

JUSTUS NIELAND

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Department of English
Michigan State University
619 Red Cedar Road
Room C-614 Wells Hall
East Lansing, MI 48824

EDUCATION

2002 Ph.D., English Literature, Indiana University—Bloomington
Minor: Film Studies
1999 M.A., English Literature, Indiana University—Bloomington
1996 B.A., English and Spanish, Grinnell College, Phi Beta Kappa

EMPLOYMENT

2014- Professor of English, Film Studies Program, Michigan State University
2008-14 Associate Professor of English, Film Studies Program, Michigan State University
2002-08 Assistant Professor of English, Film Studies Program, Michigan State University

CURRENT BOOK PROJECT

Happiness by Design: Modernism, Film, and Media in the Eames Era (Minneapolis: University of Minnesota Press, forthcoming in 2019).

PUBLICATIONS

BOOKS

David Lynch. “Contemporary Film Directors” series (Urbana: University of Illinois Press, 2012).
Reviewed in *Film Quarterly*, *TLS (Times Literary Supplement)*, *Screening the Past*, *Senses of Cinema*

Film Noir: Hard-Boiled Modernity and the Cultures of Globalization. Co-authored with Jennifer Fay. (London: Routledge, 2010).
Reviewed in *Scope*, *Senses of Cinema*
Translated to Turkish: *Kara Film: Serte Modernite ve Küresellesme Kültürleri*. Trans. Ali Nejat Kaniyas (Istanbul: Sinemaya Gris, 2014).

Feeling Modern: The Eccentricities of Public Life. (Urbana: University of Illinois Press, 2008).
Reviewed in *MODERNISM / modernity*, *American Literature*, *NOVEL: A Forum on Fiction*, *Modernist Cultures*, *The Year’s Work in English Studies*, *Choice*.

EDITED VOLUMES

Co-Editor (2012-present), *Contemporary Film Directors* book series, University of Illinois Press

Books published to date:

Lana and Lily Wachowski, Cael Keegan, 2018
Abbas Kiarostami (2nd Edition), Mehrnaz Saeed-Vafa and Jonathan Rosenbaum, 2019.
Michael Bay, Lutz Koepnick, 2018
Kelly Reichardt, Katherine Fusco and Nicole Seymour, 2017
Jan Svankmajer, Keith Leslie Johnson, 2017
Wes Anderson, Donna Kornhaber, 2017
Christi Puiu, Monica Filmon, 2017
John Lasseter, Richard Neupert, 2016
P.T. Anderson, George Toles, 2016
Agnès Varda, Kelley Conway, 2015
Emir Kusturica, Giorgio Bertellini, 2015
Francis Ford Coppola, Jeff Menne, 2014
Terence Davies, Michael Koresky, 2014
Spike Lee, Todd McGowan, 2014
Christian Petzold, Jaimey Fisher, 2013

Wiley-Blackwell Encyclopedia of Twentieth-Century American Fiction, eds. Patrick O'Donnell, David W. Madden, and Justus Nieland. *Wiley-Blackwell Encyclopedia of Twentieth-Century Fiction*, General ed. Brian Shaffer. (London: Wiley-Blackwell, 2010).

Guest Editor of "Modernism's Laughter," a special issue of *Modernist Cultures* 2:2 (Winter 2006): 80-208.

IN PROGRESS

"Postindustrial Studio Lifestyle: The Eameses in the Environment of 901," in *The Studio: Space, Form, Materiality*, ed. Brian R. Jacobson. Forthcoming with the University of California Press, 2019.

"Toward *Alphaville*: Noir, Midcentury Communication, and the Management of Affect." *Noir Affect*, eds. Christopher Brue and Elizabeth A. Hatmaker. Forthcoming with Fordham University Press, 2019.

"Color Communications: László Moholy-Nagy, Walter Paepcke, and the Humanities Program of *Design Workshops*," *Cinéma&Cie*. Special issue: "Cinema and Mid-Century Colour Culture," eds. Elena Gipponi and Joshua Yumibe. Forthcoming in 2019.

"Modernist Resource Management: John McHale and the Futures of Environmental Design," essay solicited for inclusion in *Eco-Modernism*, ed. Enda Duffy, under consideration at Duke University Press.

PEER-REVIEWED JOURNAL ARTICLES

- “Midcentury Futurisms: Expanded Cinema, Design, and the Modernist Sensorium,”
Affirmations: Of the Modern 2:1 (December 2014): 46-84.
- “Dirty Media: Tom McCarthy and the Afterlife of Modernism.” *Modern Fiction Studies*.
Special Issue: New British Fiction. 58:3 (Fall 2012): 569-599.
- “Everybody’s Noir Humanism: Chester Himes, *Lonely Crusade*, and the Quality of Hurt.”
Special Section: Chester Himes. *African American Review*. 43: 2-3 (Summer/Fall 2009):
277-93.
- “Editor’s Introduction: Modernism’s Laughter,” *Modernist Cultures* 2:2 (Winter 2006): 80-86.
- “Killing Time: Charlie Chaplin and the Comic Passion of *Monsieur Verdoux*,” *Modernist
Cultures* 2:2 (Winter 2006): 179-197.
- “West’s Dead Pan: Affect, Slapstick, and Publicity in *Miss Lonelyhearts*,” *NOVEL: A Forum on
Fiction*, 38:1 (May 2005): 57-83.
- “Marsden Hartley’s Light Figures.” *MODERNISM / modernity* 11:4 (November 2004): 621-650.
- “Graphic Violence: Native Americans and the Western Archive in *Dead Man*.” *CR: The New
Centennial Review*. Special Issue: “Borders / Americas.” 1:2 (Fall 2001): 169-201.
- “‘Enough to make a body riot’: Pansies and Protestors in Himes’ Harlem.” *Arizona Quarterly*
56:1 (Spring 2000): 105-133.
- “Race-ing Noir and Replacing History: The Mulatta and Memory in *One False Move* and *Devil in
a Blue Dress*.” *The Velvet Light Trap* 43 (Spring 1999): 63–77.

BOOK CHAPTERS

- “Conference Technique: the Goldsholls and the Aspen Idea,” in *Up is Down: Midcentury
Experiments in Advertising and Film at the Goldsholl Studio*, eds. Amy Beste and
Corinne Granof (Evanston: Block Museum of Art, Northwestern University, 2018), 182-
207.
- “Red Harvest: Hard-Boiled Crime Fiction and the Fate of Left Populism.” *The Cambridge
History of American Crime Fiction*, ed. Christopher Raczkowski. (New York: Cambridge
University Press, 2017): 179-191.
- “Happy Making, Making-Happy: The Eameses and Communication by Design.” *Modernism and
Affect*, ed. Julie Taylor. (New York: Columbia University Press; Edinburgh: Edinburgh
University Press, 2015): 203-225.
- “French Visual Humanisms and the American Style.” *A Companion to the Modern American
Novel: 1900-1950*, ed. John T. Matthews. (London: Wiley-Blackwell, 2009): 116-140.
- “Dudespeak: Or, How to Bowl like a Pornstar.” *The Year’s Work in Lebowsky Studies*, eds.

Aaron Jaffe and Edward P. Comentale. (Bloomington: Indiana University Press, 2009): 74-97.

REVIEW ESSAYS

“Infrastructures of Being: Modernism as Media Studies.” Review of Kate Marshall, *Corridor: Media Architectures in American Fiction* (Minneapolis: University of Minnesota Press, 2013); David Trotter, *Literature of the First Media Age: Britain Between the Wars* (Cambridge: Harvard UP, 2013); Paul Stephens, *The Poetics of Information Overload: From Gertrude Stein to Conceptual Writing* (Minneapolis: University of Minnesota Press, 2015). *MODERNISM / modernity* 23:1 (January 2016): 233-242.

“Modernism without Pity.” Review of Susan Edmonds, *Grotesque Relations* (Oxford: Oxford University Press, 2008), and Joseph Entin, *Sensational Modernism: Experimental Fiction and Photography of the 1930s* (Chapel Hill: University of North Carolina Press, 2006). *NOVEL: A Forum on Fiction* 43:2 (Summer 2010): 343-49.

“Archives of Modernist Cinephilia,” *MODERNISM / modernity* 14:2 (April 2007): 401-409.

“Benjamin’s Urgency,” co-authored with Scott Juengel, *CR: The New Centennial Review* 5:2 (Fall 2005): 189-213.

REVIEWS

Review of Martha Nochimson’s *David Lynch Swerves: Uncertainty from Lost Highway to Inland Empire* (Austin: University of Texas Press, 2013). *Cinema Journal* 55:3 (Spring 2016): 165-71.

“Modernity, Information, and the Management of Life.” Review of Philip Thurtle, *The Emergence of Genetic Rationality: Space, Time, and Information in American Biological Science, 1870-1920* (Seattle: University of Washington Press, 2007), *Twentieth-Century Literature*. Special Issue: “Darwin and Literary Studies.” 55:4 (Winter 2009): 624-28.

Review of Marcus Boon’s *The Road of Excess: A History of Writers on Drugs* (Harvard University Press, 2002), “Mystics of a Materialist Age,” *Postmodern Culture* 16:3 (May 2006).

Review of Michael Trask’s *Cruising Modernism: Class and Sexuality in American Literature and Social Thought* (Cornell University Press, 2003), *MODERNISM / modernity* 12:2 (April 2005): 350-351.

ENCYCLOPEDIA ENTRIES

“Charles and Ray Eames,” “*Borderline*,” “*Los Olvidados*,” “*Strike*,” “*Night Mail*,” forthcoming in the *Routledge Encyclopedia of Modernism*, ed. Juan A Suárez, et al. (London: Routledge). Under contract.

“John Dos Passos,” “Tillie Olsen,” “Nathanael West,” “James Agee,” and “Patricia Highsmith,” in *The Wiley-Blackwell Encyclopedia of Twentieth-Century American Fiction*, eds. Patrick O’Donnell, David Madden, and Justus Nieland. (London: Wiley-Blackwell, 2010).

“Chester Himes,” in *The Encyclopedia of Sex and Gender*, ed. Fedwa Malti-Douglas, Macmillan, 2008.

INVITED TALKS & PRESENTATIONS

“Happiness by Design.” Guest speaker, “Film and Media Historiography” graduate seminar. Dr. Haidee Wasson, Concordia University, March 22, 2018.

“Happiness by Design.” Guest speaker, “Postwar Media Artists” graduate seminar. Dr. Jeff Menne, Oklahoma State University, January 30, 2018.

“Designers in Film Workshop,” Block Museum, Northwestern University, October, 2017.

“Modernist Design: A Plenary Roundtable,” Chair, Modernist Studies Association Conference, Pasadena, California, November, 2016.

“Intimacy by Design: An Eames Primer.” Intimate Modernisms Symposium. University of Uppsala. Uppsala, Sweden. October, 2015. Honorarium plus expenses.

“Management Cinema: Film, Design, and Communication at Midcentury.” Chicago Film Seminar, The University of Chicago, May 7, 2015.

“Management Cinema: Film Theory at Aspen.” University of Arizona. *Arizona Quarterly Symposium*. Honorarium plus expenses, April 2015.

“Gene Youngblood’s Modernism in the Paleocybernetic Age.” University of Louisville. *Paleofuturisms Symposium*. Honorarium plus expenses, April 2015.

“Designer Pedagogy.” University of Michigan. Visual Culture Workshop. Honorarium plus expenses. March 2014.

“Noir Infrastructure: A Lynchian Air.” University of Richmond, Department of English. Honorarium plus expenses. March 2013.

“Happiness by Design: Modernism, Media, and the Midcentury Sensorium.” Vanderbilt University, Department of English. Invited speaker. Honorarium plus expenses. November, 2011.

“Sensible Atmospheres, Plastic Worlds: In the Modernism of Expanded Cinema.” Vanderbilt University, Robert Penn Warren Humanities Center. Invited participant for “Film Theory and Visual Culture” seminar. Honorarium. November, 2011.

“Happiness by Design: Charles and Ray Eames and the Midcentury Sensorium.” *Critical M.A.S.S.* (Michigan Alliance for Screen Studies). Inaugural meeting. University of Michigan, Department of Screen Arts and Cultures. Invited speaker. March 2012.

“Vital Media: David Lynch and the Strange Life of Organisms.” Concordia University, Department of English, Montreal, Canada. Invited speaker. Honorarium plus expenses. March, 2010.

“The Quality of Hurt Feelings: Himes at Midcentury.” *Chester Himes: A Centennial Symposium, 1909-2009*. Penn State University, State College, PA. Invited Panelist. Honorarium plus expenses. March 1-2, 2009.

“The Future of Modernist Studies: A Conversation.” *The Modernist Studies Exchange*. Indiana University, Department of English, Bloomington, Indiana. Invited panelist. December, 2009.

“Modernist Cinematopoetics: From Brakhage to Rancière.” *Fables of Modernity Colloquium*, Invited Panelist (lodging expenses). Long Beach, California, November 2007.

“Eccentric Types: Eisenstein’s Mimetic Theater.” *Midwest Modernists Workshop*. University of Illinois—Urbana-Champaign. Invited panelist (travel and lodging expenses). Urbana, IL, September 2005.

“Cornell’s Tenderness.” *Modernist Studies Exchange*, Invited Speaker. Indiana University, Bloomington, Indiana, December 2004.

CONFERENCE PRESENTATIONS

“Designer Pedagogy.” *MSA 19: The Modernist Studies Association Conference*. Seminar: “VanguardU.” Columbus, OH. November 2018.

“Eames-Wilder: 901 between Work, Play, and Knowledge Work.” *The Society for Cinema and Media Studies Conference*. Toronto, CA. March 2018.

“Modernist Resource Management: The Environmental Design of John McHale.” *The Association for the Study of the Arts of the Present Conference*. Oakland, CA. October 2017.

“Postindustrial Studio Lifestyle: The Eameses in the Environment of 901.” *The Society for Cinema and Media Studies Conference*. Chicago, IL. March 2017

“Container Culture.” *MSA 18: The Modernist Studies Association Conference*. Panelist and organizer: “Design, Contain, Liberalize, Weaponize: Midcentury Industrial Film as Corporate Aesthetics.” Pasadena, CA. November, 2016.

“The World Viewed: Stanley Cavell’s Perplexing Modernism.” Invited panel respondent. Panel organizer: Jennifer Fay, Vanderbilt University. *The Society for Cinema and Media Studies Conference*. Atlanta, GA. April 2016.

“Cybernetic Cinema.” Invited panel chair. Panel organizer: Bernard Dionysus Geoghagen, Northwestern University. *The Society for Cinema and Media Studies Conference*, Atlanta, GA. March 2016.

“Management Cinema: Film Theory at Aspen.” *The Society for Cinema and Media Studies Conference*. Panel organizer: “Cold War Media and the Administration of Culture.” Montreal, Canada. March, 2015.

“Management Cinema.” *MSA 16: Modernist Studies Association Conference*. Panel organizer: “Designer Media: How Modernism Wired the Midcentury.” Pittsburgh, PA. November, 2014.

“Auto-Destruction: Midcentury Design and other Everyday Disasters.” *MSA 15: Modernist Studies Association Conference*. Panel: Modernist Catastrophes. Brighton, United Kingdom. August, 2013.

“Midcentury Linguists of Television: Eames, Kepes, VanDerBeek.” *Society for Cinema and Media Studies Conference*. Panel: “Engaging Television: Convergences between Experimental Film and TV.” Chicago, IL, March, 2013.

“Happy Computers, Corporate Personhood: The Non-Human Poetics of Charles and Ray Eames.” *Society for Literature, Science, and the Arts Conference*. Panel: “Narration and the Non-human.” Milwaukee, WI, September, 2012.

“The Do-Nothing Time of Charles and Ray Eames.” *Society for Literature, Science, and the Arts Conference*. Panel Stream: “Time and Mediation.” Milwaukee, WI, September, 2012.

“‘The Scale is the World’: Expanded Cinema and the Midcentury Sensorium.” *Society for Cinema and Media Studies Conference*. Panel: “Expanded Cinema in Four Dimensions: Origins, Senses, Interactivity, Publicness.” Boston, MA, March, 2012.

“The Political, After Life.” Invited respondent. *Society for Cinema and Media Studies Conference*. Boston, MA, March, 2012.

“Dirty Media: Tom McCarthy and the Catastrophes of Modernism.” *Louisville Conference on Literature and Culture Since 1900*. Louisville, KY, February 2012.

“Airy Life, Happy Furniture: On Eames and Midcentury Media Environments.” *MSA 13: Modernist Studies Association Conference*. Panel Organizer: “Airborne Modernism: Environments, Affects, Atmospheres.” Buffalo, NY, October, 2011.

“Happy Natural History: The Modernist Film Pedagogy of Charles and Ray Eames.” *Society for Cinema and Media Studies Conference*. Panel: “Natural Histories.” New Orleans, March 2011.

“Modernist Lifestyle Media: The Film Lessons of Charles and Ray Eames.” *The Modern Language Association Convention*. Panel: “Modernism at Mid-Century: New Models for Reading, 1930-1960.” Los Angeles, January, 2011.

“Highsmith’s Creatures: On Misanthropy and Other Modernist Hate Crimes.” *MSA 12: Modernist Studies Association Conference*. Panel: “Modernist Crime Scenes.” Victoria, British Columbia, November, 2010.

“Cinematopoetics: For a Modernist Psychology of the Image,” *Modernism and Visual Culture: An Interdisciplinary Symposium*, the University of Oxford, Oxford, UK, November 1-2, 2008.

“The Sex Appeal of the Organic: On the Vitalism of David Lynch,” *Society for Cinema and Media Studies Conference*. Panel: “Biologies of the Avant-Garde,” Philadelphia, April 2008.

“Biologies of the Avant-Garde.” Seminar Co-leader, with Jonathan Greenberg. *Modernist Studies Association Conference*, Long Beach, California, November 2007.

“Dudespeak: The Ethos of the Inarticulate.” *The Lebowski Cult: An Academic Symposium*, Louisville, KY, September 2006.

“Plasmaticness.” *Modernist Studies Association Conference*. Panel: “Modernism on Ecstasy,” Chicago, Illinois, October 2005.

“Eccentric Types: Eisenstein’s Mimetic Theater.” *Society for Cinema and Media Studies Conference*. Panel: “Cinema, Mimesis, and Politics,” London, UK, March 2005.

“Cornell’s Tenderness.” *Critical Institutions Symposium: Memory, Sensation, Affect*, East Lansing, Michigan, February 2005.

“Cornell’s Tenderness.” *Modernist Studies Association Conference*. Panel: “Film Sensations,” Vancouver, Canada, October 2004.

“Towards a Gestic Modernism.” *Twentieth-Century Literature Conference*. Panel: “Exoteric Modernism: Rethinking Modernism’s Politics of Surface,” Louisville, Kentucky, February 2004.

“Marsden Hartley’s Acrobatic Visions and the Problem of Public Intimacy.” *Critical Institutions Symposium: Visual Culture*, East Lansing, Michigan, November 2003.

“Circus Circuits: Marsden Hartley, the Brothers James, and the Problem of Public Intimacy.” *Modernist Studies Association Conference*. Panel: “Modernism’s Cunning Passages of Exchange,” Birmingham, UK, October 2003.

“Exoteric Modernism: Publicity and the Powers of the False.” *Modernist Studies Association Conference*. Seminar: “Modernism and Authenticity,” Birmingham, UK, October 2003.

“Dead Pan: Embedded Risibility in Djuna Barnes and Nathanael West.” *Modernist Studies Association Conference*. Panel: “Laughing with/Laughing at the Moderns,” Madison, Wisconsin, October 2002.

“‘Anent the Menagerie and the Freaks’: Cummings, the Circus, and the Great War.” *Modernist Studies Association Conference*. Panel: “Eros and War,” Houston, Texas, October 2001.

“Light Figures: Marsden Hartley’s *Elephants and Rhinestones* and the Grammar of Intimacy.” *Modernist Studies Association Conference*. Seminar: “Modernist Collisions with the Popular,” Houston, Texas, October 2001.

“The Welles I-Con.” *Northeast Modern Language Association Conference*, Hartford, Connecticut, March 2001.

“The Mass-Cultural Marvelous in *The Thomas Crown Affair*.” *Re-thinking the Avant-Garde*, South Bend, Indiana, April 2000.

“Graphic Violence: Native Americans and the Western Archive in *Dead Man*.” *Society for Cinema Studies Conference*, Chicago, Illinois, March 2000.

“Race-ing Noir and Replacing History: The Mulatta and Memory in *One False Move* and *Devil in a Blue Dress*.” *Twentieth-Century Literature Conference*, Louisville, Kentucky, February 1998.

“The Merchant’s ‘May’ and the Shipman’s ‘Wife’: Desirable Challenges to the Sexual Economy of *The Man of Law’s Tale*.” *Committee for the Advancement of Early Studies Conference*, Muncie, Indiana, October 1996.

AWARDS & GRANTS

William J. Beal Outstanding Faculty Award, Michigan State College of Arts and Letters Nominee	2017-2018
Doctoral Diversity Recruitment and Retention Grant, \$60,000 The Graduate School, Michigan State University. Co-PI.	2017-2021
Humanities and Arts Research Program Production Grant, \$7000	2016-2017
Office of Study Abroad Research Extension Grant, \$3000	2015 (summer)
Humanities and Arts Research Program Grant, Michigan State, \$25,000	2013-2014
Donald Rosenberg Award for Faculty Excellence in Teaching Department of English, Michigan State University	2012
Michigan State University Teacher-Scholar Award, College of Arts and Letters Nominee	2006-2007
Intramural Research Grants Program, Michigan State, \$20,000	2004-05
GLCS Global Studies Research Grant, \$1000	2009
College Fund for International Travel Grant, Michigan State, \$1000	2008
College Fund for International Travel Grant, Michigan State, \$1000	2004
College Fund for International Travel Grant, Michigan State, \$1000	2003
Woodrow Wilson Postdoctoral Fellow, Finalist	2002
James A. Work Award for Outstanding Graduate Student in English	2001
Unanimous Distinction for Ph.D. Qualifying Examination	2000
Parker Award for Outstanding Second- or Third-Year Associate Instructor, Nominee	1998, 1999
Keisler Award for Outstanding First-Year Associate Instructor, Nominee	1997
David A. Dickason Prize for Best Graduate Essay in American Literature	1997
Indiana University English Department Graduate Fellowship	1996-97
Phi Beta Kappa, Grinnell College. Honors in English and Spanish	1996

PROFESSIONAL SERVICE

Editorial:

<i>Contemporary Film Directors</i> , University of Illinois Press. Series co-editor.	2011-
<i>The Arizona Quarterly</i> , Editorial board member	2013-
<i>CR: The New Centennial Review</i> . Editorial board member.	2010-
<i>The Year’s Work: Studies and Fan Culture and Cultural Theory</i> , Indiana University Press, Editorial board member.	2009-

Awards Committees:

<i>Society for Cinema and Media Studies</i> , Best Essay in an Edited Collection (chair)	2015
<i>Modernist Studies Association Book Prize Committee</i> (member)	2010

Grant Review Committees:

Reader:

Stanford University Press
University of California Press
Cambridge University Press
University of Minnesota Press
Oxford University Press
Northwestern University Press
Indiana University Press
University of Illinois Press
University of Kentucky Press
Palgrave Macmillan
Bloomsbury Publishing
Berg Publishers
Continuum Publishers
Columbia University Press/Wallflower Press
Modernism / MODERNITY
Cinema Journal
Journal of the Society for Cinema and Media Studies
PMLA: Publications of the Modern Language Association
Post45
Contemporary Literature
American Literary History
Modern Fiction Studies
Configurations
Arizona Quarterly
Literature Compass
Criticism

Reviewer:

Promotion and tenure case, Northwestern University, 2019.
Promotion and tenure case, University of Memphis, 2018.
Promotion and tenure case, Boston University, 2018.
Promotion case, University of California, Irvine, 2017.
Promotion and tenure case, University of Arizona, 2017.
Promotion and tenure case, University of Nevada, Reno, 2017.
Promotion case, University of Buffalo, 2016.
Promotion and tenure case, Temple University, 2015.
Promotion and tenure case, Worcester Polytechnic Institute, 2014.
Promotion and tenure case, Miami University, 2012.
Promotion and tenure case, Purdue University, 2012.

TEACHING EXPERIENCE

Michigan State University English Department

Dissertation Committees Chaired to Completion:

Laura McGrath, “Middlemen: Making Literature in the Age of Multimedia Conglomerates.”
Ph.D., Michigan State University, May 2018. Chair.
Placement: Post-doctoral Fellow and Co-Director of Literary Lab, Stanford University.

Sarah Hamblin, “Screening the Impossible: The Politics of Form and Feeling in Second Wave
Revolutionary Cinema.” Ph.D., Michigan State University, June 2012. Co-chair.
Placement: Assistant Professor (tenure-track), University of Massachusetts, Boston.

Dissertation Committees Currently Chairing:

Anna Green, “Modernism to Let: The Aesthetics of Urban Precarity.” Chair.
Katie Greulich, “Modernism and Ecological Perception.” Co-chair.

Graduate Courses:

Seminar: *Substrates of Cinema: Infrastructure, Media, Logistics*. Spring 2018.
Seminar: *Film and Architecture*. Fall 2015.
Seminar: *Global Film Noir: Hard-Boiled Modernity*. Fall 2014.
Seminar: *The New Now: Modernism in Reverse*. Spring 2014. Co-taught with Patrick O’Donnell.
Seminar: *Film on Spaceship Earth: Midcentury Media Environments*. Fall 2012.
Seminar: *Cosmopolitan Modernism*. Fall 2011. Co-taught with Patrick O’Donnell.
Seminar: *Mysteries of the Organism: Modernism and the Meaning of Life*. Spring 2010.
Seminar: *Theories of Modernity*. Co-taught with Judith Stoddart. Fall 2006.
Seminar: *Modernism’s Visual Culture*. Fall 2004.
Seminar: *Affect and Interiority in Modernism’s Sensational Public Sphere*. Fall 2003.

Undergraduate | Film Studies Program:

Introduction to Film. Summer, 2016 (online), Spring 2016, Spring 2015.
The MSU Film Collective
Film School, Spring 2019.
Back to the Future: Cinema of the 1980s, Spring 2015.
Special Topics in Film History
Film and Architecture. Fall 2015
Global Film Noir: Hard-Boiled Modernity. Fall 2014
Film on Spaceship Earth: Midcentury Media Environments. Fall 2012.
French Cinema and the Long 1960s. Spring 2007
Special Topics in Film Theory and Criticism
Cinemas of Affect: Buñuel, Hitchcock, Lynch. Spring 2011.
An Erotics of Cinema: Surrealism and Film Theory. Spring 2005, Spring 2003.
Film Genre
Global Film Noir. Co-taught with Jennifer Fay. Fall 2007.
British Film Noir. Summer 2015, Summer 2013.
Classical Film and Media Theory. Spring 2013, Fall 2010.
Contemporary Film and Media Theory. Spring 2017.
Film Theory. Fall 2006.
Film Criticism. Spring 2006, Fall 2004, Fall 2003.
Film History
Film History to Midcentury. Fall 2018, Fall 2017.

Film History from Midcentury to the Present. Spring 2019, Spring 2017.
British National Cinema. Summer 2015.
Making Cinema Modern. Fall 2009.
Experimental England: The British Avant-Garde Film. Summer 2013, Summer 2005.
Modern Media and Culture
Extreme Bodies / Radical Texts. Summer 2003.
The Avant-Garde and the Media. Fall 2002.

Undergraduate | Literature:

Approaches to Literary History, Genre:
Noir Fiction. Fall 2012.
Sentimentalism and its Discontents. Fall 2010.
Undergraduate Honors Seminar: *Modernism and the 1930s.* Spring 2007.
Twentieth- and Twenty-First Century British Literature. Fall 2011.
The Twentieth-Century English Novel. Spring 2008.
Literatures in English since 1900. Fall 2009.
Introduction to the Study of Literature: Spring 2010, Spring 2008, Spring 2006, Spring 2003.
American Literature, 1900-1950: *Modernism and Everyday Life.* Fall 2002.
Interdisciplinary Arts & Humanities: *The Anti-Social.* Spring 2011.
Interdisciplinary Arts & Humanities: *Being Unreasonable.* Fall 2008.
Interdisciplinary Arts & Humanities: *Literature, Culture, Identities.* Spring 2005.

Indiana University English Department, Associate Instructor: 1997-2000; 2001-02

Introduction to Writing and the Study of Literature: Freedom, with Professor Jonathan Elmer, Spring 2002.
Introduction to Criticism: Teaching Internship with Professor Jonathan Elmer, Fall 2001.
American Literature, 1800-1865, with Professor George Hutchinson, Fall 2001.
Introduction to Writing and the Study of Literature: Science, Society, and Self, with Professor John Woodcock, Spring 2000.
Introduction to Writing and the Study of Literature: Language and Metaphor: The Ways We Think in Words, with Professor Judith H. Anderson, Fall 1998, Fall 1999.
Elementary Composition, independently taught, Fall 1997, Spring 1998, Fall 1998.
Elementary Composition: Basic Writing, independently taught, Spring 1999.
Professional Writing, independently taught, Summer 1999.

Indiana University Department of Communication and Culture, Associate Instructor: 1998-99

The American Film Noir, with Professor James Naremore, Spring 1999.
Introduction to Hollywood Cinema, with Professor James Naremore, Fall 1998.

Indiana University Kelley School of Business, Instructor / Counselor, Spring 2000

PROFESSIONAL EXPERIENCE AND SERVICE

Departmental Service, Michigan State University

Associate Chair for Graduate Studies

2017-

Search Committee, Postdoctoral Fellow, Film Studies, Member	2018
Search Committee, Critical Diversity in a Digital Age, Chair	2016-2017
Search Committee, Postcolonial Film, Member	2016-2017
Search Committee, CAL Director of Digital Humanities, Member	2016-2017
Search Committee, MSU Press Managing Editor, Member	2016-2017
Search Committee, Member (External Chair Search)	2015-2016
Salary Committee, Chair	2013-2014
Acting Director of Film Studies	2011-12
Search Committee, Chair (Director of Film Studies)	2011-12
Search Committee, Member (Eighteenth-Century British Literature)	2010-11
Coordinator of Graduate Teaching and Professionalization	2008-2009
Graduate Placement Officer	2007-2009
Search Committee, Member (Film Studies)	2005-06
English Department Policy Committee, Member	2009-11, 2004-05
Search Committee, Member (Nineteenth- and Early-Twentieth Century British Literature and Culture)	2004-05
Graduate Committee, Member	2016-17, 2014-15, 2012-13, 2002-04
Graduate Student Preparation Committee, Member	2003-07
Search Committee Member (African Americanist “Target” Search)	2003-04
Graduate Preparation Committee, Member	2003-04

University Service

College Graduate Committee, Member	2017-
College Advisory Committee, Member	2014-2016
University Graduate Fellowships Selection Committee	2013-2015

Departmental Service and Participation, Indiana University

Graduate Admissions Committee, Member	1998-99
Undergraduate Policies Committee, Member	1999-2000
Modernist Studies Reading Group, Member	1999-2000

Freelance Writing

Regular author of <i>Slate</i> magazine’s “Today’s Papers” column	2000-02
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OUTREACH & ENGAGEMENT

“Designers in Film.” Experimental film program for the *Broad Underground Film Series*, the Eli and Edythe Broad Art Museum, Michigan State University, March, 2019.

Rushmore. Dir. Wes Anderson. Introduction to film as part of MSU Film Collective Spring 2019 program, “Film School,” January, 2019.

The Apartment. Dir. Billy Wilder. Introduction to film as part of MSU Film Collective Fall 2018 program, “Work/Place,” October, 2019.

“Méliès, Magic, and the Avant-Garde.” Experimental film program for the *Broad Underground Film Series*, the Eli and Edythe Broad Art Museum, Michigan State University, March, 2017.

“Infrastructuralisms.” Experimental film program for the *Broad Underground Film Series*, the Eli and Edythe Broad Art Museum, Michigan State University, March, 2017.

In the Mood for Love. Dir. Wong Kar-Wai. Introduction to film as part of MSU Film Collective Spring 2017 program, “Attractions,” January 2017.

“Expanded Cinema: Medium, Technology, Apparatus.” Experimental film program for the *Broad Underground Film Series*, the Eli and Edythe Broad Art Museum, Michigan State University, November 20, 2015.

Fast Times at Ridgemont High. Dir. Amy Heckerling. Introduction to film as part of MSU Film Collective Spring 2015 program, “Back to the Future: 1980-89,” January, 2015.

The Phantom of Liberty. Dir. Luis Buñuel. Film introduced as part of the MSU Film Collective, Michigan State University, 2014.

Introductory talk for *Old and New / The General Line*. Dir. Sergei Eisenstein. Film presented with live electronic score as part of the Land Grant program at the Eli and Edythe Broad Art Museum, Michigan State University, November 16, 2013.

Uncle Boonmee Who Can Recall his Past Lives. Dir. Apitchatpong Weerasethakul. Film presented as part of the MSU Film Collective, Michigan State University, April 4, 2013.

“Audio-Vision: A Conversation with Thomas Köner.” Member of faculty roundtable discussion, co-sponsored by the Eli and Edythe Broad Art Museum, Michigan State University, October 20, 2012.

My Winnipeg. Dir. Guy Maddin. Film presented as part of the MSU Film Collective, Michigan State University, November 8, 2012

The Secret Life of Things. Experimental shorts program presented as part of the MSU Film Collective, Michigan State University, April 19, 2012.

The Band Wagon. Dir. Vincente Minnelli. Film presented as part of the MSU Film Collective, Michigan State University, Michigan State University, February 28, 2012.

Decasia. Dir. Bill Morrison, 2002. Film presented as part of the MSU Film Collective, Michigan State University, Michigan State University, January 26, 2012.

Monsieur Verdoux. Dir. Charles Chaplin, 1947. Film presented as part of the MSU Film Collective, Michigan State University, October 15, 2011.

“David Lynch: Interior Designer.” MSU Department of English Speaker Series, Michigan State University, East Lansing, Michigan, February 2010.

Eraserhead. Dir. David Lynch, 1977. Film presented as part of the MSU Film Collective, Michigan State University, East Lansing, February, 2010.

Trouble in Paradise. Dir. Ernst Lubitsch, 1932. Film presented as part of the exhibition, *American Modernism: 1920s-1940s*, Kresge Art Museum, Michigan State University, East Lansing, Michigan, January 28, 2010.

F for Fake. Dir. Orson Welles, 1974. Film presented as part of the exhibition, *The Kresge Collection: 50th Anniversary*, Kresge Art Museum, Michigan State University, East Lansing, Michigan, January, 2009

“The Poetics of Sex and the Pornography of the Invisible: American Avant-Garde Film of the 1960s.” Avant-garde short program presented as part of the exhibition, *Blast from the Past: Art of the 1960s*, Kresge Art Museum, Michigan State University, East Lansing, Michigan, February 2006.

PROFESSIONAL AFFILIATIONS

Modern Language Association
Modernist Studies Association
Society for Cinema and Media Studies
American Comparative Literature Association
Society for Literature, Science, and the Arts