of Southern California (January 2003).

Keynote speaker, Symposium on comics, University of Indiana, April 2003.

"Unnatural Locomotion in the Work of Winsor McCay," Lecture/discussion, Department of Art and Art History, Stanford University, March 2001; New York University, October 2001; Society of Cinema Studies, March 2003.

"I Would Rather be a Superhero Than a Cyborg." Invited lecture at Periferias, a multidisciplinary art festival in Huesca, Spain, October 2000.

"The Boys in the Hoods: A Song of the Urban Superhero." Cantor Center for the Visual Arts, Stanford University, March 2000.

"Twisted Land, Twisted Bodies: The Films of Anthony Mann," Invited lecture at "The West: The Presence of the Past," a symposium sponsored by the Stanford University Alumni Association, July 2000.

"Hollis Frampton's *Nostalgia*," film and discussion presented at Photography and Memory symposium, Stanford University, May 2000.

"Dancing and Flying in the City." Invited lecture at "Sins of Change: Media Arts in Transition, again," Walker Art Center, Minneapolis, April 2000.

Out the Exi[s]t Door: Blocked Recursivity in Recent Alternate Reality Films." Invited lecture at Real Artificial Life event, Yerba Buena Center for the Arts, San Francisco, April 1999. Also presented at Rotterdam Film Festival, Exploding the Frame sidebar event, March 1999.

"The Syncopated City: New York in Musical Film." Invited speaker at Andere Sinema's Kino-Eye<sup>3</sup> conference in Antwerp, Belgium. November 1998.

"On *Blade Runner*," Featured speaker and book signing, ARSENAL Cinema in Berlin, September 1998.

- “Taking Shape: Morphing and the Performance of Self.” Keynote address, Austrian Association of American Studies. Graz, Austria. November 1997. Versions also delivered at the JFK Institute for American Studies, Free University Berlin, July 1998; Society for Cinema Studies annual conference, March 1998. USC1997.
- “The Bright Dark City: Delirious Space in Science Fiction and Cinema.” The Temple Hoyne Buell Center for the Study of American Architecture. Columbia University, New York. October 1997.
- “Taking Shape: Morphing and the Generation of Self.” Honoree, Faculty Acknowledgment Reception. Lecture, University of New Mexico’s Zimmerman Library. March 1997.
- “The Ultimate Trip: Special Effects and the Visual Culture of Modernity.” Lecture at Andere Sinema: Kino-Eye<sup>2</sup> in Antwerp, Belgium, November 1996. Lecture at Mem•Brane, art/technology resource center in Köln, Germany. July 1996. University of Sköde, Media Technologies Program. Sköde, Sweden. June 1996. Lecture at New Mexico State University, Humanities Colloquium, May 1996. DePauw University, Greencastle Indiana. April 1996.
- “Exploding the Frame: The End of Offscreen Space.” Invited speaker, “Tender Bodies, Twisted Minds,” conference at the University of Amsterdam. June 1996.
- “Pointing and Clicking Our Way to a Better Tomorrow.” Plenary speaker, Society of Cinema Studies annual conference. March 1996.
- “Dinosaur Movies and the End of Nature.” Featured speaker and panelist at “Natural Resources,” Industrial Designers Society of America annual conference. Santa Fe, New Mexico. September 1995.
- “Douglas Trumbull and the Artificial Infinity of Special Effects.” Invited speaker and panelist. “Building the Future,” sponsored by Neon Rio Studio. Rio de Janeiro, Brazil. June 1995.
- “The Artificial Infinite.” Invited speaker and panelist at “Virtual Futures” conference. University of Warwick, Coventry, England. May 1995. Invited speaker, “Screening the Future” conference at the University of California at Berkeley. April 1995.
- Lecture, Humanities Institute Faculty Council. University California at Davis. May 1995.
- “*Terminal Identity* & After” Invited speaker, Mass Culture Workshop. University of Chicago. April 1995.
- X-Bodies: The Torment of the Mutant Superhero.” Invited speaker, “An Evening of Cyberculture.” Beyond Baroque. Santa Monica, California. March 1995.
- “Monuments and Miniatures: The Photography of David Leventhal” Lecture at University of New Mexico Art Museum. January 1995.
- “The Cybernetic (City)State,” Parsons School of Design, December 1993; New York University, March 1993; and the MLA annual conference in NYC, December 1991.
- “Yasujiro Ozu and American Melodrama,” invited lecture at the Japan Society, New York. June 1993.
- “The Artificial Infinite: Special Effects and the Sublime,” invited paper delivered at the DIA Symposium on “Visual Displays,” New York City, May 1993.

- "In Praise of Shadows: Illumination and Power," paper delivered at the Society of Cinema Studies annual conference in New Orleans, February 1993.
- "Cybersubjectivity and Cinematic Being: Virtual Reality, Film and Narration," invited paper delivered at the Columbia Seminar on Cinema and Interdisciplinary Interpretation, Museum of Modern Art, November 1991.
- "The Artificial Infinite: The Special Effects of Douglas Trumbull," paper delivered at the Society of Cinema Studies annual conference in Los Angeles, May 1991.
- "Postcards from the Posthuman Solar System," paper delivered (on videotape) at Florida State University conference on literature and cinema, January 1991.
- "There's Always... *TOMORROWLAND*: Disney's Phenomenology of Progress," paper delivered at the Society of Cinema Studies annual conference in Washington DC, Spring 1990.
- "*Videodrome* and the Science Fiction of the Spectacle," American Museum of the Moving Image, November 1993; the SCS annual conference in Iowa City, 1989; Annette Michelson's class in Science Fiction Film at NYU, 1987; Queens College Presidential Seminar on the science fiction film, 1986.
- "The Film and Television Work of Jerry Lewis," lecture at the American Museum of the Moving Image, Astoria, November 1988.
- "Bodily Functions: The Function of the Physical in the Cult Film," paper delivered at a symposium on independent film production at School of Visual Arts, March 1988.
- "Cyberblitz and Science Fiction: Cut-ups, Comic Books and Blipverts," paper delivered at Florida State University conference on intertextuality, January 1988.
- "The Soviet Film as Historical Document," lecture delivered to graduate course in Film Theory at Columbia University, Fall 1986.
- "A Night in Movie Jail: The Comedy of Albert Brooks," Villanova University, Fall 1986.
- "Jerry Lewis: The Extroverted Introvert," paper delivered at the Society of Cinema Studies annual conference in New Orleans, Spring 1986.
- "*Star Wars* and the 'Force' of Hollywood," Queens College Presidential Seminar on contemporary Hollywood film production, Spring 1986.
- "Lost in Space: Landscape, Language and Character in Jim Jarmusch's *Stranger Than Paradise*," Villanova University, Fall 1985.
- "The Soviet Film as Historical Document," SCS annual conference, NYC, Spring 1985.
- "The Politics of Invisibility: Panopticism and the Crime Film," paper presented at SCS annual conference, Pittsburgh, Spring 1983.



## PRIOR TEACHING (PARTIAL)

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*Yale University*. Visiting Faculty, Spring 2008. Graduate Seminar offered: Theories of Cinematic Spectacle. Undergraduate Lecture: Bodily Performance in American Film.

*University of New Mexico, Albuquerque*. Assistant Professor, 1994-1997.

Undergraduate courses offered: Theories of Electronic Culture, Cinema and the City, Film and the Machine Age, International Horror Film, Science Fiction Cinema, The Hollywood Musical, World's Fairs & Theme Parks, Introduction to Film Studies, History of Cinema: Silent Film. Classes ranged from 7 students to 135 students. Most classes included graduate students. Supervised teaching/grading assistants. Involved in film production reviews, doctoral committees, and curriculum planning.

*University of Pennsylvania*. Visiting Professor, 2012.

*Der Freien Universität Berlin, J. F. Kennedy Institut*. Visiting Prof, Summer 1994 & 1996.

*New York University*. Visiting Assistant Professor, 1992-4.

*Yale University*. Lecturer, 1991-92.

*School of Visual Arts, New York City*. Instructor, 1985-1990.

*Brooklyn College, New York City*. Instructor, 1986-87, 1988.

*Queens College, New York City*. Instructor, 1986-87.

## COURSES OFFERED: GRADUATE

### **Media Theory:**

“Phenomenology & Film.” Seminar studied films and film theory in relation to phenomenology. Course was divided into three sections on the intentional gaze, embodied knowledge and mediations of technology. Films selected across a range of genres and historical moments. Emphasis was placed on early and experimental cinemas; close-ups, star-texts; memory, movement, and duration.

“Theories of Cinematic Spectatorship.” Informal seminar for a handful of graduate students around the writings of Baudry, Mulvey, Doane and Hansen.

“Theories of Electronic Culture.” Lecture course surveying writings on electronic media and culture. Texts regarding television, spectacle, politics and computer-generated environments were combined with screenings of film and video works contending with digital technologies. Emphasis was placed on issues regarding the circulation of information and power in contemporary culture.

“Theories of Cinematic Spectacle.” Cinema has depended on sensationalist display throughout its history. Topics included ways in which new technologies have been mediated through cinematic spectacle; how spectacle was marshaled in the service of pedagogy and propaganda; and how the female image in American film is theorized as a form of spectacular excess. The course also explored the function of spectacle in experimental cinema, as well as the deconstructions of spectacle by Godard and others in the wake of Guy Debord’s writing.

“Animation and the Animated Film.” Seminar delved into the implications of animation, considering its underlying fantasies (in art and literature), its particular phenomenologies, its relation to the uncanny, its status as a “pure” cinema, and its place in film theory. Different modes of production and style were explored, including “realist” animation, abstract animation; “animistic” animation; animated drawings, objects, and puppets; CGI, and live/animation hybrids.

“Comics.” Explored the history, aesthetics, structures, and genres of this medium. Emphasis was on comics theory, and theorists including Bart Beaty, Thierry Groensteen, Scott McCloud, Charles Hatfield, Hillary Chute, and Bukatman.

### **Genre Study:**

“Experimental Film.” Overview of films, texts, and theories comprising the history of experimental film movements. Special emphasis on the French avant-gardes of the 1920s and 1960s, experimental narrative and documentary forms, New American Cinema, and recent work in film and digital media.

“The Hollywood Musical.” Explored the sense of liberation (physical, aesthetic and social) that emerges in musicals. Emphasis on ‘unity within diversity;’ genre as a showcase for new cinematic technologies. Ideas of community by staging issues of personal and political identity. Impact of African-American and Jewish cultures on both stage and screen central, also gay reception and interpretation. Readings by Ann Douglas and historians of minstrelsy, popular music and cinema.

### **Film and Culture:**

“American Film and the Treatment of Technology.” Interrogation of the ingrained relations between cinema and modernist and postmodernist technologies. Issues included representation, reflexivity, technological development, rationalist philosophy, body/machine relations, simulation, urban development and American manifest destiny. Readings from Wolfgang Schivelbusch, Paul Virilio, Leo Marx, Donna Haraway, Lewis Mumford and others; screenings drawn from narrative cinema, avant-garde, documentary and industrial films.

“Film and the Machine Age.” Cinema and the technologies of the modernist era. Readings from Schivelbusch, Virilio, Leo Marx, Mumford and others accompanied screenings drawn from a range of sources.

“Film and Postmodern Culture.” Seminar course exploring the relation between postmodernism and technological development, with emphasis on the emergent concept of “cyberspace.” Students read theories of culture (Jameson, Adorno), media (Vertov, McLuhan, Debord, Baudrillard) and the subject (Haraway, Theweleit) and participated in intensive comparative discussion.

“Worlds’s Fairs and Theme Parks.” A review of the literature and theorization concerning these fundamental sites of technological consumption and utopianism. Readings drawn from literature, anthropology, American Studies, film theory and performance studies. Considerations of the artificial environment, colonialism, exhibition practices, urban utopianism, the representation of histories and cultures, technological interfaces and kinetic entertainment.

## **MIXED GRADUATE AND UNDERGRADUATE SEMINARS**

“Being John Wayne.” John Wayne's imposing corporeality and easy comportment combined to create an enduring, complex, icon of masculinity, of the American West, and of America itself. Seminar concentrated on the films that contributed most strongly to the establishment of, maturation of, and even deconstruction of,

the iconography and mythology of "John Wayne.". This concentration also brought into view the genres of westerns and war films; the crisis of (and performance of) masculinity in postwar culture; gender and sexuality in American national identity; relations between individualism, community, and the state; the Western and national memory; and patriotism and the Vietnam War.

## COURSES OFFERED: UNDERGRADUATE

### **Introductions to media forms and ideology:**

"Introduction to Film Studies." Large (175+) introductory course in the aesthetics and cultural contexts of cinema. Emphasis on providing historical context and an exposure to a range of film theories.

"Cinematic Expressions." History and formal structures of the cinema. Emphasis on technological/ economic/cultural factors and the aesthetic strategies deployed by various films and filmmakers.

"Comics: A Lively Art." Seminar on the history and formal principles of the comics. Included consideration of caricature and humor, text/image relations, principles of temporality, components and conventions of the medium, ethnicity and ideology, structures of narrative, genres (adventure, autobiography, superhero), and regional differences. Discussion was organized around works by Will Eisner, Art Spiegelman, Alan Moore, Harvey Kurtzman, Julie Doucet, Takahasi Rumiko, and critical analyses by Scott McCloud and David Kunzle.

"American Comics: History, Theory, Spandex." Long derided as neither literature nor art, comics, with its complex juxtapositions of word and image, and of images with one another, are increasingly understood as a unique, sophisticated mode of communication and expression. Different from other courses at Stanford, this one provided an historical and stylistic overview of the comics medium, from comic strips to the "graphic novel."

### **Film History and National Cinemas:**

"History of World Cinema: The Silent Era." Lecture course concentrating on films from the United States, Germany, France and the Soviet Union. Emphasis on the development and extension and rejection of American narrative structures, and interrelations between aesthetic debates and historical conditions.

"Hollywood 1930-1960." A history of the period, extending from the rise of sound film and the establishment of the Production Code to the effective end of the centralized studio system of production. The course emphasized political, cultural and aesthetic factors to produce a multiple determinant model of history.

"Japanese Cinema." An historical overview of forty years, within the context of world cinema: particular focus on the works of Ozu, Mizoguchi, Kurosawa, Ichikawa and Oshima.

“New German Cinema.” A survey of this important moment in film history, placing particular emphasis on the relation between the filmmaker and the filmmaking apparatus, and upon the director as “hero.”

### **Film and Media Theory**

“Cinematic Spectacle.” Undergraduate lecture course that has become a graduate seminar.

“Film Theory and Criticism.” Upper-level undergraduate seminar with changing emphasis: topics have included theories of spectatorship, film experience, and cinephilia/cinophobia.

“Film Theory and Practice.” Two semesters, required for 100+ incoming film making students. The first semester concentrated on cinematic specificity and theories of spatio-temporality. The second involved issues of ideology, narration, feminism and technology.

“Film and Literature.” Advanced undergraduate course designed to introduce theories of narrative structure and demonstrate the dialectic that historically exists between cinema and literature.

“Aesthetics of Communication.” Advanced course in semiotic/aesthetic theories of mass culture.

### **Genre Study:**

“Bodily Performance in American Film.” Undergraduate lecture course (with graduate section) exploring the centrality of bodily representation to genre cinemas, including westerns, war films, science fiction, horror, comedy, gangster films, blaxploitation, pornography and star texts. Each week moved to a new genre and posed a different set of questions regarding bodily representation and identification.

“The American Science Fiction Film” Undergraduate lecture course that primarily explored the phenomenology and ideology of science fiction, especially within the context of postmodernity. The course concentrates on science fiction’s manipulation of space, time and the problematics of visibility. Attention also given to SF literature, video and experimental film, as well as the science fictional discourses of such theorists as Jean Baudrillard and Donna Haraway.

“Cyborgs & Synthetic Humans.” Large lecture course stressing the historical development of these categories in literature, cinema, illustration and comics. Philosophical and theoretical materials were presented in lecture; readings were drawn entirely from literature: Ovid, Shelley, Hoffman, Melville, Villiers de l’Isle-Adam, Baum, Asimov, Ballard, et al.

“The Hollywood Musical.” (also taught as a graduate course)

“The International Horror Film” A consideration of the genre in both its high art and low culture manifestations. From a consideration of Dreyer, Murnau, Epstein, and the German-inflected films from Universal Studios and RKO, the course concluded by reviewing the American horror film of the 1970s and 80s. Readings from Freud, Robin Wood, William Paul, Barbara Creed and others.

“Problems and Topics of the Cult Film.” A course dedicated to the pursuit of the marginal. Contemporary cult films were examined in light of various cultural theories, with attention to the emphasis on *the body* in the cult film.

**Author Study:**

“Being John Wayne” A course built around a star-persona rather than a director.

“Studies in Authorship: Vincente Minnelli.” “Studies in Authorship: Howard Hawks” Sustained exploration of the work of a single filmmaker as well as a sustained exploration of auteurist analytical frameworks.

“Hitchcock and Lang: Subjectivity and Subject Destiny.” Comparative study of two European directors transplanted to America. Different modes of production were considered with issues of authorship and genre forms.

“Wenders, Ozu, Ray.” Comparative overview, using Wenders as a frame for considering two primary influences. Different modes of production (American studio and independent; German and Japanese studios) were considered with issues of narration and authorial style.

“The Budget Auteur.” Survey of low budget filmmakers (Fuller, Corman, Kuchar), stressing relations among authorship, genre, and production constraints. Designed for filmmaking students.

**Production-related:**

“The Budget Auteur” (see Authorship section above)

“Out of Bounds: Independent Film/Video Production.” Two semester course co-taught with Amy Taubin, film critic for the *Village Voice* on alternative forms of production, funding and distribution.

“Cinema and Video Forms.” Introductory aesthetics with a Super 8mm production component.

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## UNIVERSITY SERVICE

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Stanford University, 1997-present: Curriculum development, Film and Media Studies Program; Director of Undergraduate Studies, Film and Media Studies Program. Steering Committees: Modern Thought and Literature, Bill Lane Center for the Study of the American West, American Studies. Doctoral advisor for 3 students, served on all film-related doctoral committees in Art and Art History. Served on numerous doctoral committees outside of my areas of expertise. Have served on and headed up numerous faculty search committees, curricular committees, lecture committees, and the like.

## CURATORIAL EXPERIENCE

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Co-Organizer, "Cine City: Film and Perceptions of Urban Space 1895-1995," Getty Center, Los Angeles. Responsibility for organizing a panel on electronic representation and the shifting experience of urbanism. Participants included film designers Syd Mead and Douglas Trumbull, architect Honi Rashid and others.

Curator, "Jerry Lewis: A Film and Television Retrospective." American Museum of the Moving Image, New York. Design and implementation of major exhibition. Developed 24 programs, each including a film, television program, outtakes, behind-the-scenes footage, promotional materials and program notes. Primary research performed at Lewis's own film vault. Preliminary editing of catalogue, including an interview and essays, before publication was cancelled. 1988.

Co-curator, "And Justice For All." Shared responsibility for festival co-sponsored by the Fund for Open Information & Accountability and The Collective for Living Cinema. Nov. 1982.

## RELATED EXPERIENCE

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Invited panelist, Transmedia, Hollywood 2: Visual Culture and Design. Jointly sponsored by USC and UCLA. April 2011.

Editorial Boards: *Animation*, *The Journal of Graphic Novels and Comics*, *Text/Image*, *Science Fiction Studies*

Interviewee and project consultant, *Synthetic Pleasures*, a feature film by Iara Lee (1996).

Manuscript reader for Stanford University Press, University of California Press, Duke University Press, Princeton University Press, *Cinema Journal*, *Science Fiction Studies*, others.

Respondent, "Electroecture: Architecture and the Electronic Future," sponsored by Architecture New York, October 1993. Symposium featuring such participants as Mark C. Taylor, WJT Mitchell, Avital Ronell, Allucquere Stone, Bernard Tschumi.

Invited participant, "Cybernarratives," New Langton Arts Center in SF, 1992. Three day event featuring novelists, artists, and academics, curated by Larry McCaffery.

Panel Co-Chair, "Virtual Reality and Film Theory." at the Society for Cinema Studies annual conference in Pittsburgh, 1992, with Anne Friedberg (USC at Irvine).

Thesis Film Advisement, School of Visual Arts. Script advisement, budget preparation, troubleshooting.

Panel co-chair, "Jerry Lewis," at the Society for Cinema Studies annual conference in New Orleans, 1986, with Thyrza Goodeve (USC at Santa Cruz).

Research Assistant for Annette Michelson, New York University, 1984-85. Worked closely with Professor Michelson, assisting with a variety of projects.

Index Compilation, *Kino-Eye: The Writings of Dziga Vertov*, edited by Annette Michelson and published by University of California Press, 1984.

Press Liaison, Collective for Living Cinema, NYC. Responsible for press and publicity, press screenings and program notes in eclectic exhibition space. 1982-83.