

MAUREEN TURIM

English Department
 University of Florida
 4008 Turlington Hall
 Gainesville, Florida 32611-2036
 (904) 392-0777 of 392-1060 ext. 258

Home Address:
 8603 SW 4th Place
 Gainesville, FL 32607
 (904) 336-7352

EDUCATION:

- Ph.D. University of Wisconsin-Madison, 1978
 Dissertation: "A Theory of Force and Signification in Avant-Garde Films."
 Director: David Bordwell
- M.A. University of Wisconsin-Madison, 1975
 Master's Thesis: "The Textual System in Au hasard, Balthazar."
- B.A. University of Wisconsin-Madison, 1973

Also studies in France:

CIEE Film Study Program in Paris 1973-74 with courses at L'Ecole Pratique des Hautes Etudes and Paris III
 L'Université d'Aix-Marseille, 1971-72.

TEACHING AND RESEARCH POSITIONS:

- 1992-present PROFESSOR, English Department, University of Florida
- 1991-92 ASSOCIATE PROFESSOR, English Department, University of Florida
- 1985-91 ASSOCIATE PROFESSOR, Cinema Department, SUNY-Binghamton;
 awarded joint title in Comparative Literature at SUNY-Binghamton, 1986
- 1978-85 ASSISTANT PROFESSOR, Cinema Department, SUNY-Binghamton
- 1977-78 LECTURER, Cinema Department, SUNY-Binghamton
- 1975-76 LECTURER in team-taught course, "Women in American Film,"
 Communication Arts Department, University of Wisconsin-Madison (Fall of 1975 and 1976)
- 1974-77 TEACHING ASSISTANT, Communication Arts Department, University of Wisconsin-Madison

PUBLICATIONS**BOOKS, SOLE AUTHOR:**

Abstraction in Avant-Garde Films. UMI Research Press, Ann Arbor.1985. 165 pp.

Flashbacks in Film: Memory and History. Routledge, New York and London, 1989. 278 pp.

BOOKS, SOLE AUTHOR, cont:

The Films of Oshima Nagisa : Images of a Japanese Iconoclast, University of California Press, Berkeley and Los Angeles, 1998. 315pp.

Desire and Its Ends: The Driving Force of Cinema in Relation to Literature and Art (in progress).

BOOKS, CONTRIBUTOR OF CHAPTER(S):

Turim, Maureen. "Ecriture Blanche: The Ordering of the Filmic Text in The Chronicle of Anna Magdalena Bach." The Purdue Film Studies Annual. Purdue University, Lafayette, Indiana. 1976. 176-91.

Turim, Maureen. "Main Street Visits Hollywood." The American Novel and the Movies. Ungar, New York. 1977. 208-17.

Turim, Maureen. "The Place of Illusions." The Cinematic Apparatus. Macmillan, London. 1979. 143-60.

Turim, Maureen. "Video Art: A Theory for the Future." Regarding Television Critical Approaches -- An Anthology. The American Film Institute Monograph Series, Vol. 11. University Publications of America, Los Angeles. 1983. 132-141

Turim, Maureen. "The Retraction of State Funding of Film and Video Arts and Its Effects on Future Practice." Cinema Histories, Cinema Practices. The American Film Institute Monograph Series, Vol. IV. University Publications of America, Los Angeles. 1983. 101-108.

Turim, Maureen. "Oblique Angles: The Film Projects of Jean-Marie Straub and Daniel Huillet." The New German Filmmakers, Ungar, New York. 1984. 335-358.

Turim, Maureen. "Gentlemen Consume Blondes." Movies and Methods, Vol. II. University of California Press, Berkeley and Los Angeles. 1985. 369-378. (Republication of an earlier article).

Appeared in translation as "Les Hommes consomment les blondes," Le Cinéma Americain ed. Raymond Bellour, Flammarion, Paris. 1980.

Turim, Maureen. "Textuality and Theatricality in Brecht and Straub/Huillet." German Film and Literature. Methuen, New York and London. 1986. 231-245.

Turim, Maureen. "Video Art: Theory for a Future." Esthetics Contemporary. Prometheus, Buffalo. 1989. 398-404.

Turim, Maureen. "Response." The Cultural Politics of 'Postmodernism'. MRTS, Binghamton, NY. 1989. 103-106.

republished as "Specificity and Culture," Culture, Globalization and the World-System: Contemporary Conditions for the Representation of Identity, ed. Anthony King, 1989. 145-148.

- Turim, Maureen. "Le Jour se lève: Poetic Realism as Psychoanalytical and Ideological Operation." French Film: Texts and Contexts. Routledge, London and New York. 1990. 83-102.
- Turim, Maureen. "Designing Women: The Emergence of the New Sweetheart Line." Fabrications, Body and Costume in Screen History. " Routledge, New York and London. 1990. 212-228.
- Appeared in translation as "Frauen-Entwürfe, Das Aufkommen de New Sweetheart-Line." Frauen und Film, Heft 38, Mai, 1985. 31-46.
- Turim, Maureen. "The Cultural Logic of Video." Illuminating Video: An Essential Guide to Video Art. Aperture Press, Metuchen, NJ. 1991. 331-342.
- Turim, Maureen. "Cinemas of Modernity and Postmodernity." Zeitgeist in Babel: The Post-Modern Controversy, ed. by Ingeborg Hoesterey. Indiana University Press. 1991. 177-189.
- Turim, Maureen. "Reminiscences, Subjectivities, Truths," To Free the Cinema: Jonas Mekas and the New York Underground, ed. by David James. Princeton University Press. 1992. 193-212.
- Turim, Maureen. "Psyches, Ideologies and Melodrama: The United States and Japan." Melodrama and Asian Cinema. ed. Wimal Dissanayake, Cambridge University Press. 1993. 155-178.
- Turim, Maureen. "The Erotic in Asian Cinema." Dirty Looks: Women, Pornography and Power. ed. by Roma Gibson and Pamela Church Gibson, British Film Institute, 1993. 81-89.
- Turim, Maureen. "Seduction and Elegance: The New Woman of Fashion in Silent Cinema." On Fashion, ed. Shari Benstock and Suzanne Ferris, Rutgers University Press, 1994. 140-158
- Turim, Maureen. "The Image of Art in Video." Resolutions: Contemporary Video Practices ed. Erika Suderberg and Michael Renov. University of Minnesota Press, 1996. 29-50.
- Turim, Maureen. "Tonight, Golden Curls": Dislodging The Lodger," Le Cinema et ses Objets (Objects in Film), ed. Raphaele Costa de Beauregard and Gilles Menegaldo. 1997. 19-36.
- Turim, Maureen. "Looking Back at the Mirror: Cinematic Revisions." Psychoanalyses, Feminisms. ed. by Andrew Gordon and Peter Rudnitsky. State University of New York Press. 1999
- Turim, Maureen. "Artisanal Prefigurations of the Digital: Animating Realities, Collage Effects and Theories of Image Manipulation" Bild Medium Kunst. ed. Yvonne Spielmann. Munich: Wilhelm Fink Verlag, 1999 45-58.
- Turim, Maureen. "Let's Hope the Red Army isn't Listening in on Us"; A Psychoanalytic Hearing of the Unspoken in The Unbearable Lightness of Being" Literature and Psychoanalysis: Proceedings of the 1998 International Conference of the Institute for Psychological Study of the Arts, St. Petersburg, Russia. 1999. 167-177.

- Turim, Maureen. "Painting the Image, Framing the Painting: Video Works of Mary Lucier." Mary Lucier ed Melinda Barlow, The Johns Hopkins University Press, 2000 135-143.
- Turim, Maureen. "Personal Pronouncements in Two Akerman Films: Je tu il elle and Portrait d'une jeune fille de la fin des années 60 à Bruxelles" Identity and Memory: The Films of Chantal Akerman, ed. Gwendolyn Foster. Flicks Books. 2000. 9-26
- Turim, Maureen. "Women Singing, Women Gesturing." Body Politics and the Fictional Double. ed. Debra King. Indiana University Press. 2001. 131-151
- Turim, Maureen. "High Angle on her Shoes: How Cinema Views Footwear." Footnotes on Shoes. ed. Shari Benstock and Suzanne Ferris, Rutgers University Press. 2001. 58-90
- Turim, Maureen. "The Ethics of Form: Structure and Gender in Maya Deren's Challenge to the Cinema." Reconsidering the Films of Maya Deren. ed. Bill Nichols. University of California Press. 2001. 77-102.
- Turim, Maureen. "The Fantasy Image: Fixed and Moving." The End of Cinema as We Know It...American Film in the Nineties. ed Jon Lewis. New York: New York University Press. 2002
- Turim, Maureen. "Cahiers du Cinéma," Edinburgh Encyclopedia of Criticism and Theory, ed. Julian Wolfreys, Edinburgh Press. 2002. 398-403.
- Turim, Maureen. Popular Culture and the Comedy of Manners: Clueless and Fashion Clues," The Jane Austen Phenomenon, ed James Thompson and Suzanne Pucci, SUNY Press. 2003 33-52.
- Turim, Maureen. "Remembering and Deconstructing: the Historical Flashback in Man of Marble and Man of Iron, The Cinema of Andrzej Wajda: the Art of Irony and Defiance." ed. Elizabieta Ostrowska and John Orr. London: Wallflower Press, 2003 93-102.
The essay will also be published in Polish in a forthcoming volume.
- Turim, Maureen. "ART-MUSIC-VIDEO.com" Music Video (Studies) in the New Millennium ed by Roger Beebe and Jason Middleton, Duke University Press. (in progress).
- Turim, Maureen. and Mika Turim-Nygren. "Of Spectral Mothers and Lost Children: War, Folklore, and Psychoanalysis in John Sayles's The Secret of Roan Inish, (1994)" The Films of John Sayles, ed by Diane Carson. (in press).

REFEREED PUBLICATIONS:

- Turim, Maureen. "Lady Sings the Blues: American History, Hollywood Style," The Velvet Light Trap, 8 (1973), 34-38.
- Turim, Maureen. "The Aesthetic Becomes Political: A History of Film Criticism in Cahiers du Cinema," The Velvet Light Trap, 9 (1973), 13-18.

- Turim, Maureen and John Mowitz. "Thirty Seconds Over -- Oshima's The War of Tokyo or The Young Man Who Left His Will on Film," Wide Angle, 1 (1977), 34-43.
- Turim, Maureen. "Gentlemen Consume Blondes," Wide Angle, 1 (1979), 68-76. Reprinted from Wide Angle, 1 (1976).
- Turim, Maureen. "Symmetry/Asymmetry and Visual Fascination," Wide Angle, 4 (1980), 38-47.
- Turim, Maureen. "Rituals, Desire, Death in Oshima's Ceremonies," Enclitic, Double Issue 5,6 1981/1982), 181-9.
- Turim, Maureen. "Fashion Shapes: Hollywood, The Fashion Industry and the Image of Women," Socialist Review, 13, No. 5 (1983), 78-97.
- Turim, Maureen. "Designing Women: The Emergence of the New Sweetheart Line," Wide Angle, 6 (1983), 4-11.
- Turim, Maureen. "Designs in Motion: A Correlation Between Early Serial Photography and the Recent Avant-Garde," Enclitic, VII, No. 2, Fall (1983), 44-54.
- Turim, Maureen. "Desire in Art and Politics: The Theories of Jean-Francois Lyotard," Camera Obscura No. 12, Summer (1984), 91-109.
- Turim, Maureen. "Fictive Psyches: The Psychological Melodrama in 40's Films," Boundary II 1984), 321-331.
- Turim, Maureen. "The Sublime in Larry Gottheim's Elective Affinities," Afterimage (1985), 12-14.
- Turim, Maureen. "Signs of Sexuality in Oshima's Tales of Passion," Wide Angle, 9 (1986), 32-46.
- Turim, Maureen. "Childhood Memories and Household Events in the Feminist Avant Garde," Journal of Film and Video, 38 (1986), 86-92.
- Turim, Maureen. "Oshima's Cruel Tales of Youth and Politics," Journal of Film and Video, 39 (1987), 41-50.
- Turim, Maureen. "Locus and Boundary: New York as a Video Producing Region," American Film Institute's Video Festival Catalogue. (1987).
- Turim, Maureen. "French Melodrama: Theory of a Specific History," Theater Journal, 39 (1987), 307-327.
- Turim, Maureen. "The Female Spectator," Camera Obscura (1989), 305-308.
- Turim, Maureen. "Griffith and the Victorian Sea." University of Hartford Studies in Literature. Vol. 22, no. 1 (1990), 17-30.
- Turim, Maureen. "An Den Grenzen der Codes: Ein Interview mit Maureen Turim," Blimp, (1991), 43-52.

- Turim, Maureen. "Viewing/Reading Born to Be Sold: Martha Rosler Reads the Strange Case of Baby S/M or Motherhood in the Age of Technological Reproduction," Discourse, 13 (1991), 21-38.
- Turim, Maureen. "Psyches, Ideologies and Melodrama: The United States and Japan," East-West Film Journal, 5, no. 1 (1991), 118-143.
- Turim, Maureen. "Wie es ist, nicht mehr jung zu sein: Sex, Tod und Leben," Frauen und Film, Heft 58/9, Juni 1991, 3-16.
- Turim, Maureen. "The Displacement of Architecture in Avant-Garde Films," Iris. No. 12. (1991) 25-38.
- Turim, Maureen. "La Représentation de la femme dans les films d'Oshima: Sexualité et Différence Textuelle Iris, no. 16, Spring 1993, 87-102
- Turim, Maureen. "L'Image de l'art dans la Video" and "Installations Conceptuelles," Turbulences Video, Special Videoformes, no. 3 (1994) 63-70 and 74-108.
- Turim, Maureen. "Gesang der Frauen, Gersten der Frauen: Musikvideos." Frauen und Film, Heft 58/9, Juli 1996. 25-44.
- Turim, Maureen "Savage Nights Confront Postmodern Moralities," Iris: a Journal of Theory on Image and Sound. New French Cinema Issue, No. 29. Spring 2000. 67-84
- Turim, Maureen. "Guest Editor Introduction to the Recent French Film Issue." Iris, no. 29. Spring 2000. 3-10.
- Turim, Maureen. "Virtual Discourses of History: Collage, Narrative or Documents in Chris Marker's Level 5" Sites, special issue on Cinema, Video and New Media, ed. by Timothy Murray. Vol. 4. Issue 2. Fall 2000. 367-384
- Turim, Maureen. "Artisanal Prefigurations of the Digital: Animating Realities, Collage Effects and Theories of Image Manipulation," Wideangle, special issue on Digital Technology ed. Timothy Murray. vol. 21 no. 1. 2000. 48-62
- Turim, Maureen. "The Trauma of History: Flashbacks upon Flashbacks" Special Debate: Trauma and Screen Studies, Screen. Vol. 42 n. 2. Summer 2001. 205-210
- Turim, Maureen. "Postmodern Metaphors and the Images of Thought" Polygraph. An International Journal of Culture and Politics, no. 13. 2002. 113-120

EXHIBITION CATALOGUES:

- 1983 The Electronic Gallery, catalogue for a video exhibit, University Art Gallery, SUNY-Binghamton, 14pp.
- 1993 Catalogue, Centre Pompidou, Musée National d'art Moderne, Jean- Michel Bouhours, ed. (short essay). "Changes, Rhymes and the Weaving of Disparate Threads: Larry Gottheim's Films"

- 1993 Les Lieux de Vidéo, United Media Arts Studies in Ontario, Canada. Essay and curator for a segment of the exhibition.
- 1996 Turim, Maureen and Scott Nygren, co-authors. "Reading the Tools, Writing the Image" in Steina and Woody Vasulka and Machine Video, Catalogue of the exhibition, Museum of Modern Art, San Francisco. 1996.
- 2000 Turim, Maureen. "Marina Abramovic: Luminosity, Insomnia, Dissolution" Harn Museum of Art Exhibition Brochure. 2000 4 pp.

REVIEWS:

- Turim, Maureen. "Critical Feminist Strategems," a review of Sexual Stratagems: The World of Women in Film, ed. Patricia Ehrens, Jumpcut no. 27 (1982), 69-70.
- Turim, Maureen. "A Project of Deblocage," Review of Raymond Bellour, L'Analyse du Film, Semiotica vol 50 1/2 (1984) 181-190.
- Turim, Maureen. "Looking for Alternatives in a Field Defined by Hollywood," Review of Ohio University Film Conference, Athens, Ohio, Quarterly Review of Film Studies, vol. 9, no. 4 (1984) 353-357.
- Turim, Maureen. Review of Difference: On Representation and Sexuality, catalogue of the exhibit, The Museum of Contemporary Art, Afterimage 4-5 (1985).
- Turim, Maureen. Review of Charles Affron, Cinema and Sentiment, Quarterly Review of Film Studies (1985), 333-37.
- Turim, Maureen. "Further Questions on the Subject of Cinema" Review of Stephen Heath, Questions of Cinema, Semiotica. Vol. 58 1/2 (1986), 185-191.
- Turim, Maureen. Review of Asian Cinema Conference, Athens, Ohio, Asian Cinema, Vol. IV, no. 1/2 (1988/89), 19-20.
- Turim, Maureen. Review of Literature and Film: Interactions and Transpositions Conference, SUNY-Binghamton, IRIS (1989), 187-192.
- Turim, Maureen. Review of Gaylyn Studlar In the Realm of Pleasure: Von Sternberg, Dietrich, and the Masochistic Aesthetic, Journal of the History of Sexuality, 1, no. 4, April 1991), 713-718.
- Turim, Maureen. "Secondary Contradictions in the First Place." Review of Kino and the Women Question: Feminism and Soviet Silent Film. Judith Mayne, University of Hartford Studies in Literature.
- Turim, Maureen. "Some Discreet Comments on Indiscretions." Review of Indiscretions: Avant-garde Film, Video and Feminism, Patricia Mellencamp, Film Quarterly.
- Turim, Maureen. "Word Plays and Imaging Theory." Review of Peter Brunette and David Wills Screen/Play: Derrida and Film Theory, Semiotica.
- Turim, Maureen. Review of Gilles Deleuze, Cinema 1: The Movement-Image and Cinema 2: The Time-Image, International Studies in Philosophy. Vol. XXIII, no. 3.

Turim, Maureen. "Vamping: the Bad Woman Reframed," review of Janet Staiger Bad Women: Regulating Sexuality in Early American Cinema, Journal of the History of Sexuality. 7:4 April 1997. 616-620.

LECTURES AT INTERNATIONAL CONFERENCES: INVITED

"The Object (Film) as Performer/Exhibitionist," Lyotard Symposium, Center for 20th Century Studies, University of Wisconsin, Milwaukee, December, 1976.

"Gradual Transformations of the Filmic Apparatus," Conference on the Ideology of the Filmic Apparatus, sponsored by the Center for 20th Century Studies, University of Wisconsin, Milwaukee, February, 1978.

"Lifting the Veil: Women, Desire and the Image," International Film Theory Conference V on Cinema and Language, sponsored by the Center for 20th Century Studies, University of Wisconsin-Milwaukee, February, 1979.

"Temporal Perception of Images," International Film Theory Conference sponsored by the Center for 20th Century Studies, University of Wisconsin-Milwaukee, March, 1980.

"The Psychological Melodrama of the 40's: The Locket," Society for Cinema Studies, University of Pittsburgh, May, 1983.

"A Psychoanalytical View of the Fatalistic Flashback of Film Noir," Society for Cinema Studies, Madison, Wisconsin, March, 1984.

"Sexuality and Textual Difference," for a panel on Current Feminist Theory, Society for Cinema Studies, NYC, June. Turim-panel chair, 1985.

"Integration of semiotic and contemporary culture theory in the American University," International Semiotic Society's Summer Institute at Indiana University (one of eight invited participants in a working conference), 1985.

"Flashbacks and History in Japanese Films", Conference on Japan: Culture and History, McGill University, Montreal, September, 1986.

"A Smile Hidden By A Hand: Re-examining Japanese Women," Asian Cinema Conference, Athens, Ohio, October, 1988.

"Psychoanalysis: Use With Caution," Society for Cinema Studies, Bozeman, Montana. Chair panel with Michael Walsh on Cinema, Philosophy and Psychoanalysis, 1988.

Member of panel discussion at East Asian Studies Conference, Cornell University, 1988.

"The Ambivalent Demonumentalization of Paris," Society for Cinema Studies Conference, Iowa City, Iowa, April, 1989.

"A Theoretical Approach to Mayhem," at the International Experimental Film Congress, Toronto, July, 1989.

"Warring Subjects: Nagisa Oshima's Merry Christmas Mr. Lawrence," at the symposium on "The Body In Japanese Culture, Cornell University, October, 1989.

"Viewing/Reading Born to Be Sold: Martha Rosler Reads the Strange Case of Baby S/M or Motherhood in the Age of Technological Reproduction" in Frankfurt, Germany and Bern, Switzerland, June 1990.

"Revisiting the Space of the Avant-Garde Vision and Memory," for a conference on the history of Avant-garde film, Vienna, entitled, "Im/Off the Geshichte" sponsored by Gesellschaft Fur Filmtheorie, Nov. 1990.

"Suppressed Groups and the Subject of Domination; Nagisa Oshima's Merry Christmas Mr. Lawrence," Society for Cinema Studies, May, 1991.

"Seduction and Elegance: The New Woman of Fashion in Silent Cinema," for a conference on the history of fashion in film in Vienna, entitled, Gesellschaft für Filmtheorie, Nov. 1991.

"The Erotic in Asian Cinema," Asian Cinema Conference, 1991

"The Image of Art in Video" for a conference in Ontario, Canada entitled Les Lieux de Vidéo, Oct. 1993.

"When All Return to the Same Place: Coincidence and the Uncanny Revisited," Melodrama Conference, British Film Institute, London, July, 1992 and Society for Cinema Studies Conference, New Orleans, February, 1993

"Looking Back at the Mirror," Psychoanalyses, Feminisms Conference, University of Florida, April, 1994

"Gender, Gesture, Culture: Semiotics and Psycho-perception" International Semiotics Conference, Kassel, Germany, March 22-26, 1995.

"Female Bodies, Gesturing," for Keynote address at "Triangulated Vision: Women, Films, Identities," a Women's Studies Symposium at Binghamton University March 31-April 1, 1995.

"Tonight, Golden Curls": Dislodging The Lodger," Colloque de la Société d'études et de recherches sur le cinéma anglophone. Besançon, France, October 26-29, 1995.

"Modernist Flashbacks" Universiti di Bergamo Italy April 3 1996

"Memory and Filmic Expression," Universiti di Trento, Italy May 3 1996.

"Modern Girls (Modan Gaaru) in Japanese Cinema" Society for Cinema Studies Conference, San Diego, April 1998

"Artisanal Prefigurations of the Digital: Animating Realities, Collage Effects and Theories of Image Manipulation" International Conference on New Digital Technologies. Siegen, Germany April 1998

"Let's Hope the Red Army isn't Listening in on Us"; A Psychoanalytic Hearing of the Unspoken in The Unbearable Lightness of Being, 1998 International Conference of the Institute for Psychological Study of the Arts, St. Petersburg, Russia. July 2-6 1998.

"Virtual Discourses of History: Collage, Narrative or Documents." Address to Cornell University Conferences (Joint Session): French and Francophone Film and The Japanese Book, November 7-10, 1998.

"Futurism, Suprematism and Digital Invention," Society for Cinema Studies San Diego
May 1999

"The Fantasy Image," International Conference of the Institute for Psychological Study of
the Arts, Urbino Italy. July 1999.

"Les Nuits fauves Confronts Postmodern Moralities" Society for Cinema Studies,
Chicago, April 2000.

"Different Cinematic Desires" Society for Cinema Studies, Washington DC, May 2001.

"Remembering and Deconstructing: the Historical Flashback in the Films of Andrzej Wajda."
"International Conference on the Cinema and Theatre of Andrzej Wajda" at the University of
Lodz, Poland October 25 – 28, 2001.

"Oshima's Argument with Japanese Identity," The Face of Another: Japanese Cinema /
Global Images -- Yale Symposium on Japanese Film, New Haven, Connecticut, Feb. 21-
24, 2002

LECTURES AT NATIONAL CONFERENCES: INVITED

"Ecriture Blanche: The Ordering of the Filmic Text in The Chronicle of Anna Magdalene Bach,"
Purdue Film Conference, March, 1976.

"Libidinal Investment in Avant-Garde Film," Purdue Film Conference, March, 1977.

"Layers of Meanings: Enoch Arden and An Historically Wrought Semiotics," Purdue University Fourth
Annual Conference on Film, April, 1978.

"Fashion Shapes: Hollywood, the Fashion Industry and the Image of Women," Conference on the
Second Sex: Thirty Years Later, New York, September, 1979.

"Designs in Motion: A Correlation Between Early Serial Photography and the Recent Avant-Garde,
Whitney Museum of American Art, Researches and Investigation into Film: Its Origins and the Avant-
Garde, November, 1979.

"Symmetry/Asymmetry and Visual Perception," Ohio University Film Conference on Film and Culture,
Athens, Ohio, April, 1980.

"Process Video Art," Conference on Video Art at The Kitchen, Center for Video and Performance,
Bloomington, Indiana, March, 1980.

"How to Use Films in the Teaching of Women's History," FIPSE Conference on Integrating Women into
History Surveys, Bloomington, Indiana, March, 1981.

"Conceptual Art, Filmic Form: The Image as Idea," Panel on Art History and Film at Ohio Film
Conference, Athens, Ohio, Turim--chair, 1981.

"Video Art: A Theory for the Future," Conference on Television, Rutgers, March, 1982.

"Designing Women: The Emergence of the New Sweetheart Line," Ohio Film Conference on the Film Process, April, 1982.

"Fashion in Fifties' Films," Conference on Film History, University of California, Santa Barbara, July, 1982.

"On Looking at Heroes and Heroines," co-author, Michael Renov, for panel on Visual Literacy, Modern Language Association, Los Angeles; Turim-chair, December, 1982.

"Psychoanalysis and Resentment; a response to a paper by Claudia Tydel-Crawford," Nietzsche and the Psychology of Resentment, University of California, Santa Barbara, March, 1983.

"Feminist Critique, Feminist Aesthetics," Conference on Feminist Issues in Communication, Hunter College, NYC, December, 1983.

"The Sublime in Larry Gottheim's Elective Affinities," Ohio University Film Conference on Alternatives to Hollywood, Athens, Ohio, April, 1984.

"Semiotics and Avant-Garde Film," Semiotic Society Of America Conference, Bloomington, Ohio, October, 1984.

"Dice Games: Mallarmé and Straub/Huillet," Ohio Film Conference, October, 1984.

"Poetic Language/Filmic Expression", Florida State University Conference on Intertextuality, Tallahassee, January 24-28, 1988.

"The Writing of Images: Description and Cinematography," Conference on Film and Literature: Interactions and Transpositions, SUNY-Binghamton, October 14-15, 1988.

"Reminiscences, Subjectivities, Truths," at "Autobiographies, Visual and Verbal: A Conference," SUNY-Binghamton, September, 1989.

"Mammies" and Black Mothers: Stereotypes, Fantasy and Mothering" paper given at the Mothering conference, SUNY-Binghamton, 1991.

"Female Bodies, Gesturing," for Keynote address at Triangulated Vision: Women, Films, Identities, a Women's Studies Symposium at Binghamton University March 31-April 1, 1995

"False Beginnings or the Postmodern Chase Film: Oshima's Tokyo senso sengo hiwa, (The Battle of Tokyo, or the Story of the Young Man Who Left his Will on Film), University of Notre Dame, February 19, 1997.

REGIONAL LECTURES: INVITED

"Sound in Avant-Garde Film," North-East Modern Language Association Conference, March, 1978.

"Reading the Image: A Suspect Metaphor," Comparative Literature Colloquium Series, SUNY-Binghamton, March, 1979.

"Beyond Auditory Representation: The Avant-Garde Soundtrack," Media Studies, SUNY-Buffalo, April, 1979.

"Fashion Shapes: Hollywood, the Fashion Industry and the Image of Women," Women's Studies Visiting Scholars Program, Cornell University, October, 1979.

"How Can We Speak of Meaning in Electronically Processed Video Images?," Experimental Television Center, Owego, New York, October, 1980.

"Fashion Shapes: Hollywood, the Fashion Industry and the Image of Women," University of California, San Diego, 1981.

"Romance Comics and Film," Feminist Approaches to Art and Culture," a lecture series sponsored by the Women's Studies Program, SUNY-Binghamton, 1981.

"The Flashback in 1916 and Hugo Munsterberg's The Photoplay: A Psychological Study, New York University, Cinema Department, 1981.

"Designing Women: The Emergence of the New Sweetheart Line," Columbia University Film Studies, April, 1982.

"Flashbacks as Emotional Symbolism in the Films of D.W.Griffith," SUNY Statewide Film and Video Festival, October, 1982.

"Visual Literacy of Memory Images in Le Jour se leve," Cornell University English Department Lecture Series, November, 1983.

"Le Flashback comme representation de la memoire" l'Universite de Paris III-Censier, February, 1986.

"Les Flashbacks de la nouvelle vague," l'Universite de Paris III-Censier, May, 1986.

"Oshima's Films," Asian Cinevision, Conference on Films of Asia, New York City, December, 1986.

"French Melodrama; Theory of a Specific History," and chaired panel on French Cinema, Society for Cinema Studies, Montreal, June, 1987.

"The Cultural Logic of Video," Center for Twentieth Century Studies University of Wisconsin, Milwaukee, 1988.

Screening and lecture on The Imitation of Life, Women's Studies lecture series entitled Dual Identities: Women at Work and Home," sponsored by a grant from the New York State Council on the Arts, held at YWCA, Binghamton, New York, 1988.

"The Writing of Images: Description and Cinematography," SUNY-Buffalo, 1989.

"Easy to Love: Florida, Mermaids and the Image of Women," Florida Women's Studies Association. April 1993.

"Virtual Discourses of History: Collage, Narrative or Documents in Chris Marker's Level 5," "The Future of Those Who Make It: Revolutionary Speculations" MRG Conference, UF, 2000.

"Cool Desires, Godard Drives" MRG Conference, UF, 2001

"Touching Desire in Brocade Valley," Symposium on the Work of Wang Anyi, UF, Department of Asian Languages and Literatures and Center for the Humanities, 2001

"Sequences of Desire and Violence: Max Ernst's Une semaine de bonte" TheWill Eisner Symposium: University of Florida Conference on Comics and Graphic Novels UF, 2002.

GRANTS

SUNY-Binghamton, Summer Research Grant, 1980

SUNY-Binghamton, Semester Research Grant, 1983

University of Florida DSR, 1991, 1992

University of Florida Fine Arts And Humanities Scholarship Enhancement Grant 1997-8

SERVICE AND ADMISTRATIVE EXPERIENCE

Interim director of the Women's Studies Program at SUNY-Binghamton

Women's Studies Steering Committee at SUNY-Binghamton

head of Women's Studies research, curriculum and personnel committees at SUNY.

Steering committee member for the East Asian Studies Program at SUNY

Executive Committee of University Pre-school, SUNY-Binghamton

Women's Studies Executive Committee at University of Florida 1992-1998

Member of Curriculum, Search, Speakers, Screening, Tenure and Promotion and Graduate Admissions and Publicity Committees in the English Department, University of Florida for different periods between 1992-2006

Head and Member of Speakers Committee in the English Department, University of Florida

Head of Feminisms, Gender and Sexualities Track Committee 1996-97 member of the Film and Media Studies, Critical Theory and Cultural studies tracks.

Member Ruth McQuown Scholarship Committee, University of Florida

Advisory Board of the Harn Museum of Art University of Florida

CLAS President Tempore 2005-06

CLAS T and P Committee 2006-7

Grant committees at SUNY, Florida and nationally.

Books (sole author). Cheaper, safer plants, or wealth and safety at work: notes on inherently safer and simpler plants (1984) IChemE ISBN 0-85295-167-1. Improving Chemical Engineering Practices: A New Look at Old Myths of the Chemical Industry (1989) Taylor & Francis, ISBN 0-89116-929-6 Sole-author Books. Life and Death: Art and the Body in Contemporary China. Bristol and Chicago: Intellect, 2013. (ISBN: 9781841506265) (218 pages) A book review by Carolyn M. Bloomer, The China Journal, No. 71, January 2014, pp. 264-266. A book review by Elizabeth Emrich, Asian Studies Review, Vol. 38, No. 2, 2014, pp. 311-312. <http://www.intellectbooks.co.uk/books/view-Book,id=4907/>. Performance Art in