

Ludovic Cortade
CURRICULUM VITAE as of Dec. 31 2015.

Department of French/Department of Cinema Studies
New York University
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CURRENT POSITIONS

Main appointment :

- Associate Professor, New York University, Department of French. Tenured.

Affiliation :

- Associate Faculty, New York University, Department of Cinema Studies, Tisch School of the Arts.

Visiting Position (Spring 2016):

Maître de conférences invité, University of Paris III Sorbonne-Nouvelle, département de Cinéma et d'Audio-visuel.

RESEARCH FIELDS

- 20th Century French Film and Literature
- Film Theory
- Film and Social Sciences (Geography, History, Sociology)
- Aesthetics of Landscapes
- Stillness in Film
- Myths, collective beliefs and film.

EDUCATION

University of Paris I Panthéon-Sorbonne, Paris, France

- Ph.D. in Arts with Highest Honors
(Mention « très honorable » avec les félicitations du jury à l'unanimité) 2004
- Master's Degree in Cinema Studies, with Highest Honors 1999
- Master's Degree in Aesthetics, with Highest Honors 1997
- Licence Degree in History 1996

Ecole Normale Supérieure

(Fontenay / St-Cloud ; rank of admission: 9th out 759 candidates) 1995-2000

Doctoral Dissertation :

L'Impression d'immobilité au cinéma et la croyance du spectateur : esthétiques et dispositifs (430 pages)
(« The Impression of Immobility in Film and the Suspension of Disbelief: Aesthetics and Apparatus »)

Advisor: Prof. Dominique Chateau (University of Paris I Panthéon-Sorbonne).

President of the Committee : Prof. Pierre Fresnault-Deruelle (University of Paris I Panthéon-Sorbonne).

Readers: Prof. Jean-Pierre Esquenazi (University of Lyon III), Prof. Suzanne Liandrat- Guigues
(University of Lille III).

PUBLICATIONS

a) Authored books

Le Cinéma de l'immobilité : style, politique, réception. Paris : Publications de la Sorbonne, 2008.

Antonin Artaud – la Virtualité incarnée (published by the « Institut d'Esthétique des Arts Contemporains », U.M.R. n°8592 C.N.R.S./University of Paris I Panthéon-Sorbonne). Paris-Montreal : L'Harmattan, 2000.

b) Editor

The French New Wave : Fiftith Anniversary Special Issue, Contemporary French Civilization vol. 32:2, summer 2008 (with Margaret C. Flinn).

c) Book chapters and articles

22) « Talkie » in Agnès de la Beaumelle, Marie-Laure Bernadac, Denis Hollier (eds.), Leiris & Co., Paris : Gallimard, 2015.

21) « André Bazin et l'Ecole française de géographie » in Dudley Andrew and Hervé Joubert-Laurencin (eds.), *Ouvrir Bazin*. Paris : Editions du regard (2014)

20) « *Le Mépris: Landscape as Tragedy* » in Tom Conley and Thomas J. Kline (eds): *A Companion to Jean-Luc Godard*. Hoboken (NJ) : Wiley-Blackwell (2014)

19) « Fonctions du paysage dans *Partie de campagne* de Jean Renoir ». *Revue de la société coréenne d'études française*, Séoul (23 : 2013)

18) « Truffaut, Heir of Renoir: the Paradox of "Familiarity" » in Dudley Andrew and Anne Gillain (eds) : *A Companion to François Truffaut*. Hoboken (NJ) : Wiley-Blackwell (2013.)

17) « Jean Epstein : *Le cinéma du diable* » in Sarah Keller and Jason Paul (eds) : *Jean Epstein: Critical Essays and New Translations*. Amsterdam : Amsterdam University Press – Coll. « Film Theory in Media History », 2012 (317).

16) « Michel Leiris et *Citizen Kane* : la littérature et le cinéma en partage » in Jean-Loup Bourget and Jacqueline Nacache (eds) : *Cinématismes. La littérature au prisme du cinéma*. Berne/New York : Peter Lang, 2012 (275-291).

15) « Jean Epstein : The Microscope of Time » in Sarah Keller and Jason Paul (eds) : *Jean Epstein: Critical Essays and New Translations*. Amsterdam : Amsterdam University Press – Coll. « Film Theory in Media History », 2012 (161-177).

14) « Cinema Accross Fault Lines : Bazin and the French School of Geography » in Dudley Andrew and Hervé Joubert-Laurencin (eds) : *Opening Bazin. Postwar Film Theory and its Afterlife*. Oxford/New York : Oxford University Press, 2010 (13-31).

13) « Le territoire de l'extase : le corps et le paysage dans l'œuvre de Bruno Dumont » in Jérôme Game (ed) : *Image des corps/Corps des images au cinéma*. Lyon : Ecole normale supérieure (ENS) Editions, 2010 (131-148).

12) « Artaud et le mysticisme chrétien : la question des médiations sensibles » in Olivier Penot-Lacassagne (éd.) ; Actes du colloque de Cerisy-la-Salle, juillet 2003. Caen : Lettres Modernes Minard, 2009 (79-88).

- 11) « The Spatial Evacuation of Politics: Landscape, Power and the 'Monarch' in Robert Guédiguian's *The Last Mitterrand* » in James Austin (ed.) : « New Spaces for French and Francophone Cinema », *Yale French Studies* n°115, May 2009 (67-79).
- 10) « François Truffaut en Pygmalion : les arrêts sur image dans *Les Quatre Cents Coups* et *Jules et Jim* », *The French Review*, 2006, vol. 79:6 (1187-1194).
- 9) « Jean Epstein's *Cinéma du diable* : The Ambiguities of Subversion », *SubStance*, 2005, vol. 34:3 (3-16).
- 8) « Le vieillissement, la filiation et le paysage dans *She Wore a Yellow Ribbon* de John Ford », *Contre Bande* (University of Paris I Panthéon-Sorbonne), n°13, 2005 (45-52).
- 7) « Rainer Werner Fassbinder : un cinéaste de l'immobilité ? ». Paris : *Cinémaction* 2004, n° 117 (111-116).
- 6) « L'Immobilité au cinéma: continuité ou dialectique ? » in Dominique Chateau and Claire Leman (eds), *Représentations et modernité*. Paris : Publications de la Sorbonne, 2003 (151-166).
- 5) « La loi au cinéma : le spectateur entre *mimesis* et *catharsis* », *Contre Bande* (University of Paris I Panthéon-Sorbonne), n°10, 2003 (27-44).
- 4) « L'Arbre de la non-substance : à propos de *Charisma* de Kiyoshi Kurosawa » in Jean Mottet (ed.), *L'Arbre dans le paysage*. Seyssel : Champ Vallon, 2002 (137-151).
- 3) « L'Improbable rencontre de Méduse et de Galatée : *Pygmalion voyant sa statue animée* de François Lemoyne » (text published online by the University of Paris Panthéon-Sorbonne) : http://mucri.univ-paris1.fr/mucri10/article.php3?id_article=43
- 2) « L'enchâssement du monde: Pieter de Hooch : *La Buveuse* » (text published online by the University of Paris Panthéon-Sorbonne) : http://mucri.univ-paris1.fr/mucri11/article.php3?id_article=127
- 1) « Les clefs du tableau: Samuel van Hoogstraten : *Les Pantoufles* » (text published online by the University of Paris Panthéon-Sorbonne) : http://mucri.univ-paris1.fr/mucri11/article.php3?id_article=113

TEACHING EXPERIENCE

5) New York University, New York, United States
Department of French (Assistant Professor, tenure track)

2007-present

4.1) Undergraduate level:

- a) Courses** « History of French Cinema ». Cross-listed with the Drama Literature Program, the Department of Cinema Studies (Tisch).
- Conducted in English (83 students) and in French (20 to 29 students).
 - « Contemporary French Cinema ». Conducted in English (45 students) and in French (14 students).
 - 19th Century French Novels and Cinema Adaptation. Co-taught in French with Prof. Claudie Bernard (13 students).
 - Senior Seminar : « The Politics of Images in France ». Conducted in French.
 - "Readings II" : French Literature from 1800 to the 20th century.
 - "La France à travers ses régions: littérature, gastronomie, histoire."

b) Senior Honors Theses :

- « La mode française dans les années 2010 comme indicateur socio-culturel ». Role : Advisor.
- « L'image-mouvement, l'image-temps, et l'image du philosophe: Une analyse deleuzienne de *L'Abécédaire de Gilles Deleuze* ». Role : Advisor. Award : *Prix d'Excellence* of the Department of French.
- « La rédemption de l'homme dans *De battre mon cœur s'est arrêté* et *Sur mes lèvres* » de Jacques Audiard. Role : Advisor
- « L'homme-double : à la recherche de l'unité dans *Pierrot le Fou* de Jean-Luc Godard » (highest honors). Role : Advisor
- « Etude comparée de la représentation de la banlieue dans *La Haine* de Mathieu Kassovitz et *Caché* de Michaël Haneke ». Role : Advisor.
- « L'usage de l'anglais dans les films québécois des années 1960 à 2010 ». Role : Reader.

c) Independent Studies :

- « French and American Journalism : a Comparative Approach».
- « French Language Through Film ».

4.2) Graduate level:

a) Courses

- « French Film Theory » (in French).
- « French Cinema from the Revolution of Sound to the pre-*New Wave* era : 1929-1958 » (in English) ; cross-listed with the Department of Cinema Studies (Tisch School of the Arts).
- « Teaching French Cinema » (in French).
- « French Cinema and Politics : 1930s-2007 » (in English) ; cross-listed with the Department of Cinema Studies (Tisch School of the Arts).
- « Myth in French Film Criticism and Theory: 1907-late 1950s » (in French).
- « André Malraux and Visual Arts » (in French).
- « French Cinema and Literature » (in French ; co-taught with Prof. Eugène Nicole, Department of French).

b) Advisor and Reader (Ph.D. Dissertations)

- Aurélie Chatton : «Transposition filmique de pièces de théâtre par leur auteur : Marguerite Duras, Robert Lepage et Wajdi Mouawad ». Role: reader. Defended in 2014.
- Megan Russell : « Jean Vigo and the Notion of 'Document' in French *Avant-Garde* Cinema of the 1920s». Role: main advisor. Defended in Spring 2014.
- Iris Brey : « Le désir maternel : fantasme et perversion dans le cinéma français » Defended in Spring 2014. Role : co-advisor with Prof. Emily Apter.
- Virginie Lauret : « Jacques Rivette et Honoré de Balzac ». Defended in Fall 2015. Role : co-advisor with Prof. Emily Apter.
- Aubrey Korneta. « "Écrire (à) l'école: Codes. Contraintes. Émancipation?" » Role : reader
- Erika Hendrix : « Colette et le cinéma » (prospectus in progress)

c) Independent Studies :

- « The Mother and the Family in French Cinema».
- « The Representation of the Body in French Cinema ».

4) Brown University, Providence, Rhode Island

Department of French

Spring 2013

Graduate seminar : « Les adaptations de romans français à l'écran »

3) University of Toronto, Toronto, Canada

2006-2007

Department of French (St Michaël's College) and Institute of Cinema Studies (Innis College)

(joint appointment : Visiting Assistant Professor)

Undergraduate level:

- « French Cinema from 1895 to the present » ; introductory year-long course conducted in French (34 students).

« Film Theory ». Introductory year-long course conducted in English (72 students).

2) Harvard University, Cambridge, MA, United States 2003-2006
Department of Romance Languages and Literatures (Instructor, Teaching Fellow and Tutor)

2.1) Undergraduate level:

a) Courses

- Advanced intermediate language film & literature.
- Advanced language, film & literature.
- Advanced language and culture : « Les régions françaises ».
- « French Cinema from 1895 to the Present » (*Core Curriculum*, conducted in French by Professor Tom Conley. Role : Teaching Assistant (2 sections).

« Certificate of Distinction in Teaching » awarded by the Derek Bok Center for Teaching and Learning, Harvard University (Fall 2004 and Spring 2005).

b) Senior Honors Tutorials :

- « La notion de *virtualité* dans la théorie française du cinéma de 1920 à 1933 ».
- « Claire Denis, une esthétique de l'ambiguïté : la subversion de la représentation de l'identité sexuée dans *Nénette et Boni* ».
- « Le Jazz dans le cinéma français des années 1950 : analyse comparée d'*Ascenseur pour l'échafaud* de Louis Malle et d'*A Bout de Souffle* de Jean-Luc Godard ».
- « Mallarmé et le mysticisme ».
- « Salvador Dali's autobiographies ».

2.2) Graduate Level :

- « French Society in Film and History : 1895-1950 ». Conducted by Prof. Tom Conley and Prof. Patrice Higonnet. Role : Research Assistant.
- « Literature, Cinema and Cartography ». Conducted by Prof. Tom Conley. Role : Research Assistant.

1) University of Paris I Panthéon-Sorbonne, Paris, France 2000-2003
Department of Arts, Aesthetics & Fine Arts

1.1) Undergraduate Level :

- « Introduction to Filmic Analysis » (D.E.U.G. degree).
- « Theory and Aesthetics of Sound in Film » (Licence degree).
- « Cinema and Psychoanalysis » (Licence degree).

1.2) Graduate Level :

- « Introduction to Film Theory » (Maîtrise degree).

SERVICE

1) Service at New York University :

New York Director of NYU Paris	2014-2015
Global Coordinator	2013-present
Undergraduate Committee	2007-2015
Undergraduate Advisor	2007-present
Senior Thesis Advisor	2007-present

Graduate Committee	2007-2008 ; 2015-present
Examiner for MA exams and Ph.D. Qualifying Exams	2010
Teaching and Evaluation Committee	2008-present
Departmental Representative at the Faculty of Arts and Sciences meetings	2009-2010
Reaching out Committee	2010
Coordination of Purchases for the Departmental Film Collection	2007-present

2) Service at Harvard University :

2010 : « Golden Book » of the 50th Anniversary of the Arthur Sachs Fellowships. A Harvard Graduate, and a Francophile, Arthur Sachs created a fund helping French students admitted to Harvard fund a significant part of their tuition. Each year, four to eight French students are awarded an Arthur Sachs Fellowship in all disciplines, including Law, Medicine, Business, Social Sciences, and the Humanities. Role : retrieving and processing pieces of archives related to the creation of the Arthur Sachs Fund with the help of the members of the Arthur Sachs family ; reaching out former recipients and collecting their remembrances ; editing their oral and written testimonies ; writing and finalizing the text of the « Golden Book ».

3) Service to the Profession :

Co-organizer of the 20th-21st Century French and Francophone Studies International Conference in New York City (since June 2012). The conference took place at NYU on March 6-9 2014 in conjunction with Columbia University and The City University of New York (CUNY). Participants : 382 scholars hailing from 16 countries.

Role : selection of a theme and venue ; selection of 382 papers among 453 received ; organization of keynote addresses, organization of a welcome lunch for conference participants; fundraising.

Fund raising :

- Department of French : \$2,000
- Institute of French Studies: \$1,000
- Office of the Dean of Humanities: \$1,500
- Department of Cinema Studies: \$500
- Delegation du Québec à New York: \$1,000

Organization of three keynote addresses by:

- Prof. Sherry Simon (Concordia University)
- Prof. Souleymane Bachir Diagne (Columbia University)
- Prof. Emily Apter (NYU)

FELLOWSHIPS & AWARDS

Global Research Institute Fellowship	awarded in 2015
Goddard Fellowship, NYU	Spring 2011
Humanities Initiative Grant, NYU	Fall 2009
<i>Arthur Sachs</i> Fellowship, Department of Romance Languages and Literatures, Harvard University	2003-2004
Certificates of Distinction in Teaching, Derek Bok Center for Teaching and Learning, Harvard University	Fall 2004 Spring 2005

Summer Research Grant, Brown University

Summer 2003

Summer Research Grant, Cornell University

Summer 2002

French Government Fellowship for Doctoral Studies in France,
Department of Aesthetics, Fine Arts & Film Studies,
University of Paris I Panthéon-Sorbonne

2000-2003

CONFERENCES, TALKS, LECTURES and ROUNDTABLES

A) Organization of Conferences, talks and roundtables at NYU

9) Special roundtable at the *Maison Française* with Eugène Nicole and Michel Deguy: "Péguy et l'argent dans les Cahiers de la Quinzaine", March 9 2014

8) «The Politics of Catastrophies in French Cinema» : a talk given by Prof. Seung Hoon Jeong (NYU Abu Dhabi) in conjunction with my graduate seminar «French Cinema and Politics». Role : organizer. NYU, Department of French, October 24, 2012.

7) « Camera Historica », a talk by Prof. Antoine de Baecque (University of Paris X-Nanterre), Maison Française, March 20 2012. Co-sponsored by The Remarque Institute, The Institute of French Studies, La Maison Française, The Department of French, The Department of Cinema Studies. Role : organizer and moderator.

6) « French & Francophone Literature and Cinema » ; International Colloquium, NYU, April 23 2010 ; co-sponsored by the Department of French (2000 USD received), the Center for French Civilization and Culture (1000 USD received), The Maison Française, the Department of Cinema Studies (\$500 received), NYU in France (\$1500 received). Role : organizer and moderator.

Participants : Prof. Dudley Andrew (Yale), Prof. Réda Bensmaïa (Brown), Prof. Valérie Berty (NYU in France), Prof. Marc Cerisuelo (University of Provence), Prof. Tom Conley (Harvard), Prof. Ludovic Cortade (NYU), Prof. Priska Degras (University of Provence), Prof. Robert Harvey (SUNY Stony Brook), Prof. Philippe C. Met (University of Pennsylvania).

5) « The Politics of Gender in French Cinema » by Prof. Geneviève Sellier (Université de Caen/MIT). La Maison Française, NYU, April 14 2010. Role : Organizer and Moderator. Co-sponsors : the Department of French (NYU), the Institute of French Studies (NYU), the Department of Cinema Studies (NYU), the CNRS/NYU « Transitions » International Research Program in the Humanities.

4) French Contemporary Cinema : Screening of *Sombre* followed by a Q/As session with director Philippe Grandrieux in conjunction with in my « Contemporary French Cinema » undergraduate course, Feb 23 2010 ; Role : Organizer and Moderator, in conjunction with the Department of Cinema Studies (NYU) and the Cultural Services of the French Embassy in New York.

3) « Post-modernism in Contemporary French Cinema » ; a talk by Prof. Laurent Jullier (University of Paris III Sorbonne-Nouvelle), Department of Cinema Studies, NYU, Nov. 4, 2009. Role : moderator.

2) «The Fiftieth Anniversary of the French New Wave » ; round table with Dudley Andrew (Yale University), Philip Watts (Columbia University), Alan Williams (Rutgers), Sam Di Iorio (Hunter College), Ivone Margulies (Hunter College). Role: organizer and moderator. Maison Française, New York University, October 9 2008.

1) « French Filmmaking and Globalization » : round table with director Arnaud Desplechin and Jean-Michel Frodon, editor in chief of French film journal *Cahiers du cinéma*. Role : organizer and moderator.

Maison Française, New York University, October 10 2007. Co-sponsored by the Cultural Services of the French Embassy, New York.

B) Participation in talks, conferences and academic events in and outside NYU

38) "André Bazin and Film Theory", Ecole normale supérieure (Lyon), 15 mars 2016.

37) "Louis Malle's *Phantom India*", Louis Malle International Symposium, University of Pennsylvania, Oct. 16 2015.

36) « L'absorbement dans les films français de la fin du 20^e siècle » ; "France in Flux" Conference organized by Ari Blatt and Edward Welch at the *University of London Institute*, Paris, July 6, 2015.

35) « Subtitles and Dubbing in the Film Industry » (in English). A talk at Princeton University. Invited by Prof. Sandra Bermann, Chair of the Department of Comparative Literature in conjunction with the Program in Translation and Intercultural Communication Princeton Institute for International and Regional Studies, Nov. 5 2015.

34) Talk at the University of Pennsylvania, Department of French : « André Bazin : une sociologie idéaliste du cinéma », October 16, 2014.

33) Organization and chairing of a special panel session entitled "Philip Watts, Barthes and Film" at Columbia University. Panelists are: Vincent Debaene (Columbia), Sophie Queuniet (Columbia), Sam Di Iorio (CUNY), Yves Citton (Université de Grenoble), Columbia University, March 9 2014.

32) « Jean-Luc Godard lecteur de Paul Valéry ». A talk at Brown University, February 2013. Invited by the Department of French.

31) « Translation and Film » (in English). A talk at Princeton University, Dec. 4, 2012. Invited by Prof. Sandra Bermann, Chair of the Department of Comparative Literature in conjunction with the Program in Translation and Intercultural Communication Princeton Institute for International and Regional Studies.

30) « French Literature and Cinema : Adaptation in Questions » and « French Cinema and Politics » (in French). Invited by the Department of French, Seoul National University (South Korea). November 27 and November 29 2012.

29) « The Legacy of Jean Epstein ». Role : round table panelist with Francesco Casetti (Yale) and Malcom Turvey (Sarah Lawrence College), « Sites of Cinema » seminar, Columbia University, September 27 2012.

28) « André Bazin, Film Theory and Geography ». Invited by the Department of Cinema Studies, NYU, September 12 2012.

27) « Making a case for Interdisciplinary Research: the intersections of Cinema and Geography » (in English) A talk for Prof. Stéphane Gerson's graduate seminar, Institute of French Studies (IFS), NYU, March 20, 2012.

26) « Jean-Luc Godard and Landscapes : the Temptation of *Absorbement* » (in English). A talk for the « Landscape and Cinema » conference, February 24 2012, Department of Cinema Studies, NYU.

25) « Small-scale Theory and After » (in English). A talk in the round table « French Film Theory Today », Columbia University (Sites of Cinema seminar), Jan. 26 2012.

24) « Translation and Film » (in English). A talk at Princeton University, Nov. 29, 2011. Invited by Prof. Sandra Bermann, Chair of the Department of Comparative Literature in conjunction with the Program

in Translation and Intercultural Communication Princeton Institute for International and Regional Studies.

23) « From Stillness to Movement: The Myth of Cinema in Renaissance Visual Culture » (in English). A talk in the « Renaissance and Cinema » conference. Harvard University, November 11, 2011. Organized by Tom Conley (Harvard University), Yves Hersant (E.H.E.S.S.) & Irène Salas (E.H.E.S.S.).

22) « Michel Leiris and Cinema » (in French). A talk in the « Cinématismes : la littérature au prisme du cinéma » Colloquium. Organized by the « Théories de l'interprétation » research center (Paris-Diderot/Paris 7, Clam-Cerilac), Jacqueline Nacache (Paris-Diderot/Paris 7) and Jean-Loup Bourget (École Normale Supérieure), Paris, December 2-4 2010.

21) « From Stillness to Movement in post-1968 Paris : *Un Homme qui dort* by Georges Perec and Bernard Queysanne » (in English) European Network for Cinema and Media Studies (NECS) Conference : Istanbul, Turkey, June 24 2010.

20) « André Bazin, Cinema and National Identity » (in French), *Twentieth & Twenty-first French & Francophone Studies Colloquium*, Toronto, Canada, March 25-27 2010.

19) « Antonin Artaud and the Temptation of Mystical Extasis » (in French) NYU French Graduate Conference ; Round Table on « Rien/Nothing ». Role : Participant, February 20 2010.

18) « André Malraux, le mythe et le cinéma » (in French). Colloquium « Les Ecrivains-cinéastes » organized by Valérie Berté and Marc Cerisuelo, NYU in France, October 3, 2010.

17) « André Bazin and the Impression of Immobility in Cinema : 1941-1958 » (in English). European Summer School in Cinema Studies and Contemporary Art, University of Paris III Sorbonne-Nouvelle, July 3 2009.

16) « Thinking Cinema Across Fault Lines : the Influence of the French School of Geography on Bazin » (in French and English):

- Columbia University, Invited by Prof. Jane Gaines, November 4 2010.
- Humanities Institute's Distinguished Lecture Series, SUNY Stony Brook, Oct 28 2010, invited by Prof. Robert Harvey, Chair Comparative Literary and Cultural Studies and Prof. E. Ann Kaplan, SUNY Distinguished Professor of English and Comparative Literary and Cultural Studies and Director, the Humanities Institute.
- European Summer School in Cinema Studies and Contemporary Art, University of Paris III Sorbonne-Nouvelle, Paris, July 1 2010.
- *Opening Bazin*, Yale University, December 5 2008 ;
- ARIAS (Ecole Normale Supérieure/CNRS/NYU in France), April 9 2009 ;
- Institut d'Histoire du Temps Présent (IHTP), CNRS, May 6 2009 ;
- Université Sorbonne Nouvelle Paris III, department of Cinema Studies, June 17 2009.

15) « Politique et cinéma : état des lieux dans la France contemporaine » (in French). Institute of French Studies (IFS), New York University, September 23 2008.

14) « Jean Epstein's Theory of Slow motion : a Cinematic Classicism » (in English) *Jean Epstein Symposium*, University of Chicago, April 26 2008.

13) « François Mitterrand en son pays: les représentations du pouvoir et du paysage dans *Le Promeneur du Champ de Mars* de Robert Guediguian » (in French). University of Illinois (Urbana-Champaign), April 24 2008.

12) « Les limites de la peinture et du cinéma : l'absorbement du corps dans le paysage dans le cinéma français contemporain » (in French). *Twentieth & Twenty-first French & Francophone Studies Colloquium*, Georgetown University, Washington D.C., March 8 2008.

- 11) «Rendez-Vous with French Cinema 2008 » ; screening of *Her Name is Sabine/Elle s'appelle Sabine* followed by a Q&A with director Sandrine Bonnaire (in English). Role : moderator. Maison Française New York University / IFC Center, New York, March 2 2008.
- 10) « *Les Statues meurent aussi* : a film by Chris Marker and Alain Resnais » : round table. Role : panelist (in English). The Institute of French Studies (IFS), New York University, February 13 2008.
- 9) « The Representations of the Middle Ages in French Films ». A talk (in French) in Prof. Nancy Regalado's Honors Students Senior Seminar, NYU, November 15 2007.
- 8) « The Body and Landscape in the Films of Bruno Dumont » (in French). « Image of the Body / Body of the Image in Contemporary Cinema » (International Symposium), American University of Paris, April 6 2007.
- 7) «*Les Archives de la Planète d'Albert Kahn : cinéma et géographie entre universalisme et exception française*» (in French). *Twentieth & Twenty-first French & Francophone Studies Colloquium*, University of Texas, College Station, March 24 2007.
- 6) «The Aesthetic of Immobility and the Suspension of Disbelief in Fiction Film» (in English).
 - University of Toronto (Department of French / Institute of Cinema Studies), February 13 2006.
 - *Society for Cinema and Media Studies Conference*, Vancouver, Canada, March 3, 2006.
- 5) - «La question du paysage dans les films de Bruno Dumont» (in French). *Twentieth & Twenty-first French & Francophone Studies Colloquium*, University of Miami, May 1, 2006.
- 4) «*Le Cinéma du diable : Jean Epstein et les ambiguïtés de la subversion*» *Twentieth & Twenty-first French & Francophone Studies Colloquium* (in French). University of Florida, Gainesville, April 2, 2005.
- 3) «Antonin Artaud et le statut des médiations sensibles» (in French). Colloque de Cerisy-la-Salle, France, « *Antonin Artaud – Questions ouvertes* », July 2, 2003.
- 2) «Antonin Artaud, le mysticisme chrétien et la représentation du sacré» (in French). Centre Georges Pompidou, Paris, « *La Bibliothèque des Surréalistes* », May 6, 2002.
- 1) - «L'Esthétique de l'immobilité au cinéma » (in French) Centre de Recherche sur l'Image (C.R.I.), Université de Paris I Panthéon-Sorbonne , January 4, 2001.

MEDIA APPEARANCES

Film :

Locomotion in Water (2005, 13mn) by Hanna Rose Shell. The film is an experimental science documentary that brings to the screen the history of chronophotography in the XIXth century as well as a portrait of his inventor, French scientist Etienne-Jules Marey (1830-1904). Role : Voice actor.

Festival Screenings and Awards :

- Naples International Film Festival (Naples, Italy) – World Premiere, 6/05.
- Lago International Film Festival (Treviso, Italy) – Best of Festival Award, 7/05.
- Scinema: International Festival of Science Film (toured Australia) – 8-9/05.
- Margaret Mead Film and Video Festival – U.S. Premiere, 11/05.
- Videre la Scienza Festival of Science Film (Milan, Italy) – 04/07.

DVD :

Interview for the supplement to the Criterion Collection DVD Edition of the *The Secret of the Grain (La Graine et le Mulet)* by Abellatif Kechiche (2010).

Television :

Interview for the *City Cinematheque* about *Flanders* by Bruno Dumont. Hosted by Prof. Jerry Carlson and co-produced with the Department of Media and communication Arts of The City College, CUNY (to be aired in the Spring of 2013).

Radio :

Interview on Jean Vigo's complete works released by Criterion by Sara Fishko for « Fishko Files » on WNYC, Oct. 28 2011. <http://www.wnyc.org/shows/fishko/2011/oct/28/>

Newspaper :

- Interview in *Le Monde*, March 3 2012 « *Intouchables* touchera-t-il les Américains ? »

EDITORIAL BOARD

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PROFESSIONAL AFFILIATIONS

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Society for Cinema and Media Studies (SCMS)
Association Française des Enseignants et Chercheurs en Cinéma et Audiovisuel (AFECCA)
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LANGUAGES

Native French.
Fluent in English (oral and written).
Reading skills in German.
Notions in Chinese (Mandarin, oral and written).