

September 2023

## RICK WARNER

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Greenlaw Hall CB#3520 | Department of English and Comparative Literature  
University of North Carolina at Chapel Hill | Chapel Hill, NC 27599-3520

### EDUCATION

Ph.D., English with Certificate in Film Studies, University of Pittsburgh, May 2011  
Dissertation defended with Distinction; committee members Adam Lowenstein  
(Director), Lucy Fischer, Randall Halle, Marcia Landy, Colin MacCabe, Daniel Morgan

M.A., Film Studies, Emory University, May 2004

B.A., English (Summa cum laude), Georgetown College, May 2000

### PROFESSIONAL EXPERIENCE

Associate Professor, Department of English and Comparative Literature, University of  
North Carolina at Chapel Hill, 2018-

Assistant Professor, Department of English and Comparative Literature, University of  
North Carolina at Chapel Hill, 2012-18

- Director, Film Studies, 2014-16, 2018-

- Director of Graduate Admissions for Comparative Literature, 2013-14

- Co-director, Graduate Placement, 2017-18

- Undergraduate Advising Specialist, Comparative Literature and Film Studies, 2017-18

- Faculty Advisor and Founding Editor, *Aspect: Student Journal of Film and Screen Media*

- Affiliate Faculty, Curriculum in Global Studies

Visiting Lecturer, Department of English, University of Pennsylvania, 2011-12

Visiting Lecturer, Department of English, Carnegie Mellon University, 2008

### AWARDS, FELLOWSHIPS & GRANTS

Chapman Family Teaching Award, 2022

James M. Johnston Teaching Excellence Award, 2020

Schwab Academic Excellence Award, Institute for the Arts and Humanities, 2018

Institute for the Arts and Humanities Faculty Fellowship, Summer 2022-27

Institute for the Arts and Humanities Faculty Fellowship, Fall 2015

Andrew W. Mellon Postdoctoral Fellowship, Annual Penn Humanities Forum, University  
of Pennsylvania, 2011-12

Andrew W. Mellon Dissertation Fellowship, 2009-10

Richard Tobias Dissertation Fellowship, 2008-09

Carolina Asia Center Grants, 2020, 2023

University of Pittsburgh Center for International Studies Travel Grant, 2006

Best Graduate Essay in Film Studies, University of Pittsburgh, 2005, 2006, 2008

## PRINCIPAL AREAS OF EXPERTISE & INTEREST

Film aesthetics; film history (especially European, North American, and East Asian); film theory; film philosophy; documentary and essay film; experimental/avant-garde cinema; genre studies; performance studies; film adaptation; media studies

## PUBLICATIONS

### Books

*The Rebirth of Suspense in Art Cinema: Slowness, Anxiety, Atmosphere*. New York: Columbia University Press, forthcoming 2024.

*Godard and the Essay Film: A Form That Thinks*. Evanston: Northwestern University Press, 2018.

*True to the Spirit: Film Adaptation and the Question of Fidelity*. Co-edited with Colin MacCabe and Kathleen Murray. New York: Oxford University Press, 2011.

### Guest-edited Journal Issues

"The Late Work of Jean-Luc Godard." Special Issue. *Critical Quarterly* 51, no. 3. October 2009.

### Book Chapters

"Art Cinema's Anxious Atmospheres: For a New Theory of Suspense." In *The Oxford Handbook of Moving Image Atmospheres and Felt Environments*, edited by Steffen Hven and Daniel Yacavone. New York: Oxford University Press, forthcoming 2024.

"Jorge Luis Borges's *The Book of Imaginary Beings*," "Emmanuel Levinas's *Time and the Other*," and "A.E. van Vogt's *The World of Null-A*." In *Reading with Jean-Luc Godard*, edited by Kevin J. Hayes and Timothy Barnard. Montreal: Caboose, forthcoming 2023.

"*Twin Peaks: Fire Walk with Me*." In *Screening American Independent Film*, edited by Justin Wyatt and Wyatt Phillips, 304-312. New Brunswick: Rutgers University Press, 2023.

"Audiovisual Rhythm and its Spectator: *Moonlight* as Example." In *The Oxford Handbook to Film Theory*, ed. Kyle Stevens, 421-444. New York: Oxford University Press, 2022.

"Oscar Isaac: Brooding By Degrees." In *Stellar Transformations: Movie Stars of the 2010s*, edited by Steven Rybin, 53-69. New Brunswick: Rutgers University Press, 2022.

"Malick's Emergent Lyricism in *Badlands* and *Days of Heaven*." In *The Other Hollywood Renaissance*, edited by R. Barton Palmer, Murray Pomerance, and Dominic Lennard, 177-87. Edinburgh: Edinburgh University Press, 2020.

"Kubrickian Dread: Echoes of *2001* and *The Shining* in Works by Jonathan Glazer, Paul Thomas Anderson, and David Lynch." In *After Kubrick: A Filmmaker's Legacy*, ed. Jeremi Szaniawski, 125-45. New York: Bloomsbury, 2020.

“Jack Nicholson in *The Passenger*.” In *Close-Up: Great Cinematic Performances Volume 1: America*, edited by Murray Pomerance and Kyle Stevens, 199-211. Edinburgh: Edinburgh University Press, 2018.

“Essaying the Forms of Popular Cinema: Godard, Farocki, and the Principle of Shot/Countershot.” In *The Essay Film: Dialogue, Politics, Utopia*, edited by Caroline Eades and Elizabeth Papazian, 28-67. London: Wallflower, 2016.

“Godard’s Stereoscopic Essay: Thinking in and with *Adieu au langage*.” In *The Global Auteur: The Politics of Authorship in 21<sup>st</sup> Century Cinema*, edited by Seung-hoon Jeong and Jeremi Szaniawski, 61-78. New York: Bloomsbury, 2016.

“Contempt Revisited: Godard at the Margins of Adaptation.” In *True to the Spirit: Film Adaptation and the Question of Fidelity*, edited by Colin MacCabe, Kathleen Murray, and Rick Warner, 195-213. New York: Oxford University Press, 2011.

### Refereed Articles

“Notes on the Slow Thriller in Contemporary World Cinema.” *Studies in World Cinema* 1, no. 1 (2021): 104-113.

“The Aesthetics of Vital Despair: John Cassavetes’ *The Killing of a Chinese Bookie*.” *South Atlantic Review* 85, no. 4 (2020): 97-121.

“Orange is the Warmest Color: Mood and Chromatic Temperature in Robert Altman’s *McCabe & Mrs. Miller*.” *New Review of Film and Television Studies* 15, no. 1 (2017): 24-39.

“Filming a Miracle: *Ordet*, *Silent Light*, and the Spirit of Contemplative Cinema.” *Critical Quarterly* 57, no. 2 (2015): 46-71.

“The Cinematic Essay as Adaptive Process.” *Adaptation* 6, no. 1 (2013): 1-24.

“Go-for-Broke Games of History: Chris Marker Between ‘Old’ and ‘New’ Media.” *Post Script: Essays in Film and the Humanities* 24, no. 1 (2009): 14-26.

“Difficult Work in a Popular Medium: Godard on ‘Hitchcock’s Method.’” *Critical Quarterly* 51, no. 3 (2009): 63-84.

“Shocking *Histoire(s)*: Godard, Surrealism, and Historical Montage.” *Quarterly Review of Film and Video* 25, no. 1 (2008): 1-15.

### Additional Journal Articles

“Feeling on Edge: Kubrick’s *The Shining* Between Horror and Comedy,” *Senses of Cinema* 95 (2020): <http://sensesofcinema.com/2020/the-shining-at-40/feeling-on-edge-kubricks-the-shining-between-horror-and-comedy/>.

“*The Shining* and Us” [co-author]. *Senses of Cinema* 95 (2020): <http://sensesofcinema.com/2020/the-shining-at-40/the-shining-and-us/>.

“Tennis with Godard, or, Configuring the Elemental Between.” *La Furia Umana* 33 (2018): <http://www.lafuriaumana.it/index.php/66-lfu-33/742-rick-warner-tennis-with-godard-or-configuring-the-elemental-between>.

“The Essayist among and through Others: Chris Marker’s Symposial Montage in *The Owl’s Legacy*.” *The Cine-Files: A Scholarly Journal of Cinema Studies* 12 (2017): <http://www.thecine-files.com/the-essayist-among-and-through/>.

“Smoke Gets in Your Eyes: Hou Hsiao-hsien’s Optics of Ephemerality.” *Senses of Cinema* 39 (2006): [http://sensesofcinema.com/2006/spotlight-on-hou-hsiao-hsien/hou\\_optics\\_ephemerality/](http://sensesofcinema.com/2006/spotlight-on-hou-hsiao-hsien/hou_optics_ephemerality/).

“Out of Sight, Out of Mind: Steven Soderbergh’s Popular Art Cinema.” *Mississippi Review Online* 8, no. 4 (2002). Online journal now defunct.

### **Book Reviews**

*Mysteries of Cinema: Reflections on Film Theory, History and Culture 1982-2016*, by Adrian Martin. *New Review of Film and Television Studies* 18, no. 2 (2019): 254-57.

*Bodies in Suspense: Time and Affect in Cinema*, by Alanna Thain. *Critical Inquiry* 45, no. 3 (2018): 834-36.

[https://criticalinquiry.uchicago.edu/rick\\_warner\\_reviews\\_bodies\\_in\\_suspense/](https://criticalinquiry.uchicago.edu/rick_warner_reviews_bodies_in_suspense/)

*The Essay Film: From Montaigne, After Marker*, by Timothy Corrigan. *Critical Quarterly* 53, no. 3 (2011): 91-95.

*Authorship and Film*, edited by David A. Gerstner and Janet Staiger. *Journal of Popular Film and Television* 33, no. 3 (2005): 174-175.

### **Video Essays**

“Inside and Outside Llewyn Davis: Five Uneasy Pieces.” *Audiovisualcy: Videographic Film and Moving Image Studies*. July-August 2017. <https://vimeo.com/228421785>.

“Tarkovsky / This Side of the Screen.” *Audiovisualcy: Videographic Film and Moving Image Studies*. February 2017. <https://vimeo.com/205626288>.

“A Thin Red Photogram: Regarding a Millisecond in Malick’s *Antiwar* Epic.” *Audiovisualcy: Videographic Film and Moving Image Studies*. January 2017. <https://vimeo.com/200926922>.

### **WORK IN PROGRESS**

#### **Monographs**

*Patinas of the Moving Image*

#### **Edited Books**

*The Film-Philosophy Reader*, forthcoming three-volume anthology devoted to philosophical writings on the cinema from the 1920s to the present. Author of introductory commentaries on texts by Alexander Kluge and Edgar Morin.

#### **INVITED TALKS**

"The Rebirth of Suspense in Slow Cinematic Time." Film Studies Research Seminar Series. King's College London. November 10, 2021.

"Environmental Dread: Kiyoshi Kurosawa and the Fatal Mechanics of Slow Horror." Global Horror Studies Archival and Research Network. University of Pittsburgh, PA. September 30, 2021.

"Cinematic Lyricism: Modes Personal and Impersonal." Cinema and Poetry. University of Maryland. College Park, MD. Canceled due to COVID-19.

"Atmospheric Suspense in the Slow Horror Films of Kiyoshi Kurosawa." The Auteur with a Camera: The Image in Recent Art Cinema. Whitney Humanities Center. Yale University. New Haven, CT. October 6, 2018.

"The Reinvention of Suspense: Atmosphere, Feeling, and the Viewer-Screen Interface in Slow Thrillers from Antonioni to Assayas." Appalachian State University. Boone, NC. April 5, 2018.

"Essaying the Forms of Popular Cinema." The Filmmaker's Voice: The Essay Film and the Circulation of Ideas. University of Maryland. College Park, MD. April 4, 2014.

"Two Takes on the Essayistic: Marker, Godard, and the Pedagogy of Perception." Things that Quicken the Heart – Chris Marker: A Symposium. Slought Foundation. Philadelphia, PA. March 15-16, 2013.

"Filming a Miracle: Belief, Reflexivity, and Contemplation from Dreyer to Reygadas." Furst Forum Lecture Series/Triangle Film Salon. UNC-Chapel Hill. January 31, 2013.

"Toward an Intermedial History of the Essay." Penn Humanities Forum. University of Pennsylvania. Philadelphia, PA. September 23, 2011.

#### **CONFERENCE PRESENTATIONS & INVOLVEMENT**

"Suspense Reconceived in Slow Time: Ambient Anxieties and 'Thrilling' Eroticism in Chantal Akerman's *La Captive*." Society for Cinema and Media Studies Conference. Denver, CO. April 12-15, 2023.

"Atmospheric Suspense in the Slow, Ecocritical Films of Kelly Reichardt." Society for Cinema and Media Studies. March 17-21, 2021. Virtual.

"Slow Cinema Reconfigured: *First Reformed* and the Legacy of the Bressonian Thriller." Society for Cinema and Media Studies Conference. Seattle, WA. March 13-17, 2019. Panel chair.

“Restyling Suspense: Frame, Atmosphere, and the Viewer-Screen Interface in Kiyoshi Kurosawa’s *Creepy* and Olivier Assayas’s *Personal Shopper*.” Society for Cinema and Media Studies Conference. Toronto. March 14-18, 2018.

“At the Threshold of Action: The Aesthetics and Politics of Performance in the Slow Cinemas of Apichatpong and Costa.” Society for Cinema and Media Studies Conference. Chicago, IL. March 22-26, 2017. Panel co-chair.

“The 3D Essay Film in the New Century: Aesthetic and Philosophical Interventions.” Society for Cinema and Media Studies Conference. Atlanta, GA. March 30-April 3, 2016. Panel chair.

“In Pursuit of Creaturely Vision: Roxy’s Promenades and the Use of 3D in Godard’s *Adieu au langage*.” The World Picture Conference. November 14, 2015. Toronto. University of Toronto.

Chair and respondent for panel “Documentary and Cinephilia.” The Resnais Archipelago Conference. Duke University. Durham, NC. October 29, 2015.

“Four Kinds of Countershots: Philosophic Variations.” Society for Cinema and Media Studies Conference. Seattle, WA. March 19-23, 2014. Accepted but unable to attend.

“Cinematic Contemplation: Deleuze with Dreyer and Reygadas.” Film-Philosophy Conference 2013: Beyond Film. University of Amsterdam. Amsterdam, Holland. July 10-12, 2013.

“Fantasies of Wit: Spectator Address in the German Audiovisual Essay.” Society for Cinema and Media Studies Conference. Boston, MA. March 21-25, 2012.

“Self-Portraiture as Dialogue in the Cinematic Essay.” Society for Cinema and Media Studies Conference. New Orleans, LA. March 10-13, 2011. Panel co-chair.

“The Work of Gesture in the Video Essays of Godard and Miéville.” Society for Cinema and Media Studies Conference. Los Angeles, CA. March 17-21, 2010.

“Frame, Event, and Architecture in Brian De Palma’s *Split* Cinema.” Society for Cinema and Media Studies Conference. Philadelphia, PA. March 6-9, 2008.

“Between Cinema and Archive: Hypermedia Montage in *Late Marker*.” European Cinema Research Forum. Ohio State University. Columbus, OH. April 27-29, 2007.

“The Image-Facts of Bazin,” response to Dudley Andrew, “The Appearance of Fidelity and the Facts of Adaptation.” *The Virtues of Fidelity: Film Adaptation as Literary Truth*. University of Pittsburgh. Pittsburgh, PA. March 23, 2007. Also served as a conference organizer with Colin MacCabe, Kathleen Murray, and Vladimir Padunov.

“Surrealism and/as Historical Montage in Late Godard.” Society for Cinema and Media Studies Conference. Vancouver, B.C. March 2-5, 2006.

“Remaking the Remake in Transnational European Cinema.” Cinema in Europe: Networks in Progress. University of Amsterdam. Amsterdam, Holland. June 22-26, 2005.

“Extratextual Voices: Authorial Performance in Home Video Commentaries.” Society for Cinema and Media Studies Conference. Atlanta, GA. March 4-7, 2004.

“‘You’re Not From Around Here, Are You?’: Transnational Displacement in Steven Soderbergh’s *The Limey*.” 29th Annual Conference on Literature and Film. Florida State University. Tallahassee, FL. January 29-February 1, 2004.

### COLLOQUIA

“Performance in Contemporary Slow Cinema: Gesture, Affect, and Mood.” Dept. of English and Comparative Literature Faculty Colloquium. UNC-Chapel Hill. March 31, 2017.

“Must See in 3D: Recent Experiments in Stereoscopic Cinema from Herzog to Godard.” Furst Forum Lecture Series/Triangle Film Salon. UNC-Chapel Hill. March 8, 2016.

“Essay/Film.” Workshop with Richard Langston, Inga Pollmann, and Gabriel Trop. Triangle Film Salon. UNC-Chapel Hill. January 22, 2015.

“On the Ethics of Resnais’ Graphic Turn.” Response to Karen Redrobe, “Last Century at Marienbad: Animating Alain Resnais.” Penn Humanities Forum. University of Pennsylvania. Philadelphia, PA. March, 27, 2012.

### GUEST LECTURES

“Pathos, Perversion, and Dark Humor: Kubrick’s Adaptation of Nabokov’s *Lolita*.” Guest lecture for “Vladimir Nabokov: Art and Life” (Stanislav Shvabrin). University of North Carolina at Chapel Hill. June 2020.

“Japanese Cinema in the Wake of World War II: Ozu’s Quietly Subversive *Late Spring*.” Guest lecture for “Film Culture” (Yaron Shemer). University of North Carolina at Chapel Hill, October 2019.

“Deframing Film Spectatorship.” Guest lecture and discussion for “Introduction to Graduate Study in English and Comparative Literature” (Heidi Kim). University of North Carolina, October 2017.

“The Film Essayist as Magician, Charlatan, and Anti-Expert: Welles’s *F for Fake*.” Guest lecture and discussion for “The Audiovisual Essay” (Kyle Stevens). Appalachian State University, April 2017.

“The Human Face in Film Theory and Film Experience: *Moonlight* as Example.” Guest lecture for “Introduction to Graduate Study in English and Comparative Literature” (Jennifer Ho). University of North Carolina at Chapel Hill, October 2017.

“The Contemplative Cinema of Japan’s Yasujiro Ozu.” Guest lecture for “Film Culture” (Yaron Shemer). University of North Carolina at Chapel Hill, November 2017.

“Thinking Cinematically with Godard: A Viewer’s Guide to *Histoire(s) du cinéma*.” Guest lecture for “Citizen Godard” (Anne-Gaëlle Saliot). Duke University, April 2014.

“Bazin versus Eisenstein Redux: The Futures of Classical Film Theory.” Guest lecture for “Introduction to Graduate Study in English and Comparative Literature” (Mary-Floyd Wilson). University of North Carolina at Chapel Hill, November 2013.

“Hitchcock’s Popular Avant-Gardism: Experiments in and with the History of Cinema.” Guest lecture for “Introduction to Global Cinema” (Inga Pollmann). University of North Carolina at Chapel Hill, October 2012.

“Surrealism and Social Ir/responsibility in Buñuel’s *Los Olvidados*.” Guest lecture for “Luis Buñuel and David Lynch” (Adam Lowenstein). University of Pittsburgh, October 2010.

“Two Tongues and a Thousand Fists: An Aesthetic History of Hong Kong Action Cinema.” Guest lecture for “World Film History” (Mark Best). University of Pittsburgh, April 2008.

#### **COURSES DESIGNED & TAUGHT (at UNC)**

CMPL 143 History of Global Cinema (120 students)

CMPL 144 Engaging Film and Media (160 students)

CMPL 240 Introduction to Film Theory (30 students)

CMPL 280 Film Genres: Horror/Thriller/Dark Comedy (35 students)

CMPL 375 New Wave Cinema: Its Sources and its Legacies (35 students)

CMPL 463 Cinema and Surrealism (25 students)

CMPL 490 The Essay Film (25 students)

CMPL 500 Advanced Seminar for Comparative Literature (11 students)

ENGL 252 National and Transnational Cinemas: Japan/China/South Korea (35 students)

ENGL 323 American Cinema of the 1970s (20 students)

ENGL 380 Film History (35 students)

ENGL 381 Literature and Cinema (35 students)

ENGL 389 Film Directors (35 students)

ENGL 410H Documentary Film (25 Honors College students)

ENGL 680 Film Theory (20 students or 35 students)

ENGL 881 Studies in Cinema: Essayistic and Contemplative (15 graduate students)

ENGL 990 Directed Reading: Cinematic Modernisms (2 graduate students)

CMPL 900 Directed Reading: The Postcolonial Screen (1 graduate student)

#### **New Courses Designed & Added to Curriculum**

CMPL 144 Film Culture; CMPL 240 Intro to Film Theory; CMPL 262 Film and Politics

CMPL 280 Film Genres; CMPL 382 Film and Nature; CMPL 420 Film, Photography, and the Digital Image; CMPL 463 Cinema and Surrealism; CMPL 484 Cinematic Uses of the Essay Form; ENGL 250 Introduction to Media Studies; ENGL 251 Film Performance and



Stardom; ENGL 252 National and Transnational Cinemas; ENGL 323 American Cinema of the 1970s; ENGL 389 Film Directors; ENGL 255 Queer Cinema; ENGL 410 Documentary Film

### **HONORS THESIS ADVISING**

#### **Director**

Tyler Kwok, "Confronting Chinese National Identity: Style, Authorship, and Social Commentary in the Films of Zhang Yimou and Jia Zhangke" (2020-21)

Josh Martin, "Encountering the Worlds of Slow Cinema: Spectatorship, Duration, and Nostalgia," awarded Highest Honors (2020-21)

Macy Meyer, "The Provocative Screen: Surrealist Documentary as Mode of Confrontation," awarded Highest Honors (2020-21)

Julia Glass, "Creativity and Mental Illness in Cinema" (with Martin Johnson, 2019-20)

Carissa Roets, "Reframing Adaptation: Literature, Film, and Audience Engagement," awarded Highest Honors (2018-19)

Dylan Caskie, "The Fate of the Couple in Modern Cinema: Love, Time, and Memory in Films by Antonioni, Wong, and Linklater" (2017-18)

Miguel Penabella, "A Pause for Reflection: The Suspended Memories of Nagisa Oshima, Tomás Gutiérrez Alea, and Abbas Kiarostami," awarded Highest Honors (with Inga Pollmann, 2014-15)

Jessica Scaggs, "Shadows on the Wall: Historical Surrealism's Afterlife in American Cinema," awarded Highest Honors (2013-14)

#### **Reader**

Benjamin Linford, "Image Empire: The Chaos of the Images in *INLAND EMPIRE*" (2022-23)

Barbara Blaschke, "Sacrifice and Imitation: Modes of Performance in Classical Hollywood Melodrama" (2020-21)

Eleanor Gratz, "The Female Adolescent Body in Women-Directed Horror Films" (reader, 2020-21)

Annie Kiyonaga, "Reading the Illegible: Glenn Ligon's Perverse Portraiture" (2018-19)

George Habeeb, "'About Nothing with Precision': Michelangelo Antonioni and the Offscreen" (2017-18)

Prakash Kadiri, "Waves," 16mm student film (2016-17)

Nathan Smith, "The Problem of Choice in Hollywood Cold War Cinema" (reader, 2015-16)

Zeke Saber, "Detection and the New Hollywood Conspiracy Film" (reader, 2013-14)

**ADDITIONAL UNDERGRADUATE ADVISING & MENTORING**

Faculty supervisor for Courtney Aucoin's C-START (Carolina Students Taking Responsibility Through Teaching) course, "Freud and Cinema," 2016-17

Honors College project, Emma Janes, "Shades of Fear: Literature versus Film," 2023

Honors College project, Prakash Kadiri, "Filming Theory and Theorizing Film," 2017

Faculty Advisor, Carolina Film Association

Faculty Advisor, Chapel Hill Film Society

Faculty Advisor, The Documentary Squad (2014-2018)

Faculty Advisor, Offscreen: Student Interactive Symposium, Film Fest 919

**Advisee Winners of Undergraduate Student Writing Awards**

Lexi Baird, "Vertiginous Memories: Traces of Hitchcock in *La Jetée* and *Portrait of a Lady on Fire*," Best Undergraduate Essay in English and Comparative Literature, 2020-21

Halynna Snyder, "The Portrait Looks Back: Revising Hitchcockian Tradition in *Portrait of a Lady on Fire*," Best Undergraduate Essay in Film Studies, 2020-21

Lexi Baird, "Surreal Exposures: Found Footage Experiments in Avant-Garde Cinema," Best Undergraduate Essay in Film Studies, 2019-20

Jacob Rosenberg, "Humor's Role in Ken Loach's Social Realism," Best Undergraduate Essay in Comparative Literature, 2014-15

**GRADUATE STUDENT MENTORING**

**Dissertations Directed**

Che Sokol, "Sensing and Self: A Haptic 'Look' at the Aesthetics of Women's Labor and Artistic Production in Contemporary Maghrebi and Maghrebi-French Diasporic Cinema" (with Hassan Melehy, in progress)

Rose Steptoe, "Feminist Filmmaking and the Body Horrific" (in progress)

**Dissertation & Qualifying Exams Committees**

Doug Stark, "Askēsis Machines: Aesthetics, Training and Habit in Digital Cultures" (committee member, in progress)

Erin Piemont, "Envisaging Lyric: Self-Portraiture in American Poetry, 1850 to the Present" (committee member, in progress)

Emanuele Stefanori, "Italian Detective Novels and Their Adaptations" (committee member, in progress).

Anna Broadwell-Gulde, "Visual Portraiture as Formal Resistance: The Resurrection of Narrative Time in the Modernist Novel" (committee member, in progress)

Hannah Skjellum, "Come into the Black and Live": A Radical Black LGBTQ Archive of Spatial Liberation in Literature, Film, and Activist work (committee member, in progress)

Abigail Lee, "Site Trouble: Imagined Spaces in Black and Yellow" (committee member, 2022)

Trisha Remitir, "Human-Fish Relations in Filipino Cultural Production, 1970s-Present (committee member, 2022)

Kenneth Lota, "The Post-Noir Novel: Pulp, Genre, Alienation, and the Turn from Postmodernism in Contemporary American Fiction" (committee member, 2020)

Jacob Watson, "The Page in the Screen: Visualized Information and the Aesthetics of the Digital Image," Ph.D. dissertation (committee member, 2019)

Laurel Foote-Hudson, "Exporting Honor: An Examination of Honor Codes Across Adaptations of Spanish and Japanese Plays" (committee member, 2019)

Lauren Du Graf, "Ambivalent Americanism: U.S. Literary Modernism in France and Algeria after 1940" (committee member, 2016)

Committee Member, Ph.D. examinations for Jacob Watson (2014), Kenneth Lota (2014), Lauren Du Graf (2013), Laurel Foote-Hudson (2013), Marta Nunez (2014), Jordan Schroeder (2016), Peter DelGobbo (2018), Che Sokol (2019), Abigail Lee (2020), Doug Stark (2020), Hannah Skjellum (2021), Anna Broadwell-Gulde (2020), Max Tsarev (2021), Jordan Klevdal (2021), David Hall (2021), Erin Piemont (2022), Rose Steptoe (2023), Carson Watlington (2024)

### **Master's Degree Advising**

Peter DelGobbo, "Haptic Visuality and the Surreal Experience" (director, 2021)

Jordan Schroeder, "Expressive Subjectivity: Exorcising and Reestablishing the Self in *Letter from Siberia* and *Sans soleil*" (director, 2021)

Ilich Mejía, "Lost in Translation: A Content Analysis of the Promotional Material of Foreign-Language Films in the United States." Strategic Communication, Hussman School of Media and Journalism (committee member, 2019)

### **Discussion Panels & Workshops**

CV Workshop, co-organized with University Career Services. December 4, 2017.

Panel on Pressures of Academic Life, CoLEAGS Grad Forum. November 8, 2017.

### **SERVICE TO DEPARTMENT**

Director, Film Studies, 2014-16, 2018-  
Curriculum Coordinator, Film Studies Concentration in English Major, 2017-  
Curriculum Committee, 2018-  
Search Committee, Black Film Studies and African American Literature, 2022-23  
225<sup>th</sup> Anniversary Committee, 2019-21  
Co-director, Graduate Placement, 2017-18  
Director of Graduate Admissions for Comparative Literature, 2013-14  
Graduate Advisory Committee, 2013-14, 2019-20, 2023-24  
Mentor for First-Year Graduate Students, 2020-21, 2023-24  
Organizer and Host, Graduate student edition of Triangle Film Salon  
Organizer and Host, Honors Ceremony for Film Studies, 2020-21  
Redesign of Global Cinema Studies track within Comparative Literature Major, 2014-15  
Design of Film Studies concentration for English Major, 2017  
Search Committee Co-Chair, Adjunct Position in Film and Comparative Literature, 2015  
Highest Honors/Whitfield Prize Committee, 2016  
Comparative Literature Undergraduate Writing Prize Committee, 2012  
Logo design for Triangle Film Salon  
Web redesign, Film Studies site, 2017-18  
Moderator for Film Studies website and social media sites  
Department representative for Major Madness Career Fair, 2016  
Course observations for fixed-term faculty reappointment, 2017-19

#### **SERVICE TO UNIVERSITY & UNC SYSTEM**

Campus Arts Council leadership group, Arts Everywhere  
Advisory Board, Interdisciplinary Minor in Global Cinema Studies, 2012-  
"Supercourse" initiative – three co-taught courses with faculty from other departments,  
2012-14  
University Teaching Awards Subcommittee, 2021  
Organizer and respondent, Triangle Film Salon, 2013-  
Introducer, Tournées Film Festival, 2017, sponsored by Romance Studies  
Group Leader for IAH Faculty Fellowship Proposals, 2018  
Judge for Carolina Film Association student showcase, 2018, 2019  
Moderator, post-film discussion and Q&A, cast and crew of student film Waves, directed  
by Prakash Kadiri, 2017

#### **PROGRAMMING (Film Series with the Ackland Art Museum)**

"Nineties Flashback," 2023  
"Spellbinding: The Cinematic Virtuosity of Barry Jenkins," 2021  
"The Patterned Screen: Rhythm and Repetition in Contemporary Asian Cinema," 2020  
"Women with a Movie Camera: American Female Directors, 1990-Present," 2018  
"Radiant Cinema: Light, Life & Luminescence," 2017  
"The Politics of Place," 2016  
"Photography in Cinema," 2014, with Gregory Flaxman

**SERVICE TO COMMUNITY**

Advisory Board, Chelsea Theater, 2019  
Consultant, Film Fest 919 at Silverspot Theater

**SERVICE TO PROFESSION**

Manuscript reviewer for Oxford University Press  
Manuscript reviewer for Routledge University Press  
Manuscript reviewer for State University of New York Press  
Manuscript reviewer for Bloomsbury Academic Publishing  
Manuscript reviewer for Anthem Press  
Manuscript reviewer for Wayne State University Press  
Manuscript reviewer for *New Review of Film and Television Studies*  
Curator, *Bring in the Evidence: Video Essays on the Seventh Art*, Vimeo channel promoting  
videographic film criticism, <https://vimeo.com/channels/bringintheevidence>  
Participating voter, Moonlight Awards

**PROFESSIONAL ORGANIZATIONS**

Society of Cinema and Media Studies (Scholarly Interest Groups: Film Philosophy;  
CinemArts: Film and Art History; Documentary Studies; French/Francophone; Classical  
Hollywood)

Modern Language Association