

CURRICULUM VITAE – Robert James Burgoyne

CURRENT ADDRESS

18141 Locherbie Road
Beverly Hills, MI 48025
USA

EDUCATION

Baccalaureate: University of Minnesota; 1978 (Summa cum laude)
Ph.D: Cinema Studies, New York University; 1986

CAREER HISTORY

Academic Appointments:

January 2010 – September 2017: Chair in Film Studies, University of St Andrews, Scotland

1996 – 2010: Professor of English and Film Studies, Wayne State University, Detroit, Michigan

1989 - 1996: Associate Professor of English, Wayne State University

1983 - 1989: Assistant Professor of English, Wayne State University

Administrative Appointments:

August 2014 - September 2016: Head of Department, Film Studies, University of St Andrews

January 2010 – January 2013: Head of Department, Film Studies, University of St Andrews

January 2007 - June, 2007: Acting Chair of English, Wayne State University

August 1996 - August 2001: Chair of English, Wayne State University

August 1986 - August 1996: Head of Program, Film Studies, Wayne State University

August 2002 - December 2009: Head of Program, Film Studies, Wayne State University

Fellowships and Visiting Appointments:

January -- June 2020: Visiting Professor, Michigan State University.

September 2017 -- September 2020: Honorary Professor, Department of Film Studies, University of St Andrews.

October 2017 - January 2018: Senior Research Fellow, Cinemoetics: Center for the Advanced Study of Film. Freie Universitat, Berlin.

September - October 2017: Senior Research Fellow, Department of Film, Media, Art History, and Drama, Norwegian University of Science and Technology, Trondheim, Norway.

September 2016 - January 2017: Senior Research Fellow, Cinemoetics: Center for the Advanced Study of Film. Freie Universitat, Berlin.

February 2016: Visiting Scholar of Global Cinema, College of William and Mary, Williamsburg, VA.

May - July 2014: Visiting Professor, Department of English, Federal University of Santa Catarina, Florianopolis, Brazil.

October 2008: Visiting Scholar, Department of Film Studies, University of St. Andrews, Scotland, UK.

Spring, 2008: Fulbright Senior Scholar, Department of Literature and Culture, University of Southern Denmark.

Summer, 2005: Visiting Professor, Department of English, Federal University of Santa Catarina, Florianopolis, Brazil

Spring, 1983: Visiting Assistant Professor, New York University.

SCHOLARLY BOOKS PUBLISHED:

The New American War Film (Minneapolis and London: University of Minnesota Press, 2023).

(Reviewed in *Quarterly Review of Film and Video*, 2024; *Historical Journal of Film, Television and Radio*, 2024; *Media, War and Conflict*, 2024).

Refugees and Migrants in Contemporary Film, Art and Media. Co-edited with Deniz Bayrakdar. (Amsterdam: Amsterdam University Press, 2022).

(Reviewed in *Film Quarterly*, 2023).

The Epic Film in World Culture, ed., AFI Film Readers Series. (New York and London: Routledge, 2011).

Film Nation: Hollywood Looks at U.S. History: Revised Edition (Minneapolis and London: University of Minnesota Press, 2010). (First edition published in 1997; multiple reprintings from 1997).

(Reviewed in *Film Quarterly*; *Journalism and Mass Communication Quarterly*; *The Journal of American History*; *Rethinking History*; *Choice*; *The Metro Times*; *Cineaste*; *American Studies International*; *Film and History*; *Screening the Past*; *Journal of American Culture (Revised Edition)*; *Journalism and Mass Communication Quarterly (Revised Edition)*, *Film and History (Revised Edition)*).

The Hollywood Historical Film (London and Malden: Wiley-Blackwell, March, 2008; second printing, August 2008).

(Reviewed in *Choice*; *MC Reviews*; *Rogue Reviews*; *Film and History*; *Screening The Past*; *Scope*; *Cineaste*, *Quarterly Review of Film and Video*)

New Vocabularies in Film Semiotics: Structuralism, Poststructuralism, and Beyond. (Co-authored with Robert Stam and Sandy Flitterman-Lewis.) (London: Routledge, Chapman and Hall 1992). (Multiple reprintings from 1993-present). (My contribution was approximately one-third of the book, with the chapter, "Film

Narratology," my singular contribution)

(Reviewed in The Times Education Supplement, Film Quarterly, and The Journal of Aesthetics and Art Criticism.)

Bertolucci's 1900: A Narrative and Historical Analysis (Detroit: Wayne State University Press 1991).

(Reviewed in Choice.)

TRANSLATIONS OF MY BOOKS:

A nacao do filme (Brasilia: Fundacao Universidade Brasilia -- translation commissioned by the U.S. Information Service) 2002. (Translation of *Film Nation: Hollywood Looks at U.S. History*)

Sinemasal Göstergebilim Sözlüğü (Istanbul: Es Yayınları) 2019. (*New Vocabularies in Film Semiotics*).

Greek Edition of *New Vocabularies in Film Semiotics*, (Metaichmio Publishers), 2011.

Semiologia Del Cinema E Dell'Audiovisivo (Milan: Studi Bompiana) 1999; second edition, 2006. (*New Vocabularies in Film Semiotics*).

Nuevos concertos de la teoria del cine (Barcelona: Ediciones Paidos) 1999. (*New Vocabularies in Film Semiotics*).

Korean Edition (Seoul: Vision and Language Publishers) 2003. (*New Vocabularies in Film Semiotics*).

Japanese Edition (Tokyo: Shohakusha Publishing Company) 1998, second edition, 2005. (*New Vocabularies in Film Semiotics*).

Chinese Edition (Hong Kong: Yuan Liou Co) 1997. (*New Vocabularies in Film Semiotics*).

CHAPTERS:

"Remediation, Trauma, and 'Preposterous History' in Documentary Film." In *The Routledge Companion to History and the Moving Image*. Eds., Marnie Hughes-Warrington, Kim Nelson, Mia EM Treacy (London and New York: Routledge, 2024).

"The afterlife of stereotype: Kara Walker, Kehinde Wiley, DJ Spooky and *The Birth of a Nation*." In *DW Griffith's The Birth of a Nation: Art, Culture and Ethics in Black and White*. Ed., Barrett, Jenny, Douglas Field, Ian Scott (Manchester University Press, December, 2022).

"Abstraction and Bare Life in the Refugee Films of Richard Mosse and Ai Weiwei: *Incoming and Human Flow*." In *Refugees and Migrants in Contemporary Film, Art and Media* (Amsterdam: Amsterdam University Press, 2022).

"Introduction." *Refugees and Migrants in Contemporary Film, Art and Media*, ed. by Deniz Bayrakdar and Robert Burgoyne (Amsterdam University Press, 2022).

"The Body as Weapon: *Paradise Now* and the Allure of Enchanted Violence," *Mediated Terrorism in the 21st Century*, ed. Elena Caoduro, Karen Randell and Karen A. Ritzenhoff (Palgrave MacMillan, 2021).

"Foreword." *New Perspectives on the War Film*, ed. by Clementine Tholas, Janis L. Goldie, Karen A. Ritzenhoff (Palgrave MacMillan, 2019).

"Forms of Time and the Chronotope in the Wall Street Film," *Global Finance on Screen: From Wall Street to Side Street*, ed. Constantin Parvulescu (Routledge, 2018): 42-55. *Global Finance on Screen: From Wall Street to Side Street*.

"Postheroic War / The Body at Risk," *Disappearing War: Interdisciplinary Perspectives on Cinema and Erasure in the Post 9/11 World*, ed. Christina Hellmich and Lisa Purse (Edinburgh University Press, 2017): 56-72.

"Violence and Memory in *Lincoln*," (with John Trafton). *A Companion to Steven Spielberg*, ed. Nigel Morris (Wiley-Blackwell, 2017): 374-386.

"Douglas Gordon and Cory Arcangel, Breaking the Toy," *Embodied Encounters: New Approaches to Psychoanalysis and Cinema*, ed. Agnieszka Piotrowska (London and New York, Routledge, 2015): 159-170.

"The Violated Body: Affect and Somatic Intensity in *Zero Dark Thirty*," *The Philosophy of War Films*, ed. David LaRocca (The University Press of Kentucky, 2015): 247-260.

"Colour in the Epic Film: *Alexander* and *Hero*," *The Return of the Epic Film*, ed. Andrew Elliot (Edinburgh University Press, 2014): 95-109.

"*Gainsbourg*: Puppety in the Musical Biopic," *New Directions in the Biopic*, ed. Belen Vidal and Tom Brown (New York and London: Routledge AFI Film Readers, 2014).

"Haunting in the War Film: *Flags of Our Fathers*," in *Eastwood's Iwo Jima*, eds. Anne Gjelsvik and Rikke Schubart (Wallflower, 2013): 157-169.

"Suicide in *Letters From Iwo Jima*," in *Eastwood's Iwo Jima*, eds. Anne Gjelsvik and Rikke Schubart (Wallflower, 2013): 231-244.

"Generational Memory and Affect in *Letters From Iwo Jima*," *The Blackwell Companion to The Historical Film*, eds. Robert Rosenstone and Constantin Parvulescu (Malden: Wiley-Blackwell, 2013).

"Bare Life and Sovereignty in *Gladiator*," in *The Epic Film in World Culture*, ed. Robert Burgoyne (New York and London: Routledge, 2011): 82-98.

"Customizing Pleasure: 'Super Mario Clouds' and the John Ford Sky." *Cinephilia and Pleasure in the Digital Age*, eds Scott Balzerzack and Jason Sperb (London: Wallflower Press, 2008).

"From Contested to Consensual Memory: The Rock and Roll Hall of Fame and Museum," in *Frontiers of Memory*, ed. Susannah Radstone and Kate Hodgekins (London: Routledge, 2003, 2006, 2017): 208-220.

"Memory, History, and Digital Imagery in Contemporary Film," in *Memory and Popular Film*, ed. Paul Grainge (Manchester: Manchester University Press, 2003): 220-236.

"Modernism and the Narrative of Nation in *JFK*," in *The Persistence of History*, ed. Vivian Sobchack (London and New York: Routledge, 1995.)

JOURNAL ESSAYS:

"Afterword," in *A Special Issue on Tim Hetherington, Journal of War and Culture Studies*, eds. Katy Parry, Greg Brockett, and Sarah Maltby. Vol. 17, issue 1 (February, 2024).

"Dunkirk and the Battlefield Gothic," *mediaesthetics – Journal of Poetics of Audiovisual Images*, no. 3 (December, 2019).

"The Dark Power of Belonging," *Short Film Studies*, vol. 7, no. 1 (March, 2017).

"Kehinde Wiley: The Afterlife of Stereotype in Contemporary Visual Art," *Stereoscope, no 7: Periphery*, St Andrews, (Spring, 2016).

Robert Burgoyne and John Trafton, "Haunting in the Historical Biopic: *Lincoln*." *Rethinking History*, (Spring, 2015).

<http://dx.doi.org/10.1080/13642529.2015.1006865>

Robert Burgoyne and Eileen Rositzka, "Goya on his Shoulder: Tim Hetherington, Genre Memory, and The Body at Risk." *Frames Cinema Journal*, (Spring, 2015).

"Color in the Epic Film: *Alexander* and *Hero*," *Rebeca*: official publication of SOCINE, Brazilian Society for the Study of Cinema and Audio-visual Media (December, 2012).

"Embodiment in the War Film: *Paradise Now* and *The Hurt Locker*" in "*War and the Body*:" *A Special Issue of War and Culture Studies*, eds., Kevin McSorley and Sarah Maltby, vol. 5, no. 1 (July 2012): 7-19.

"War / Homecoming: The Social Covenant and the Body at Risk in *La Guerra è finita*," *Short Film Studies*, vol. 1, no. 1 (October 2010).

"Introduction: re-enactment and imagination in the historical film," *Leidschrift* 24, no. 3 (December 2009): 7-18.

"The Columbian Exchange: Pocahontas and *The New World*." *Screening the Past*. (September, 2009) online, refereed journal.

"Super Mario Clouds and the John Ford Sky: Love and Loss in the Work of Douglas Gordon and Cory Arcangel" (August, 2008) *TXT Leituras*

Transdisciplinares se Telas e Textos (online publication, simultaneously published in English and Portuguese) HYPERLINK

http://www.letras.ufmg.br/atelaetexto/revistatxt7artigo_robert.html

"The Balcony of History," *Rethinking History* 11.4 (Spring, 2008): 547-554.

"Techno-Euphoria and the World-Improving Dream: *Gladiator*." *Ilha do Desterro*, A Journal of English Language, Literatures in English and Cultural Studies, no. 51, ed. Anelise R. Corseuil (Federal University of Santa Catarina, Brazil, Spring, 2007): 109-130.

"Ethnic Nationalism and Globalization." *Rethinking History* 4.2 (Summer, 2000): 157-164.

"Prosthetic Memory/Traumatic Memory: *Forrest Gump*" *Screening the Past*, 6 (March-June, 1999): page numbers not available: on-line refereed journal.

"Race and Nation in *Glory*." *Quarterly Review of Film and Video* 16.2 (Autumn, 1997): 133-153.

"National Identity, Gender Identity, and the Rescue Fantasy in *Born on the Fourth of July*." *Screen* 35.3 (Autumn 1994): 211-234.

"Le narrateur au cinema: logique et pragmatique de la narration impersonnelle," *Poetique* 87 (September, 1991).

"The Cinematic Narrator: The Logic and Pragmatics of Impersonal Narration," *Journal of Film and Video*, Vol. 42.1 (Spring 1990): 3-16.

"Bertolucci's *The Last Emperor*: The Stages of History." *SubStance* no. 59 (Fall 1989): 93-101.

"Temporality as Historical Argument in Bertolucci's *1900*." *Cinema Journal*, vol. 28, no. 3 (Spring, 1989): 57-68.

"The Interaction of Semantic Deep Structure and Text in the Production of Filmic Characters." *Iris*, Vol. 7, no. 1: special issue on "Cinema and Narration," edited by Marc Vernet (October 1986): 69-80.

"The Somatization of History in Bertolucci's *1900*." *Film Quarterly*, Vol. 40, no. 1

(Fall 1986): 7-14.

"Enunciation and Generic Address," *Quarterly Review of Film Studies*, Vol. 10, no. 2 (1985): 135-42.

"The Political Topology of Montage: The Conflict of Genres in the Films of Godard." *Enclitic* 13 (1983): 14-23.

"Narrative and Sexual Excess." *October* 21 (special issue dedicated to the films of R.W. Fassbinder) (1982): 51-61.

"Narrative Overture and Closure in *2001: A Space Odyssey*." *Enclitic* 5:2/6:1 (Spring, 1982): 172-180.

"The Imaginary and the Neo Real." *Enclitic* 3 (1979): 16-34.

REPRINTS and REPUBLICATIONS

"Prosthetic Memory / Traumatic Memory: *Forrest Gump*," ed. Marnie Hughes-Warrington, *The History on Film Reader*. (London: Routledge, 2009). (Republication).

"Race and Nation in *Glory*," in *Hollywood and War: The Film Reader*, ed. J. David Slocum (New York: Routledge, 2006): 257-270. (Republication).

"From Contested to Consensual Memory: The Rock and Roll Hall of Fame and Museum" in *Memory, History, Nation: Contested Pasts*, eds. Katharine Hodgkin and Susannah Radstone, (Transaction Press, 2006). (Republication).

"Race and Nation in *Glory*," *The War Film*, ed. Robert Eberwien (Rutgers University Press, 2005): 65-81. (Republication).

"The Somatization of History in Bertolucci's *1900*," in *Contemporary Literary Criticism*, v. 157 (The Gale Group, 2002). (Republication).

"The Stages of History," in Bertolucci's *The Last Emperor*, ed. Bruce Sklarew, Bonnie Kaufman, Ellen Handler Spitz, and Diane Borden. (Detroit: Wayne State University Press, 1998): 223-233. (Republication).

"Modernism and the Narrative of Nation in *JFK*". *Ilha Do Desterro: A Journal of English Language, Literatures in English, and Cultural Studies*, no. 32, ed. Anelise R. Corseuil (Universidade Federal de Santa Catarina, Brasil, June, 1997): 81-97. (Republication).

FELLOWSHIPS, AWARDS, HONORS (Selected)

Senior Research Fellowship, Cinopoetics: Center for the Advanced Study of Film. Freie Universitat, Berlin, October 2017 - January 2018.

Senior Research Fellowship, "The Face of Terror" project, Department of Film, Media, Art History, Norwegian University of Science and Technology, September, 2017 - October 2017

Senior Research Fellowship, Cinopoetics: Center for the Advanced Study of Film. Freie Universitat, Berlin, September 2016 - January 2017

Global Film Scholar, College of William and Mary, February 2016

Visiting Scholar, Federal University of Santa Catarina, Florianopolis, Brazil, May-June 2014

Visiting Senior Scholar, Department of Film Studies, University of St Andrews, September-October 2008

Fulbright Senior Scholar Award, University of Southern Denmark, Odense, May-June 2008

Wayne State University Distinguished Faculty Fellowship, 2003 - 2005

Wayne State University Board of Governor's Faculty Recognition Award, 1999

Wayne State University Career Development Chair, 1990 - 91

Society for Cinema Studies Dissertation Award: Honorable Mention, 1986.

New York University; Dean's Dissertation Fellowship (declined), 1983

Summa cum laude, Baccalaureate, University of Minnesota, 1978.

KEYNOTE / INVITED LECTURES

"Rethinking the Historical Film: Lessons from our Podcast *Moving Histories*."
Symposium: "Moving Histories: Public Memory and Visual Culture." University of Windsor, October 27, 2024.

"Embedded Histories: Landscape and the Cloud-Alien in Jordan Peele's *Nope*."
Emeritus Academy, Wayne State University, April 12, 2024.

"Remediation, Trauma, and 'Preposterous History' in *They Shall Not Grow Old*."
Conference: International Society for First World War Studies. University of Windsor, September 30, 2023 (Keynote).

"Pathos Signals in the Contemporary American War Film: The Transfer of Affect."
The Face of War on Film, University of Leeds, July 6, 2023 (Keynote).

"Panorama / Close-Up: Derangements of Scale in *The Power of the Dog*."
(Invited Lecture), Kadir Has University, Istanbul. November 24, 2022.

"Remediation, Trauma, and 'Preposterous History' in *They Shall Not Grow Old*."
Moving Histories Symposium, An International Symposium on Screened History. Virtual Event. October 28, 2022.

"Remediation, Trauma, and 'Preposterous History' in *They Shall Not Grow Old*."
International Network for Theory of History. "Media, Mediations and Mediators: (Re) Mediating History in the 21st Century." Puebla, Mexico, April 26, 2022. (Conference presentation.)

"Unmapping the World: Scale, Perspective and Landscape in *The Revenant*."
Cinepoetics Workshop: "Performative Projections, Vectors of Experience," Berlin, December 14, 2021.

"Unmapping the World: Scale, Perspective and Landscape in *The Revenant*."
Department of Communication Brown Bag Series, Kadir Has University, Istanbul, November 23, 2021.

"Remediation, Trauma, and "Preposterous History"" in *They Shall Not Grow Old*. Centre for International film Research, University of Southampton, March 9, 2021.

"Abstraction, Bare Life, and Counternarratives of Mobility in the Refugee Films of Richard Mosse and Ai Weiwei, *Incoming* and *Human Flow*." Columbia University Film Seminar, November 7, 2019.

"Abstraction, Bare Life, and Counternarratives of Mobility in the Refugee Films of Richard Mosse and Ai Weiwei, *Incoming* and *Human Flow*." Wayne State University Emeritus Academy, October 18, 2019.

"Index, Abstraction, and Bare Life in the Refugee Films of Richard Mosse and Ai Weiwei: *Incoming* and *Human Flow*." Michigan State University Colloquium, October 11, 2019.

"Index, Abstraction, and Bare Life in the Refugee Films of Richard Mosse and Ai Weiwei: *Incoming* and *Human Flow*." *Cinema and Migration; XX New Directions in Turkish Cinema Studies Conference*, Istanbul, May 10, 2019. (Keynote)

"War on Film." Presentation and public discussion with Donald Miller, Robert Burgoyne & Barry Stevens." University of Windsor, Humanities Research Group, March 28, 2019.

"The Videographic Essay as Metahistorical Film." Emeritus Academy, Wayne State University, January 28, 2019.

"The Videographic Essay as Metahistorical Film." *Film and History Conference*, Madison WI, November 8, 2018 (Plenary Panel)

"Human - Creature Love in Art: *The Shape of Water*." Michigan Psychoanalytic Society, Bloomfield Hills, October 28, 2018.

"The Videographic Essay as Metahistorical Film." *Moving Image Memory Cultures*, Summer School, Potsdam, Germany, September 24, 2018. (Keynote)

"Intimate Violence: Drone Vision in *Eye in the Sky*." *3rd Cinepoetics Lecture*, Arsenal Cinema, Berlin, October 23, 2017.

"Intimate Violence: Drone Vision in *Eye in the Sky*." Norwegian University of Science and Technology, Trondheim, September 14, 2017.

"The Afterlife of Stereotype: Kara Walker and Kehinde Wiley." *Cultural Memory Symposium*, University of St Andrews, May 25, 2017.

"Forms of Time and Chronotope in The Wall Street Film." *Global Finance and the Moving Image Symposium*, Pamplona, October 21, 2016.

"The Afterlife of Stereotype: *The Birth of a Nation* in Contemporary Visual Art." Williamsburg, William and Mary, February 15, 2016.

"The Body at Risk: Genre Memory in War Film and Photography." University of Zurich, December 12, 2015.

"The Body at Risk: Genre Memory in War Film and Photography." International Conference, *Cinema / History: Time, Memory and Identity in the Images of the New Millenium*. Roma Tre November 26, 2015. (Keynote)

"The Afterlife of Stereotype: The Birth of a Nation in Contemporary Visual Art." Liverpool, The Birth of a Nation Centennial Conference. November 21, 2015 (Keynote)

"The Body at Risk: Genre Memory in the work of Tim Hetherington." May 28, 2015, International colloquium, *Land, Lens, Violence*. Institute for Theater, Film and Media Studies, Vienna. May 28, 2015. (Keynote)

"The Body at Risk: Genre Memory in the work of Tim Hetherington." Norwegian University of Science and Technology, June 5, 2015.

"Douglas Gordon and Cory Arcangel, Breaking the Toy", *Embodied Encounters Symposium*, Freud Museum, London (October 27, 2014).

"The Violated Body and Affect in Zero Dark Thirty." *Sensing War* Conference, London (June 14, 2014).

"The Body at Risk: Genre Memory in the War Photography and Films of Tim Hetherington." Federal University of Santa Catarina, Brazil (May 14, 2014).

"The Violated Body and Affect in *Zero Dark Thirty*." Department of Modern Languages, Federal University of Rio Grande do Sul, Porto Alegre, Brazil (May 9, 2014); University of Sao Paulo, (May 16, 2014).

"Impossible Images: The War Photography of Tim Hetherington." The Open Eye Gallery, Liverpool (November 14, 2013)

"Somatic War: Re-enchantment and the Body at Risk in the New War Films." Centre for World Cinemas, University of Leeds (October 30, 2013).

"The War Film as a Mode of Historical Thinking: Generational Memory in *Letters From Iwo Jima*." Inaugural Lecture, University of St Andrews (October 23, 2013).

"The Violated Body: Affect and Somatic Intensity in *Zero Dark Thirty*. Olomouc, Czech Republic, for the European Research Council seminar, "Re-presenting the Past: New Methods of History Representation in Arts and the Media." (October 2, 2013).

"Somatic War: The Body at Risk in the New War Films," Department of English and the Department of Muslim Studies, Michigan State University, February 1, 2013).

"Self-Sacrifice in Contemporary Film," Address for The Centre for Terrorism Studies, University of St Andrews (December 6, 2012).

"Generational Memory and Affect in *Letters From Iwo Jima*," Free University of Berlin, (October 18, 2012).

"Puppetry in the Musical Biopic: *Gainsbourg*," Norwegian University of Science and Technology, Trondheim, Norway (April 24, 2012).

"Generational Memory and Affect in *Letters From Iwo Jima*," Norwegian University of Science and Technology, Trondheim, Norway, (April 23, 2012).

"Generational Memory and *Letters From Iwo Jima*," Queen Margaret University, Edinburgh, Scotland, (November 16, 2011).

"Embodiment and Ethics in the Contemporary War Film," Liverpool Film Seminar (October 24, 2011).

"Colour in the Epic Film: *Alexander* and *Hero*," Rethinking Epic Conference, Lincoln, UK (July 22, 2011).

"Affect, Embodiment, and Generational Memory in *Letters from Iwo Jima*," The John Orr Memorial Lecture: Film and Memory Conference, Scottish Consortium, University of Stirling, (June 9, 2011).

"Self-sacrifice in *Letters from Iwo Jima*," Cinema and Philosophy, Turkish Film Studies Annual Conference, Kadir Has University, Istanbul, Turkey, (May 6, 2011). (Keynote)

"Abstraction and Embodiment in the War Film," Narrating History Conference, Department of Letters, Koc University, Istanbul, Turkey, (May 12, 2011).

"Abstraction and Embodiment in the War Film," talk presented to the Program in Film Studies, Bogazici University, Istanbul, Turkey, (May 9, 2011).

"Abstraction and Embodiment in the War Film: *Paradise Now* and *The Hurt Locker*," History and Film Seminar, Senate House, University of London, London (May, 2010)

"Abstraction and Embodiment in the War Film," Figures of the Visceral Conference, University of Edinburgh, (September 22, 2010).
and the University of St. Andrews, Scotland (Oct 14, 2008).

"Haunting in the War Film: *Flags of our Fathers* and *Letters from Iwo Jima*," University of Nottingham, England (Oct. 30, 2008).

"Haunting in the War Film: *Flags of our Fathers* and *Letters from Iwo Jima*," Warwick University, England (Oct. 29, 2008),

"Haunting in the War Film: *Flags of our Fathers* and *Letters from Iwo Jima*," University of East Anglia, (October 28, 2008).

"*United 93* and *World Trade Center*. Traumatic Historical Film?" University of Copenhagen (May 15, 2008).

"*Flags of Our Fathers* and *Letters From Iwo Jima*," Danish Cinematheque, Copenhagen, Denmark (May, 2008).

"Haunting in the War Film," University of Southern Denmark (May, 2008).

"The Epic Film in World Culture: *Gladiator*," Federal University of Minas Gerais,

Brazil (August 12, 2005). (Keynote)

"Ancient Rome, Cinema, and History: *Gladiator* and *Spartacus*." IX International Congress, ABRALIC 2004. Comparative Literature Association of Brazil, Federal University of Rio Grande do Sul, Brazil (July 19, 2004). (Keynote)

"From Contested to Consensual Memory: The Rock and Roll Hall of Fame and Museum" Indiana University, Department of Communication (May, 2003).

"The Cinematic Rewriting of History: History and Memory in the Age of Metafiction." SENAPULLI Conference, Juiz de Fora, Brazil (July 17, 2000). (Keynote)

"Hollywood Looks At U.S. History: Three Lectures." SENAPULLI Conference Juiz de Fora, Brazil (July 17-19, 2000).

"The Cinematic Rewriting of History: History and Memory in the Age of Metafiction." Invited Lecture, Department of English, Federal University of Santa Catarina, Brazil (July 22, 2000).

"The Rock and Roll Hall of Fame and Museum: From Contested to Consensual Memory." "Frontiers of Memory" Conference, University of London, England (September, 1999)

"*Before The Rain*: Ethnic Nationalism and Globalization." Invited paper for Workshop entitled "One Film: Many Histories: Before The Rain." Robert Schuman Center, European University, Fiesole, Italy (April, 1999).

"Prosthetic Memory/National Memory: *Forrest Gump*." Invited paper for "Visualizing Culture" Conference. International Symposium of Humanities Centers, University of California, Santa Barbara (November, 1997).

"Remaking the Dominant Fiction: Race and Nation in *Glory*." Chicago Film Seminar, School of the Art Institute, Chicago, IL. (March, 1994).

"History and Narrative Form in Bertolucci's *1900*." International Conference of Semiotics, Urbino, Italy (1982).

"Narrative Overture and Closure in *2001, A Space Odyssey*." Enclitic International Film Conference, Minneapolis, Minnesota (1981).

COLLABORATIONS:

Co-organizer: *Moving Histories: An International Symposium on Screened History*. (with Dr Kimberly Nelson, Dr Mia Treacy, Prof. Robert Nelson). University of Windsor. 2020-2023. (Funded by the Social Sciences and Research Council of Canada and the Canadian Ministry of Heritage, Digital Citizen Research Initiative.)

Collaborator: *Live Interactive Documentary as Social Cinema: Expanding Transmedia models through immersive Performance Dissemination*. 2019 - 2023. (PI Dr. Kimberly Nelson). University of Windsor.

INTERVIEWS:

"O, what a lovely podcast." Discussion of my keynote address on WWI and *They Shall Not Grow Old*. Podcast (with Jessica, Angus and Chris). November 1, 2023

The New American War Film. The University of Minnesota Press Podcast (with Kim Nelson). September 25. 2023.

War Movie. September, 2023. Directed by Steve Summers, Kanopy Productions. (A history of the war film and its shaping impact on American culture.)

Canadian Broadcast Channel: Ideas. "Picturing the Past: History Movies." March 9, 2023.

https://www.cbc.ca/radio/ideas/historical-films-oscar-kim-nelson-1.6772542?fbclid=IwAR24Fg-uXScq-vQ1RQdsZfG8mb88pyx11g_LOtOuoOccwTpusNa-RmapuxU

The Bristol Herald Courier, "Like the man he played, Wise, VA. native George C. Scott was a rebel." April 11, 2021.

The Wall Street Journal, "How Will *Dunkirk* Stack Up Against the Great WWII Movies?" July 19, 2017.

The Washington Post, "*Lost City of Z* Alters History for the Sake of Modern Audiences: Are We OK With That?" April 21, 2017.

The LA Times, "Zero Dark Thirty Hunts for Bin Laden -- and More." December 6, 2012.

"The Sensual Encounter of Words, Images, and Sounds." Interview with Alan O'Leary, <http://arts.leeds.ac.uk/italian-cinemas-italian-histories/> November, 2014.

National Public Radio, "Washington DC: Images and Representation," *Odyssey*. (An hour-long interview program, broadcast from Chicago. April 21, 2005.)

PODCASTS:

Moving Histories. White House Plumbers (Alex Gregory, Peter Huyck, 2023). With Kim Nelson and John Trafton. April 11, 2024.

Moving Histories. Zone of Interest (Jonathan Glazer, 2023). With Kim Nelson and John Trafton. March 6, 2024.

Moving Histories. Oppenheimer (Christopher Nolan, 2023). With Kim Nelson and John Trafton. February 26, 2024.

Moving Histories. Killers of the Flower Moon (Martin Scorsese, 2023). With Kim Nelson and John Trafton. January 24, 2024.

Moving Histories. Napoleon (Ridley Scott, 2023). With Kim Nelson and John Trafton. December 21, 2023.

RESEARCH SUPERVISION

University of St Andrews:

Ph.D. thesis, Eileen Rositzka , "The Cinematic Corpography of War: Re-Mapping the War Film Through the Body" (Completed and passed with minor corrections, May 16, 2017).

Ph.D. thesis, Pasquale Cicchetti (Completed and passed with no corrections, December, 2014).

Ph.D. thesis, Chelsea Wessels (Completed and passed, with minor corrections, June, 2014)

Ph.D. thesis, John Trafton (Completed and passed, with minor corrections, June, 2013)

Co-Supervision

PhD thesis, Ketlyn Mara Rosa (co-supervisor with Prof Anelise Corseuil, Federal University of Santa Catarina, Brazil) "The Contours of an Exploding Territory: Landscape and Technology in Contemporary War Films." (Completed and passed with no corrections, Feb 22, 2019. Nominated for the Antonio Candido Award of Dissertations and Theses of ANPOLL (PostGraduate National Association of Research in Letters and Linguistics, 2020).

PhD thesis, Marcia Tiemy (co-supervisor with Prof Anelise Corseuil, Federal University of Santa Catarina, Brazil: completed and passed, June, 2015)

Wayne State University:

Ph.D. Dissertation, Sarah Delahousse, "Female Detectives, Female Criminals: An Examination of Crime, Modernity and the New Woman in Early French and American Crime Films in the US During the 1910s." (August, 2010).

Ph.D. Dissertation, Erik Marshall, "Distributed Cinema: Interactive, Networked Spectatorship in the Age of Digital Media." (April, 2010)

Ph.D. Dissertation, Timothy S. Coleman, "All We Know of Nation is What We See in the Pictures: Will Rogers and the National Imaginary in 1920's and 30's American Life" (May, 2003).

Masters Thesis, Cynthia Spires, "Italian Neo-Realism and Literary Fiction," (May, 2007).

Masters Thesis, Sarah Labeau, "Critical History of F.W. Murnau's *Sunrise*" (June, 2005).

Masters Thesis, Raye Kuzmanovski, "'You Are What You Do... Recuperating the S(M)othered Subject in Paul Verhoven's *Total Recall*.'" (Winter, 1999).

Masters Thesis, George Tysh, "Chaos and Contemporary Science fiction, (May, 1995).

Masters Thesis, Lisa Porter, "Generic Orientation in the Postmodern: Enabling by the Fantastic through Three Contemporary Novels." December, 1990. (co-director)

(Numerous Honors Theses and a number of Committee Memberships for Ph.D. dissertations in the Departments of English and Communication, Wayne State University.)

Co-supervision

Master's Thesis, Caroline Roberto, "Postmodernism in City of God," University of Santa Catarina, Brazil (completed and passed, March, 2008)

EXTERNAL RESEARCH EVALUATION

External Evaluator, Jonna Eagle, Full Professor. (October, 2023)

External Evaluator, Alison Griffiths, Distinguished Professor for the City University of New York. (July, 2018)

External Evaluator, Jessica Johnson, PhD thesis, University of Queensland, Australia (January, 2017)

External Evaluator, Calvin Fagan, PhD thesis (viva), Queen Mary, London (October, 2016)

External Assessor, promotion to Full Professor Step 6, Shelley Stamp, University of California Santa Cruz, 2016. (August, 2016)

External Assessor, Pre-tenure review, Tanine Allison, Emory University, (August 2016)

External Assessor, promotion to Full Professor, Aaron Baker, Arizona State University. (August, 2015)

External Examiner, PhD thesis (viva) Esin Paca Cengiz, Royal Holloway, 2015.
October, 2015)

External Assessor, promotion to Associate Professor, Mark Gallagher, University of Nottingham, (August, 2014).

Evaluation of multi-student project, "War as Mediated Experience" (Professor Hermann Kappelhoff), Freie Universitat, Berlin (October, 2012).

External Examiner, Ph.D. thesis, (viva) Debra Ramsay, University of Nottingham (May, 2012).

External Examiner, Ph.D. thesis, (viva) Elizabeth Rawitch, University of East Anglia (September, 2012).

Masters Thesis Committee, Ketlyn Rosa, "Violence in Band of Brothers," Department of English Literatures, Federal University of Santa Catarina, Florianopolis, Brazil, (February, 2015).

Masters Thesis Committee, Jorge Alberto Reichert, "Challenging the Limits of Gender: Radclyff Hall's *The Well of Loneliness* and Virginia Woolf's *Orlando: A Biography*, Department of English Literature, Federal University of Rio Grande do Sul, Porto Alegre, Brazil. (August 8, 2005).

Masters Thesis Committee, Department of Film and Media Studies, University of Otago, New Zealand (2005)

SERVICE TO THE PROFESSION

American Academy in Berlin, evaluation of senior research fellow proposals (2017).

Israel Science Foundation, evaluation of major research proposal (2016).

Irish Research Council, evaluation of post-graduate funding applications (2014 - present).

Leverhulme Foundation, evaluation of multi-year, cross national research project (2012)

Nominated for President of the Society for Cinema and Media Studies. (2004)

Planning Committee, London Conference, Society for Cinema and Media Studies (2003 - 2005)

(I conceived, located the site, and helped with the planning for this conference, the first transcontinental conference in the Society's fifty year history. Because of my interest in expanding the international profile of the Society, the organization has nearly doubled its membership since that year. The conference was my "brainchild" and required a great deal of research, negotiation, and organization. Above all, it required a great deal of persuasive argumentation and cost / benefit analysis.)

2001- 2003, Appointed as Acting Past President, Society for Cinema Studies.

(The outgoing President of the Society declined to continue in his mandated role as Acting Past President. I was asked to step in and fulfill the duties that come with this position.)

Executive Council (elected), Society for Cinema Studies, 1998-2001.

Chair, Search Committee for Editor of *Cinema Journal* 2002 (The official publication of the Society for Cinema Studies).

American Council of Learned Societies, Conference of Administrative Officers, Delegate for the Society for Cinema Studies, 2002-2004.

Preliminary Judge, American Council of Learned Societies Humanities Fellowship Competition, 1998-2001.

EDITORIAL BOARDS (selected)

2018 -- present, Advisory Board, *Research in Film and History*.

2018 -- present, Editorial Board, *Media, War and Conflict*.

2013 -- present, Editorial Board, *Screen Epics* series, University of Edinburgh Press.

2012 -- present, Editorial Board, *Rethinking History*.

2011 -- present, Editorial Board, *Thinking Cinema*, a new book series published by Continuum.

2010 -- present, Editorial Board, *Scottish Theatre Journal*.

2010 -- present, Editorial Board, REBECA (Revista Brasileira de Estudos de Cinema e Audiovisual, (the official publication of SOCINE) 2010- present.

2007 – present, Editorial Board, *Ilha do Desterro* (a journal of film and comparative literature, Federal University of Santa Catarina, Brazil).

2005 – 2010, Editorial Board, Wayne State University Press.

1994 – present, Editorial Board, Wayne State University Press, *Contemporary Film and Television Series*.

2004 – 2008, Editorial Board, *Cinema Journal* (official publication of the Society for Cinema and Media Studies).

2002 – 2003, Co-editor, Special Double Film Issue, *Criticism*, 2002-2003

1991 - Chief Judge, Society for Cinema Studies Graduate Writing Contest.

REFERENCES

Professor Richard Dyer, Professorial Fellow, University of St Andrews; Professor, Kings College, London

Professor Tom Conley, Abbott Lawrence Lowell Professor
Departments of Romance Languages and Visual/Environmental Studies
Harvard University

Professor Robert Rosenstone, Department of History, California Institute of Technology

Professor Dana Polan, Department of Cinema Studies, New York University