

# Curriculum vitae

## Roy-Michael Grundmann

700 Commonwealth Ave #3001 Boston MA 02215

**Institution**                    **Department of Film and Television, Boston University**  
640 Commonwealth Ave., Boston MA 02215, (617) 353-6185

**Position**                        **Associate Professor of Film Studies, tenured**

**Assistant Professor of Film Studies** (9/2000 — 8/2006)

**Visiting Assistant Professor of Film Studies** (Fall 1998 — Summer 2000)

### **Institutional Tasks**

- **Admin.:**    **Film and Television Graduate Studies Program Director** (since 2004)  
Supervising of Curriculum, Graduate Admissions, Adjunct Hires
- **Teaching:** Seminars and Proseminars in American Cinema History (classical and cont.  
Hollywood, African American Representation., American Avant-garde)  
Select European/Global Cinemas, Film and Media Theory, Gay/Lesb. Film).
- **Advising:** Undergraduates, graduate students; regular M.A. thesis supervision, frequent  
Ph.D. dissertation supervision in BU AMNESP, BU Art History
- **Initiatives:** Designed new intensive graduate survey course in American Cinema  
History; developed comprehensive four-semester curriculum in American  
and global avant-garde media from 1910s to present
- **Other:**       Associate Faculty, BU American and New England Studies Program

### **Education**

**NYU, Tisch School of the Arts, Dept. of Cinema Studies**

**Ph.D. in Cinema Studies, May 1998, Distinction**

Dissertation: "The Politics of Performance in Andy Warhol's Films"

**M.A. in Cinema Studies, May 1992**

**Johann-Wolfgang-Goethe Universität, Frankfurt, Germany**

Graduate Coursework in American Studies/History (1987-1988)

**University of Exeter, England**

One-Year Study Abroad Program (1985-1986)

Undergraduate and Graduate Coursework in English Language and Literature/  
American Studies; Dean's Commendation

**Westfälische Wilhelms-Universität, Münster, Germany**

Undergraduate Coursework in English and History (1983-1985)

**Current  
Publication  
Projects**

**Michael Haneke Monograph, (under contract, Wiley-Blackwell)**

95,000-word manuscript; anticipated completion date: 2013

Career Overview; Guide to Critical and Film Theoretical Concepts; Intersection of Critical Theory (Frankfurt School) with Concepts of Postmodernism

**The Passion of Werner Schroeter**

Editor of Volume on German filmmaker Werner Schroeter, based on conference held at Boston University, Sept. 20\12. Interdisciplinary approaches to Schroeter's career in filmmaking, directing operas, and collaboration with stage and costume designers. Publishers contacted

**Recent  
Activities**

**Conference Director, "Cinema/Opera/Art: The Passion of Werner Schroeter"**

2-Day International Interdisciplinary Conference  
Boston University, Fall 2012

**Project Director, "Ulrike Ottinger: A Critical Symposium"**

**Organizer** of Critical Symposium on and with Ulrike Ottinger  
Sponsored by Boston University, The Goethe-Institut Boston, and  
The German Academic Exchange Service (DAAD), New York  
Thursday, October 15, 2009 <http://www.bu.edu/com/ft/ottinger>

**Project Director, "Michael Haneke: A Cinema of Provocation"**

**Chief Curator** of Comprehensive Retrospective, Boston, October, 2007  
**PI** for Foundation Grant (Elysee Treaty) to Subtitle 7 TV Films  
**Organizer** of one-day BU Masterclass taught by Haneke, Oct. 17, 2007  
**Director** of 3-Day International Interdisciplinary Conference, Boston University,  
Oct. 25-27, 2007 ( <http://www.bu.edu/haneke>)

**Conference Director/Curator, "Matthias Müller: Multimedia Poet"**

2-Day International Interdisciplinary Conference and Retrospective,  
Boston University, Sept. 29-30, 2006 (<http://www.bu.edu/multimediapoe>)

**Curator, "Andy Warhol's Homoerotic Cinema" Mix Brasil 2002: The 10<sup>th</sup> São  
Paolo International Film Festival of Sexual Diversity**

Guest-curated 10-film retrospective of Warhol's queer-themed cinema; one-hour  
introductory lecture; introductions to individual films; Festival Q&A  
São Paulo, November 10-23, 2002

**Contributing Editor, *Cineaste* (2000—present)**

**Editor, *Cineaste* (1990-1999)**

**Associate Editor, *Cineaste* (1989-1999)**

Regular written contributions (interviews, feature articles, reviews, editorials)  
Editorial Project Development/Management; Assignments; Copy Editing; Promotion

## Publications

### Books

*Andy Warhol's Blow Job*  
Philadelphia: Temple University Press, 2003.  
228pp. 40 images. (Philosophy, Film Theory, Art History, Queer Studies, Textual Analysis)

### Edited Volumes

*The Wiley-Blackwell History of American Film, 4 Volumes*  
Malden, Mass.: Wiley-Blackwell Publishers, 2012  
Co-edited with Cynthia Lucia and Art Simon  
Volume I (Origins to 1928) 532 pp.  
Volume II (1929-1945) 566 pp.  
Volume III (1946-1975) 652 pp.  
Volume IV (1976-present) 612 pp.

*A Companion to Michael Haneke.*  
Malden, Mass.: Wiley-Blackwell Publishers, 2010.  
625pp. Sections on Film Theory / Philosophy, Haneke's TV Films, German-Language features, French-lang. features, Funny Games orig./remake, 2 Haneke-authored essays, 2 interviews

### Articles

"Gender, Genre, and Hollywood Labor in *The Strange Love of Martha Ivers*." *The Wiley-Blackwell History of American Film*. Cynthia Lucia, Roy Grundmann, Art Simon Co-editors. Malden and London: Wiley-Blackwell, 2012. Pp. 595-629.

"Introduction: American Film, Origins to 1928," (Co-authored with Cynthia Lucia and Art Simon. *The Wiley-Blackwell History of American Film*, Volume I. Malden and London: Wiley-Blackwell, 2012. Pp. 3-18.

"Introduction: American Film, Origins to 1928," (Co-authored with Cynthia Lucia and Art Simon. *The Wiley-Blackwell History of American Film*, Volume II. Malden and London: Wiley-Blackwell, 2012. Pp. 3-22.

"Introduction: American Film, Origins to 1928," (Co-authored with Cynthia Lucia and Art Simon. *The Wiley-Blackwell History of American Film*, Volume III. Malden and London: Wiley-Blackwell, 2012. Pp. 3-18.

"Introduction: American Film, Origins to 1928," (Co-authored with Cynthia Lucia and Art Simon. *The Wiley-Blackwell History of American Film*, Volume IV. Malden and London: Wiley-Blackwell, 2012. Pp. 3-31.

"Querelle's Finality." *The Wiley-Blackwell Companion to Rainer Werner Fassbinder*. Brigitte Peucker ed. Malden and London: Wiley-Blackwell, 2011.

"Der Dampfer im Film." *Motive im Film: Ein Kasuistischer Fischzug*. Christine Noll Brinckmann and Britta Hartmann eds. Marburg: Schueren, 2011. Pp. 62-70.

Retorno a *Brokeback Mountain*.” Jose Gatti trans. *Masculinidades*. Jose Gatti ed. Sao Paolo: Entracao Publishers, 2011. Pp. 27-40.

Painting Pointing Past Itself: Heterogeneity and Contingency in *The Fulbright Triptych*.” *The Suspension of Time: Reflections on Simon Dinnerstein and the Fulbright Triptych*. Daniel Slager ed. Minneapolis: Milkweed Editions, 2011. Pp. 156-173.

“*Kunst und Schmutz*.” Andy Warhols Porno Pop. *Porno Pop II: Im Erregungsdispositiv*. Joerg Metelmann ed. Wuerzburg: Verlag Koenigshausen und Neumann, 2010. Pp. 273-290.

“Introduction: Haneke’s Anachronism,” *A Companion to Michael Haneke*. Roy Grundmann ed. Malden, Mass.: Wiley-Blackwell Publishers, 2010, pp. 1-50.

“Between Adorno and Lyotard: Michael Haneke’s Aesthetic of Fragmentation,” *A Companion to Michael Haneke*. Roy Grundmann ed. Malden, Mass.: Wiley-Blackwell Publishers, 2010, pp. 374-419.

“Michael Haneke’s Subversive Games,” *The Chronicle of Higher Education*, Vol. 54, No. 25, February 29, 2008, pp.B14-15

“Populist Motifs in John Ford’s Films.” *John Ford in Focus: Essays on the Filmmaker’s Life and Work*. Kevin Stoehr and Michael C. Connolly eds. Jefferson, NC, and London: McFarland & Company, Inc., Publishers, 2008. pp. 187—204.

“Auteur de Force: “Michael Haneke’s Cinema of Glaciation.” *Cineaste* Vol. 33, no. 2 (Spring 2007), pp. 3—9.

“Too Darn Hot: *Kinsey* and the Culture Wars.” *Cineaste* Vol. 30, no. 2 (Spring 2005), pp. 4—10.

“Masters of Ceremony: Media Demonstration as Performance in Three Instances of Expanded Cinema.” *The Velvet Light Trap* no. 54 (Fall 2004), pp. 48—64.

“Queer Theory / Queer Studies: Ein enzyklopädischer Eintrag.” *Medienwissenschaft / Hamburg: Berichte und Papiere* (on line). No. 52, (December 2003). [http://www.rrz.uni-hamburg.de/Medien/berichte/arbeiten/0052\\_03.html](http://www.rrz.uni-hamburg.de/Medien/berichte/arbeiten/0052_03.html)  
German Language Encyclopedia entry on Queer Theory

“Drittes Kino: (I) Programmatik; (II) Geschichte; (III) Postkolonialismus.” *Lexikon der Filmbegriffe des Bender Verlages* (on line). Hans J. Wulff und Theo Bender eds. Mainz: Theo Bender Verlag, 2003. German Language Encyclopedia entry on Third Cinema.

“White Man’s Burden: Eminem’s Movie Debut in *8 Mile*,” in *White Noise: The Eminem Collection*. Hilton Als and Darryl F. Turner eds. New York: Thunder’s Mouth Press, 2003. Pp. 111—128. Reprinted from *Cineaste* 28:1 (Spring 2003).

“Plight of the Crash Fest Mummies: David Cronenberg’s *Crash*.” *Cineaste* Vol. 22, no. 4 (Fall 1997), pp. 24—27.

“How Clean Was My Valley: Todd Haynes's *Safe*.” *Cineaste* Vol. 21, no. 4 (Fall 1995), pp. 22—25.

“Beyond Certainty: New Agendas in Left Film Criticism,” in *Continuum*, 7:2, March 1994. (Special Issue: *Screening Cultural Studies*. Toby Miller and Tom O’Regan eds., pp. 290-307.

“The Fantasies We Live By: Bad Boys in *Swoon* and *The Living End*.” *Cineaste* Vol. 19, no. 4 (Fall 1993), pp. 25—29.

## Reviews

Un Chant D’ Amour,” *Cineaste* Vol. 33, no.3 (Summer 2007), p. 86.

“Old Europe Shows New Media Art” *Afterimage*, Vol. 34, nos. 1-2 Special Issue on Media Arts Activism. (Fall 2006), pp. 3-4.

“Brokeback Mountain” *Cineaste* Vol. 31, no. 1 (Spring 2006), pp. 65-67.

“Gay-Themed Films of the German Silent Era.” *Cineaste* Vol. 30, no. 4 (Winter 2005), pp. 72-75

“Subtitles: On the Foreignness of Film,” *Cineaste* Vol. 30, no. 3 (Fall 2005), 48-50.

“Los Angeles Plays Itself.” *Cineaste* Vol. 30, no. 1 (Winter 2004), p. 80.

“Hard to Imagine: Gay Male Eroticism in Photography and Film from their Beginnings to Stonewall.” *Cineaste* Vol. 23, no. 2 (Spring 1998), pp. 56-58.

“Montreal’s Politique des Auteurs.” *Cineaste* Vol. 22, no. 3, (Summer1996), pp. 59-61.

“Bike Boys, Drag Queens, and Superstars.” *Cineaste* Vol. 22, no. 3 (Summer1996), p.54.

with Peter Sacks, “*Philadelphia*.” *Cineaste* Vol. 20, no. 3, 1994, pp. 51-54.

“Politics, Esthetics, Sex: Queer Films and Their Festivals.” *Cineaste* Vol. 19, no. 1, (Winter 1992), pp. 50-52, 62.

with Cynthia Lucia, “Gays, Women and an Abstinent Hero: The Sexual Politics of *JFK*.” *Cineaste* Vol. 19, no. 1 (Winter 1992), pp. 20-22.

“Hollywood Sets the Terms of the Debate.” *Cineaste* Vol. 18, no. 4 (Fall 1991), pp. 35-36.

“The Nasty Girl.” *Cineaste* Vol. 18, no. 2 (Spring 1990), pp. 49-51.

“Film and the German Left in the Weimar Republic: From Caligari to Kuhle Wampe.” *Cineaste* Vol. 18, no. 2 (Spring 1990), pp. 59-60.

“Longtime Companion.” *Cineaste* Vol. 18, no. 1 (Winter 1990), pp. 47-49.

“Looking for Langston.” *Cineaste* Vol. 18, no. 1 (Winter 1990), pp. 27-28.

## Interviews

“Unsentimental Education: An Interview with Michael Haneke” *Cineaste* Vol. XXXV, No. 1, (Fall 2009) pp. 8-13.

“Sex, Science, and the Biopic: An Interview with Bill Condon.” *Cineaste* Vol. 30, no. 2 (Spring 2005), pp. 11.

with Cynthia Rockwell, “Truth is not Subjective: An Interview with Errol Morris.” *Cineaste* Vol. 25, no. 3 (Fall 2000), pp. 4-9.

with Cynthia Lucia, “Between Ethics and Politics: An Interview with Tim Robbins.” *Cineaste* Vol. 22, no. 2 (Spring 1996), pp. 4-9.

“Black Nationhood and the Rest in the West: An Interview with Isaac Julien.” *Cineaste* Vol. 21, no. 1-2 (Winter/Spring 1995), pp. 28-31.

“Identity Politics at Face Value: An Interview with Scott McGehee and David Siegel.” *Cineaste* Vol. 20, no. 3 (Fall 1994), pp. 24-26.

“Where Is This Place Called Home? An Interview with Srinivas Krishna.” *Cinemaya* no. 23 (Spring 1994), pp. 22-27.

with Cynthia Lucia, “Acting, Activism and Hollywood Politics: An Interview with Susan Sarandon.” *Cineaste* Vol. 20, no. 1 (Winter 1993), pp. 5-11.

“New Agendas in Black Filmmaking: An Interview with Marlon Riggs.” *Cineaste* Vol. 19, no. 2-3 (Summer/Fall 1992), pp. 52-54.

“Encouraging the Experimental: An Interview with Jim Hubbard.” *Cineaste* Vol. 19, no. 1 (Winter 1992), pp. 51.

“The New Festival: An Interview with Jeff Lunger.” *Cineaste* Vol. 19, no. 1 (Winter 1992), pp. 52.

“History and the Gay Viewfinder: An Interview with Derek Jarman.” *Cineaste* Vol. 18, no. 4 (Fall 1991), pp. 24-27.

with Judith Shulevitz, “Minorities and the Majority: An Interview with Ulrike Ottinger.” *Cineaste* Vol. 18, no. 3 (Summer 1991), pp. 40-41; 16.

co-authored with Frank Amann et. al., “A Written Interview with Emile de Antonio,” in *Der Amerikanische Dokumentarfilm der 60er Jahre*. Christine N. Brinckmann and Mo Beyerle eds. Frankfurt: Campus Verlag/ZENAF, 1990, pp. 374-383.

**Other**

“Gay Family Values?” Letter to the Editor. *Cineaste* Vol. 36, no. 1 (Winter 2010), pp. 78-79.

Response to Letter to the Editor: “Brokeback Mountain: Socially Conscious Filmmaking Or Bad Art?” *Cineaste* Vol. 31, no. 3 (Fall, 2006), 80-81.

“Queer Media Pedagogy: A Roundtable Discussion,” Terri Ginsberg ed. *GLQ: A Journal of Lesbian and Gay Studies* Vol. 12, no. 1 (Winter 2006), pp. 117-134. Written Contrib. To Roundtable Discussion.

“Dual Screen Projection” *Lexikon der Filmbeurteilung des Bender Verlages* (on line). Hans J. Wulff und Theo Bender eds. Mainz: Theo Bender Verlag, 2003. German Language Encyclopedia Entry on Dual Screen Projection.

“Foreword,” *Michael Haneke: A Cinema of Provocation*. Boston/Cambridge: The Goethe Institut Boston and the Harvard Film Archive, 2007. 16-page Brochure.

## Course Offerings:

### Global Cinemas / International Auteurs:

- *“The Concept of National Cinema”*  
Comparative histories, paradigms, methods (course in preparation)
- *Michael Haneke’s Cinema of Provocation*  
Comprehensive proseminar on Haneke’s complete works
- *Third World Cinema*  
(Historical Overview, 1960s-1980s, Intro to Third Cinema Theory)
- *AIDS, Film, and Global Media* (Comparative histories, divergent modes of production, International case studies)
- *“Comparative Directors: Bresson, Haneke, Dumont, Dardenne Brothers”*  
Comparative approaches (film theory, authorship, national contexts)
- *“Comparative Directors: Greenaway, von Trier, Jeunet”*  
Comparative approaches (film theory, authorship, national contexts)
- *“The French New Wave”*  
Historical Survey (French cinephilia, short films, 1959-1962, epigones, legacy)

### Cultural Studies, Film and Media Theory, LGBT Representation,

- *“LGBT Representation”*  
Comparative historical survey of Hollywood, American underground cinema, Internatl. art cinema, 1920s-1990s (Queer early cinema, Weimar, Hollywood pre-post war paranoia, 60s U.S. Underground, 70s Euro- and Intl. Art Cinema, Queer avant-garde, 80s New Narrative Trends, AIDS)
- *“Queer Independent Representation”*  
Cross-section of recent American and global queer media and art, Queer Theory (American and global experimental shorts and multi-media artists, queer theory)
- *“Film and Media Theory”*  
Introductory survey to major film theories
- *“The City in Film and Media”*  
European and American City representations in photography, literature, and avant-garde and narrative film

### Avant-garde and Experimental Cinema:

- *“History of the Avant-garde: A Comprehensive Four-Semester Curriculum”*  
*Part 1:* Intl. modernist avant-garde movements between the two world wars  
*Part 2:* American avant-garde cinema from Maya Deren to Andy Warhol  
*Part 3:* Intl. media/movements ‘60s-‘80s (structuralism, video, third cinema, feminism, gay)  
*Part 4:* Cross-section of contemporary global film, video, DV, installation art (incl. race/ethnicity/queer identity politics, postcolonial media, cinephilia, (course in preparation)
- *“Special Topics in the Avant-garde: The Films of Andy Warhol”*  
Comparative approaches (film studies, art history, critical theory, queer studies)
- *“Special Topics in the Avant-garde: An Introduction to Video Art”*  
History of Video/DV, its phases, uses, and user communities from 60s to present (pioneering uses of medium, altern. news media, video and art/gallery scene, fluxus, neo-avant-garde, feminism, 70s gay/lesbian, queer postmodernism)

### **American Cinema History:**

- *“American Masterworks”*  
Intensive graduate survey course (5hrs/week) on American cinema history
- *“The Hollywood Blacklist”*  
HUAC in Hollywood, 1930s-1950s, and historical ramifications 1950s-present
- *“Gender and the Modern Horror Film”*  
The American horror film, 1968-present through theories of gender and sexuality
- *“African-American Representation”*  
Comparative survey, Hollywood and independent modes, 1900 to the present
- *“American Film in the Sixties”*  
Survey of cross-section of stratification of U.S. media landscape, 1960-1969
- *“The Hollywood Blockbuster: Cultural Studies, Film Theory, Cinephilia”*  
Select approaches to the Cinema of Spectacle, 1970s to the Present

### **Awards**

- 2008** Selection of article, “Auteur de Force: Michael Haneke’s Cinema of Glaciation,” *Cineaste*, Vol. 32, no. 2 for list of “40 Film Journalism Must-Reads & Sees of 2007,” *ShortEnd Magazine*
- 2005** Student Legacy Gift: “Certificate of Appreciation” College of Communication, Boston University
- 2004** Lyndon B. Johnson Teaching Award (\$2,500 Cash Prize) College of Communication, BU
- 1997** Jay Leyda Teaching Fellow NYU, Department of Cinema Studies
- 1994** Jay Leyda Teaching Fellow NYU, Department of Cinema Studies
- 1993** George Amberg Dissertation Award NYU, Department of Cinema Studies
- 1988** Research and Travel Scholarship German Academic Exchange Service
- 1986** Dean's Commendation/Department Prize Dept. of English; University of Exeter, England

## Conferences, Guest Lectures, Invited Talks

### **“Towards Emancipation: Aesthetics and Spectatorship in Haneke’s Films”**

Invited Lecture. Thursday, March 1, 2012  
Harvard University

### **“Traversing Time, Space, and the Media: The Crystal Image as Guiding Concept in the Work of Matthias Mueller.”**

Invited Lecture, Wednesday, November 23, 2011.  
Queen Mary University, London, UK

### **“Who Was Edgar Allan?” Panel with Fatima Naqvi and Catherine Wheatley**

Invited Panel Participation, Tuesday, November 22, 2011  
Austrian Cultural Forum, London, UK

### **“History as Cinematic Subject: The Role of Contingency in Michael Haneke’s The White Ribbon”**

Invited Lecture, Tuesday, October 18, 2011  
New York University, Center for European Studies

### **“Between Film Noir and the Woman’s Film: Gender and Marketing in the Classical Hollywood Era”**

Invited Lecture, Wednesday, September 21, 2011  
Boston University Communication Research Colloquium

### **“American Cinema and Liminality”**

Panel Chair, Saturday, March 12, 2011  
Society of Cinema and Media Studies Annual Conference, New Orleans, March 10-13, 2011

### **“Hollywood History and Genre Cinema: How Crime Drama Influenced the Labor Struggle”**

Conference Paper, Thursday, March 10, 2011  
Society of Cinema and Media Studies Annual Conference, New Orleans, March 10-13, 2011

### **“In Search of Michael Haneke: Book Presentation”**

Invited lecture and panel participation with Fatima Naqvi  
Austrian Cultural Forum New York, December 9, 2010

### **“A New American Grain: Experimental Sounds Practices in Recent American Non-fiction Films,”**

Conference Paper.  
Visible Evidence XVII: The International Conference on Non-fiction Film and Media, Istanbul, Wednesday, August 11, 2010.

### **Panel Chair for Panel on Experimental Sound and Non-fiction Film**

Visible Evidence XVII: The International Conference on Non-fiction Film and Media, Istanbul, Wednesday, August 11, 2010.

**Panel Chair, “Rebooting Film History,”**

Panel on Contemporary American Film  
SCMS Conference 2010, Los Angeles, Thursday, March 18, 2010.

**“Aestheticizing Injustice, Dramatizing Irreconcilability: The Lyotardian Elements in Michael Haneke’s Cinema”**

Michael Haneke Conference Strasbourg: “Un Parcours de Cinema”  
Invited Conference Paper; Thursday, November 12, 2009

**Conference Director, “Ulrike Ottinger: A Critical Symposium”**

Boston University and the Goethe-Institut, Boston, October 13, 2009  
Participants: Laurence Rickels, Noll Brinckmann, Nora Alter, Ute Meta Bauer, Barton Byg, Alexandra Juhasz, Deborah Swedberg, and Ulrike Ottinger

**“Zhang Yimou's Cinema's Then and Now”**

Introductory Lecture on Zhang Yimou's Cinema, Boston University, April 13, 2009,  
preceding screening of Zhang's film *Hero*

**Invited: Participation in Roundtable Discussion on Michael Haneke’s *Caché***

New York Psychoanalytic Society, November 8, 2008  
Participants: Brigitte Peucker, Brian Price

**“Funny Games Again: Michael Haneke’s Violent Encore”**

Academic Paper, Brazilian Society for Cinema Studies (SOCINE) Annual Conference,  
Brasilia, October 15, 2008

**Introduction to Berlin Alexanderplatz, Episodes 4-7**

On the Occasion of the Release of the Restored Version of Fassbinder’s Series  
ICA Boston, March 28, 2008

**“The Cinema of Michael Haneke”**

Invited Lecture, Rider University, March 10, 2008

**“The Unknown Michael Haneke: Haneke’s Made-for-TV Films,”**

Panel Chair, Society for Cinema and Media Studies (SCMS) Annual Conference,  
Philadelphia, March 7, 2008.

**“Cinema, Television, and the National: Haneke’s Made-for-TV Films in Multiple Contexts”**

Academic Paper, Society for Cinema and Media Studies (SCMS) Annual Conference,  
Philadelphia, March 7, 2008.

**“TV Collage and the Limits of Political Media Practice,”**

Academic Paper delivered at Visible Evidence XIV, an international conference on non-fiction media, Bochum, Germany, December 18, 2007.

**Opening Remarks of the Conference Director**

Delivered at “Michael Haneke: A Cinema of Provocation,” an international, interdisciplinary conference on the cinema of Michael Haneke, Boston University, October 25, 2007.

**“Representing Self-victimization: Aura, Communication, and the Frontal Perspective,”**  
Academic Paper delivered at “Michael Haneke: A Cinema of Provocation,” an international, interdisciplinary conference on the cinema of Michael Haneke, Boston University, October 26, 2007.

**“Michael Haneke’s *Funny Games U.S. (2007)*”**

Opening remarks by the Chief Curator of the retrospective “Michael Haneke: A Cinema of Provocation,” on the occasion of the screening of *Funny Games U.S. (2007)*, Harvard Film Archive, October 19, 2007. Conducted Q&A with director after the screening.

**“Michael Haneke’s *The Rebellion*”**

Opening remarks by the Chief Curator of the retrospective “Michael Haneke: A Cinema of Provocation,” on the occasion of the screening of *The Rebellion*, Museum of Fine Arts, Boston, October 18, 2007.

**“Michael Haneke’s *Code Unknown*”**

Opening remarks by the Chief Curator of the originating retrospective “Michael Haneke: A Cinema of Provocation,” on the occasion of the screening of *Code Unknown*, Michael Haneke Retrospective, Museum of Modern Art, New York, October 13, 2007.

**“Michael Haneke: A Cinema of Provocation:” Address to the Press**

45 minute-long address to the press and subsequent Q&A with journalists, Press Conference for “Michael Haneke: A Cinema of Provocation,” The Goethe-Institut, Boston, September 18, 2007.

**“Magical Mystery Tour: the American Post-war Avant-garde”**

Invited Lecture on the cinema of Andy Warhol and other American underground filmmakers, Cologne School of Media Arts (Kunsthochschule für Medien, Köln), Germany, June 27, 2007.

**“40 Years of Video Art in Germany: the 1970s”**

Invited Lecture as part of a series of talks on the history of video art in Germany from the beginnings to the present. Delivered on the occasion of three days of lectures and presentations to the public of “40 Years of Video Art in Germany,” based on the originating retrospective curated by Wolf Herzogenrath, Germany, 2006. Goethe-Institut, Boston, May 1, 2007.

**“40 Years of Video Art in Germany: Roundtable Discussion”**

Participation in Roundtable Discussion with Ute Meta Bauer, Michael Rush, John Hanhardt, and Judith Barry. Co-sponsored by the Goethe-Institut, Boston, and MIT, on the occasion of three days of lectures and presentations to the public of “40 Years of Video Art in Germany,” based on the originating retrospective curated by Wolf Herzogenrath, Germany, 2006. May 3, 2007.

**“Theatricality in Contemporary Art”**

Invited Respondent to Presentations by Joan Jonas, Judith Barry, and Constanze Ruhm. MIT, November 3, 2006. Ute Meta Bauer, Curator

**“Found Footage and the Crystals of Time,”**

Academic Paper “Matthias Müller: Multimedia Poet,” a two-day international interdisciplinary Conference and Retrospective, Boston University, Sept. 29 and 30, 2006.

**Opening Remarks of the Conference Director**

“Matthias Müller: Multimedia Poet,” a two-day international interdisciplinary conference and Retrospective, Boston University, Sept. 29 and 30, 2006.

**“Curt McDowell’s *Thundercrack* and 70s Underground Film”**

Introductory talk on McDowell’s underground classic; Introduction of the late Curt McDowell’s sister, Melinda McDowell; fielding of Q&A after screening  
Boston Underground Film Festival, April 9, 2005

**BU Cinematheque: *Los Angeles Plays Itself***

Participant in Panel Discussion (with *Boston Globe* critic, Ty Burr, and Boston *Phoenix* critic and BU Cinematheque host, Gerald Peary) on the recent documentary, *Los Angeles Plays Itself* March 3, 2005

**“*Andy Warhol’s Blow Job: A Reading*”**

Institute for Contemporary Art, Boston  
Invited Book Reading and Lecture on *Blow Job* and Warhol’s cinema.  
February 24, 2005

**“Psychoanalysis and the Event”**

**Two-week Intensive Seminar in Psychoanalysis and Critical Theory with  
Slavoj Žižek, Joan Copjec, Alenka Zupancic, Mladen Dolar and Eric Santner**

One of twenty junior faculty participants selected from world wide applicant pool  
University of California at Irvine, August 16-28, 2004

**“The Cinema of George A. Romero: *Knightriders***

Introduction to Romero’s cinema; Introduction of Romero; fielding of Q&A after screening  
Boston Underground Film Festival; May 8, 2004

**“The Personal Cinema of Zhang Yimou”**

Invited lecture and Q&A on Zhang Yimou’s Work  
Coolidge Corner Cinema and Cultural Center, Boston May 12, 2004, on the occasion of  
Zhang Yimou’s reception of the Annual Coolidge Corner Theater Award

**Introduction of Warhol Films *Blow Job* and *Vinyl***

Harvard Film Archive, Harvard University, Cambridge, February 13, 2004

**BU Cinematheque: “Roy Grundmann and *Andy Warhol’s Blow Job*”**

Invited Lecture; November 5, 2003

**“Why Hollywood Went Pop: John Schlesinger’s *Midnight Cowboy* and Andy Warhol’s  
*My Hustler*”**

Invited scholarly paper given at the First International American Studies Association World  
Congress, Leiden, Netherlands, May 22-24, 2003.

**“Masters of Ceremony: Medium Specificity as Performance in  
Three Instances of Expanded Cinema”**

Invited academic paper given at the conference “Mediators and their Media,” 2-day  
conference sponsored by the Dept. of Art History, Boston University, and the Isabella Stuart  
Gardner Museum, March 7-8, 2003

**Mix Brasil 2002: São Paulo International Festival of Sexual Diversity**, November 14-23, 2002

Curated Retrospective of Andy Warhol's Gay Cinema; Introductory Talks before Individual Screenings

**Emotionalität und Kino/Cinema and Emotion**

Participation in International Conference in Honor of Noll Brinckmann  
Monte Verità, Locarno, July 27-30, 2002

Introduction of Linda Williams and her paper, "Skin Flicks on the Racial Border: Pornography, Exploitation, and Interracial Lust;" Fielding of Discussion

**"Identification, Desire, Memory: Locating the Tutored Subject in *Captains Courageous (U.S. 1937)* and *For a Lost Soldier (Netherlands 1990)*"**

SCS Conference, May 23-26, 2002; Denver

**Workshop: Teaching the Avant-garde (Chair)**

"Andy Warhol in the Context of American Avant-garde and Sixties Culture" (workshop talk) SCS Conference, May 23-26, 2002; Denver

**"Warhol's James Dean Motifs"**

Guest lecture at the Department of Art History, University of Zürich, Switzerland, January, 2001

**The U.S. Independent Film *Suture***

Guest talk before a lecture class on African-American Cinema University of Zurich, Switzerland, January 2001

**"Discourses of Ethnography in the Films of Andy Warhol"**

**SOCINE (Society for Cinema Studies, Brazil)**, University of Florianopolis, Brazil, November 2000

**"Andy Warhol's *Haircut (No. 1)* and the Avant-garde in Early Sixties New York"**

Talk given at the University of Rio de Janeiro in Cooperation with Agora Capacete Artists in Residence, Rio de Janeiro, Brazil, November 2000

**"You Still Look Like a Scared Little Boy To Me: Authorship, Masculinity, and the pre-Blacklist Context in *The Strange Love of Martha Ivers*"**

"Tough Guys and Film Noir" Conference, University of Arizona, Tucson, May 2000

**"The Tenderness of Scissors: Andy Warhol's *Haircut (No. 1)* and the Historical Unassimilability of Male Heterotopia"**

Society for Cinema Studies Conference, Chicago, March 2000

**"*The Lady Vanishes: Feminism, Allegory, and Holocaust Denial,*"**

Hitchcock Centenary Conference, NYU, October 1999

**"Tales of Camp and Fury: Gay Performance, Avant-garde Film, and Auteurial Competition in Andy Warhol's *Horse (1965)*,"**

Society Cinema Studies Conference, West Palm Beach, Fl, March 1999

**“Hype and Hypochondria: *Blow Job*, Masculinity, and Gay Identity Between Passing and Posing”**

Society for Cinema Studies Conference, San Diego, April 1998

**“The Paper Moon and the Walking Penis: Artifice and Authenticity in the Stage and Screen Productions of Tennessee Williams and Eli Kazan's *A Streetcar Named Desire*”**

Guest Lecture at “Teaching Film for High School Teachers,” an Annual Summer Seminar for High School Teachers held at NYU, Department of Cinema Studies, Summer 94, 95, 96, 97, 98, 99

**“Out and Loud Before Stonewall: Andy Warhol and the Mythologization of a Riot,”**

Gay and Lesbian Studies Conference, Rutgers University, NJ, Fall 1993

**“Business and the Bitch: The Female Protagonist in Paramount's *The Strange Love of Martha Ivers* (1946)”**

Society for Cinema Studies Conference, Pittsburgh, April 30-May 3 1992