

David.Jenemann@uvm.edu

PROFESSIONAL EXPERIENCE

- Interim Dean, UVM Honors College (2019-present)
- Co-Director, Humanities Center, University of Vermont (2014-2018)
- Acting Dean, UVM Honors College (2017)
- Director, Film and Television Studies, University of Vermont (2011-2014)
- Associate Professor, University of Vermont, Department of English, Program in Film and Television Studies (2009-present)
- Assistant Professor, University of Vermont, Department of English, Program in Film and Television Studies (2003-2009)

EDUCATION

- Ph.D. (2003) University of Minnesota, Comparative Studies in Discourse and Society
- M.A. (1998) University of Minnesota, Comparative Studies in Discourse and Society
- B.A. (1993) Swarthmore College, major in English, minor in Political Science

PUBLICATIONS

Current Project in Preparation

- *Simply Adorno*, book proposal under contract with Carlini Media (manuscript in draft, due spring 2019)

Forthcoming

- "The Way You Enter a Church: Ken Burns' Baseball and the Construction of a Dialectical Aesthetic," *Journal of Sports and Social Issues*, Special Issue on Sports Documentary, Vol. 43 (2019) 7000 words. In press.
- "Propaganda and Preservation: Missed Opportunities and Inadvertent Archives in Radio Research" *The Journal for Radio and Audio Media* (6000 words). In press.
- "'Nothing is True but the Exaggerations': The Legacy of *The Authoritarian Personality*," solicited for *The Blackwell Companion to Adorno* (8000 words). Manuscript submitted and accepted.

Books

- *The Baseball Glove: History, Material, Meaning, and Value* (London and New York: Routledge, 2018)
- *Adorno in America* (Minneapolis: University of Minnesota Press, 2007)

Articles and Book Chapters

- "The Mitts that Make Us," *The Boston Globe* (September 22, 2018). <https://www.bostonglobe.com/ideas/2018/09/22/the-mitts-that-make/KlxEAw8YEyaCWteFdpMvqI/story.html>
- "Racket and Relevance," *nonsite.org* special issue on Max Horkheimer's "On the Sociology of Class Relations" *nonsite*, 18 (2016), <http://nonsite.org/the-tank/max-horkheimer-and-the-sociology-of-class-relations>.
- "Stupider and Worse: The Cultural Politics of Stupidity," *parallax*, Volume 19, Issue 3 (2013), 134-149.
- "Strangling the Malcontents: Critical Theory and Pseudo-Conservatism Today" *Constelaciones. Revista de Teoría Crítica*, Vol. 3 (2011): "Teoría Crítica de la industria de la cultura." 227-233

- “Camouflage Work: The Hidden Subject of Modernism,” in *Individualism: The Cultural Logic of Modernity*, Edited by Zubin Meer (Lanham, MD: Lexington Books, 2011) 191-202.
- “Stop Being an Elitist, and Start Being an Elitist,” *Flow* 13.5, (December 2010) <http://flowtv.org/2010/12/stop-being-an-elitist-and-start-being-an-elitist/>
- “Adorno Unplugged: The Ambivalence of the Machine-Age,” *Telos*, 149 (December 2009) 30-51.
- “Flying Solo: The Charms of the Radio Body,” *Broadcasting Modernism*, ed. Michael Coyle, Debra Rae Cohen, Jane Lewty (Gainesville: University Press of Florida, 2009), 89-106.
- “The Home Theater of Organized Cruelty: *Jackass Nation*,” *Crossings* 8 (2007).
- David Jenemann and Andrew Knighton, “Time, Transmission, Autonomy: What Praxis Means in the Novels of Kenneth Fearing,” *The Novel and the American Left: Critical Essays on Depression-Era Fiction*, ed. Janet Galligani Casey, (Iowa City: University of Iowa Press, 2004) 172-194.
- “The Hole is the True: Deleuze-Cinema-Utopia-Adorno,” *Polygraph* 14 (2003) 77-101.

Reviews and Encyclopedia Entries

- “Theodor Adorno,” in *The Encyclopedia of Literary and Cultural Theory: Volume I Literary Theory from 1900 to 1966*, Edited by Gregory Castle (Oxford: Wiley-Blackwell, 2011) 5000 words.
- “*Stations of the Cross: Adorno and Christian Right Radio and The Psychological Techniques of Martin Luther Thomas’ Radio Addresses*,” (review) *Cultural Critique* 50 (winter, 2002) 223-229.

Other Publications and Reports

- “The Gloves of Summer.” *Vermont Quarterly* (spring, 2019), 20-21.
- “Report on the Status of Radio Materials and Archives in the State of Vermont.” Report submitted to the Library of Congress Radio Preservation Task Force (2016).
- *Humanities*. Publication of the University of Vermont Humanities Center (2015)

RESEARCH TEAM

- Research Associate, National Radio Preservation Task Force, Vermont Lead Investigator (2015-present)
- Sports Broadcasting Caucus Chair (2015-present)

CONFERENCE PRESENTATIONS AND PUBLIC LECTURES

Recent Papers Presented

- “‘Sissies,’ and ‘Sportsmen’: A Historical Anthropology of the Baseball Glove,” The Cooperstown Symposium on Baseball and American Culture, 2019-2020 (upcoming, May 2019)
- “Critical Theory and Cold War Radio,” National Radio Preservation Task Force Conference, Library of Congress, Washington, DC, November 2017
- “From Father Coughlin to Benny Goodman: The Frankfurt School as Radio Archivists” Saving America’s Radio Heritage: Radio Preservation, Access, and Education, National Radio Preservation Task Force Conference, Library of Congress, Washington, DC, February 2016.
- “Decidedly Undecided: A Brief History of Ambivalence” Humanities Education and Research Association, San Francisco, April 2015

- “Rabble-Rousers, Agitators and Radio Demagogues: The Exile Response to Fascist Propaganda” Networks of Exile, University of Vermont, September 27, 2013
- “Sports Spectatoritis: Baseball, Broadcasting and Modernist Aesthetics,” The Space Between Conference, McGill University, Montreal, June 18, 2011
- “The Most Interesting Man in the World” American Comparative Literature Association, New Orleans, April 2010.
- “The Culture Industry Reconfigured,” seminar organizer with Gauti Sigthorsson, (University of Greenwich), American Comparative Literature Association, New Orleans, April 2010.
- “Lowbrow, Middlebrow, Lowbrow: Stop Being an Elitist, and Start Being an Elitist,” The Place of Television in the Academy (Symposium Series, UVM, Middlebury, Dartmouth) – This paper was part of the first symposium, November 2010

Public Lectures and Discussions

- “Apples to Apples: Deciphering Sounds and Images in the Era of Media Saturation,” Arts Riot, Burlington, VT (March, 2018)
- “It Can’t Happen Here,” Humanities Matters, Burlington (November, 2017)
- “Happiness” Vermont Humanities Council/UVM Humanities Center lecture series (host/discussion leader: Darrin McMahon, Catherine Sanderson, Billy Collins), various locations throughout Vermont (2016)
- “*Triumph of the City*” Mayor’s Book Group, The UVM Humanities Center, Arts Riot (July 2016)
- “*Looper*,” UVM Film Series (Things Fall Apart—Dystopian Cinema), (April, 2016)
- “Ambivalence,” UVM Alumni and Admissions events, New York and Long Island, (March, 2016)
- “*The Trial*,” UVM Film Series (Things Fall Apart—Dystopian Cinema), (March, 2016)
- “*The Handmaid’s Tale*,” UVM Film Series (Things Fall Apart—Dystopian Cinema), (February, 2016)
- “*Alphaville*,” UVM Film Series (Things Fall Apart—Dystopian Cinema), (January, 2016)
- “*Moneyball*” Mayor’s Book Group, The UVM Humanities Center, Centennial Field, (September, 2015)
- “*Uncle Boonmee Who Can Recall His Past Lives*,” UVM Film Series (Palme Thursdays), (April, 2015)
- “Ambivalence,” UVM Alumni and Admissions event, San Francisco, (March, 2015)
- “*The Conversation*,” UVM Film Series (Palme Thursdays), (March, 2015)
- “*If....*,” UVM Film Series (Palme Thursdays), February, 2015
- “*Black Orpheus*” UVM Film Series (Palme Thursdays), (February, 2015)
- “*An Idea Whose Time has Come*” Mayor’s Book Group, The UVM Humanities Center, (November, 2014)
- “*The Front*,” UVM Film Series (Working for a Living: Labor on Film), (April, 2014)
- “*Fast, Cheap, and out of Control*,” UVM Film Series (Working for a Living: Labor on Film), (March, 2014)
- “*Salt of the Earth*,” UVM Film Series (Working for a Living: Labor on Film), (February, 2014)
- “*Office Space*,” UVM Film Series (Working for a Living: Labor on Film), (January, 2014)
- “Kenneth Fearing and *The Big Clock*” Lane Film Series, University of Vermont, (February 2011)
- “German-Jewish Exiles in Hollywood” Imagining Los Angeles: Visions Of Paradise And Purgatory, speech at the American Communities Center, California State University Los Angeles, (Nov. 7, 2011)

- “Adorno Unplugged: The Ambivalence of the Machine Age” Symposium on *Telos*’ “Adorno and America” issue. Wesleyan University (December 4, 2009).
- “Ambivalence and Freedom” SUNY Binghamton (November 30, 2007); Department of English Colloquium (April, 2008).
- “The Amazon Films of Werner Herzog,” Amazon and Vermont: A Symposium in Honor of the Work of Professor James B. Petersen, University of Vermont (October 13, 2006).
- “The Utopian Impulse of Modernist Architecture” invited lecture for “OPEN-ENDED (the art of engagement),” Walker Art Center, Minneapolis (April 2, 2006).
- Round Table Discussion Leader on Adorno and Dissonance, The English Institute, Harvard University (September 11, 2006)
- “Ousmane Sembene’s, *Xala*,” George D. Aiken Film and Discussion Series, University of Vermont (October 13, 2004).
- “You’re a Shining Star: 70s Television and the Domestication of Celebrity Culture,” Vermont Humanities Council Lecture Series, *The Seismic 70s: The Decade that Transformed America*, Brattleboro Public Library and Rutland Public Library (September 22 and October 23, 2004).

Invited Panel Respondent

- Projecting Nature: Cultural Imaginaries of Environmental Film and Cinema. Roundtable discussion leader ISSRM, Burlington, VT June 2008.
- Beyond the Soundtrack: Representing Music in Cinema, University of Minnesota (April, 2004)
- “Time/Frames: Deleuze and Adorno,” Romance Language Symposium, University of Minnesota, Minneapolis, (March, 2001).
- “Visual Resistance,” Romance Language Symposium, University of Minnesota, Minneapolis, (March, 2000). “The Pleasures of History” Romance Language Symposium, University of Minnesota, Minneapolis, (February, 1998).

TEACHING EXPERIENCE

University of Vermont Department of English; Program in Film and Television Studies; Honors College (2003-present)

Introductory Courses:

HCOL 85/95—The Pursuit of Knowledge

In the Fall semester of this course, we become more conscious of the distinctiveness and value of different approaches to knowledge. Rationalism, empiricism, and narratology are all examined as theories, and then in practice. In the spring we continue to explore the way knowledge is organized and experienced by both ourselves and by others by looking, first, at the present and historic role(s) of the university and intellectualism as a whole in America. We bring the idea of engagement to bear on individual lives and vocations as we read some biographical and autobiographical writing by and about people who reflect on the role of educations in their self-fashioning.

HCOL 86 – The Pursuit of Knowledge—Representing Race

“Representing Race” is a follow-up to the fall semester of the FY Honors College seminar. Following on that experience, “Representing Race” narrows the focus to consider questions of knowledge (what do we know?), persuasion (how do we

know it?) and power (who decides?) in the field of race and race relations. These are exceedingly vexing questions which play out across disciplinary boundaries. In the first half of *Representing Race*, we take a broad view of racial representations across a variety of disciplines, (biology, legal theory, visual arts, literature, philosophy, etc.) dating from antiquity to the present-day. In the second half of the semester, we examine how these various types of knowledge play into representations of race in the mass-media from early silent films to television shows to the popular music, and beyond.

HCOL 86/96—The Pursuit of Knowledge—Disciplines, Universities, Engagement

This semester, continue to explore the way knowledge is organized and experienced by both ourselves and by others by looking, first, at the present and historic role(s) of the university and intellectualism as a whole in America. In a sense, we will be shifting our focus from *knowledge* to *education*. We then turn our attention to the notion of *engagement*, both within the university and also outside its walls. How do knowledge and education contribute to our self-fashioning, to our personal and work lives, to our sense of ourselves as both private/domestic and public/political beings? We bring this idea of engagement to bear on individual lives and vocations as we read some biographical and autobiographical writing by and about people who reflect on the role of educations in their self-fashioning.

FTS 7—Development of the Motion Picture to 1930

This course is an introduction to the history of film prior to 1930. We discuss the aesthetic, technological, social, and economic considerations surrounding early cinema. The course considers the development of film worldwide; hence, we study not only American films but also German, French, Russian and British films. The primary objective of the course is to provide students with an introductory understanding of silent cinema as well as to sharpen skills in film analysis.

FTS 8—Development of the Motion Picture: 1930-1960

This course is an overview of the cinematic medium from 1930-1969, as well as an introduction to some of the basic terms and concepts in the critical analysis and theory of cinema. Among the topics we consider are the history of the Hollywood studio system, the development of certain technologies, the codification of a number of genres and the alternative film practices displayed by a various national cinemas and cinematic movements. Students should leave this class with a basic understanding of the history of the medium as well as a foundation for future work in film and television studies.

FTS 9/ENG 196—History of Television

Television is a complex cultural form. At once an electronic medium and an institution, TV marks a terrain in which subjectivity, technology, power, and aesthetics are persistently reconfigured. While the history of television programming is well-known and documented, the history of the institution of television itself is less widely considered. FTS 9 attempts to examine the development of television both as an aesthetic medium and as an industry, and in so doing, to understand how television transforms modern culture.

ENGS 86—Critical Approaches to Literature

The word “theory” implies a way at looking at the world, a method of understanding a given idea, statement, or text. In this regard, literary and critical theorists are very much like detectives who examine the clues left behind in a text, evaluate the cultural, political and aesthetic evidence available to them, and draw conclusions about the “truth” of the text under investigation. Each theoretical tradition has its own standards and practices for evaluating this truth, and *Critical Approaches to Literature* introduces students to just a few of the predominant theories that help shape contemporary discourses in literary theory.

FTS 95—TAP Seminar Cinemas of the Fantastic

From the medium's origins in the late 19th century, cinema has wrestled with two warring tendencies: whether to portray life as it really is or to pursue a fantastic world that could only exist on film. We follow the evolution of fantastic cinema from Georges Méliès' *Voyage to the Moon* (1902) to the work of surrealists like Salvador Dali and Jean Cocteau and to modern-day examples by filmmakers like Wes Anderson. Along the way, we discover how much impact the cinemas of the fantastic can have on the real world.

Intermediate Classes:

Film 107/FTS 121—Basic Concepts of Cinema and Television/Introduction to Film and Television Theory

This course hopes to achieve two simultaneous aims: First it strives to provide a general overview of the traditions and development of cinema and television studies. Second, and perhaps more importantly, the course serves as an introduction to a handful of seminal texts in film and television theory. The varied writings of contemporary students of the motion picture owe a profound – if uneasy – debt to figures such as Sergei Eisenstein, Siegfried Kracauer, Gilles Deleuze, and Pierre Bourdieu. Through these theorists, as well as through Francesco Casetti's reassessment of the last 50 year of film theory, we will hopefully become proficient critics of this most un-definable of media. (NB the two versions of this course are essentially the same, but the course number changed after FTS was designated a major.)

FTS 122 —The Ethics of Screwball Comedy

Spinoza, Hume, Nietzsche, Deleuze. Hawks, Capra, Sturges, McCarey. The distinctively American genre the screwball comedy is rife with ethical dilemmas and distinctive worldviews. In this class we explore the development of the classic screwball comedies of the 1930s and 40s through the lens of some of the key ethical thinkers of the last 400 years of philosophy in order to understand the moral imperatives and ethical positionings within the battle of the sexes and the comedy of remarriage.

FTS 123 —Global Cinemas—Oppositional Cinemas

This course examines one of the most potent heralds of the “American Century,” Hollywood Cinema, by considering certain global “oppositions” to its aesthetic and ideological formulas. By examining a number of loosely defined cinematic “movements” (French New Wave, Soviet Kino, Third Cinema, etc.), we will hopefully not only broaden traditional notions of cinema (and film criticism), but also witness how cinema participates in a wide range of political and cultural debates.

FTS 133 —Avant-Garde Cinema

This course examines the histories and theories of the European and American 20th and 21st century avant-gardes. The avant-garde seeks to challenge preconceived notions of art and identity, perception and power, and the filmmakers we will watch make provocative, difficult, and sometimes scandalous films. Further, the avant-garde encompasses many movements, ideas and genres, and so along our way, we will have the opportunity to consider such diverse topics as: Expressionism, Surrealism, animation, Soviet Cinema, and the mainstream's adaptation of avant-garde aesthetics.

FTS 133 —New German Cinema

New German Cinema is the term that describes the films produced in Germany from the mid 1960s to the early 1980s by the first generation of young German filmmakers to come of age after World War II. Unlike other well-known postwar European film movements like Italian Neo-realism and the French New Wave, New German Cinema has fewer aesthetic and philosophical consistencies, but due to the unique funding and legal restrictions on German cinema, the directors who constitute "Junge Deutsche Film" experienced similar economic and political circumstances as they developed their unique cinematic visions.

FTS 134 - The Coen Brothers

In contemporary Cinema, the Coen Brothers occupy the position of the classical Hollywood auteur, at once crafting a distinctive style and emphasizing certain thematic concerns like violence, sexuality, and class. At the same time, the Coens have successfully produced films in a wide range of genres. Hence their films offer a variety of opportunities to explore many of the central issues of cinema studies.

Film 162—The Politics of Genre

Genre is one of the fundamental categories through which we understand literary and cinematic texts. From characters to costumes to story lines, the conventions of genre dictate the form and content of narratives. It is a central premise of this class that genres also map a political and theoretical terrain that has profound implications for our understanding of the world. Using a number of films as well as novels, historical documents, and theoretical analyses, we will attempt to understand how two central genres, Westerns and *Film Noir*, alter our understanding of political and social life.

HCOL 195 - Screening the Modern

The rise of the literary movement generally known as modernism coincides with the early years of cinema. "Screening the Modern" examines some of the central works in modernist fiction alongside the variety of cinematic attempts to capture their innovations onscreen. The unofficial motto of the moderns was "make it new," and often filmmakers honored that sentiment by creatively resisting faithful adaptations of their literary sources. By employing an interdisciplinary approach to literary and cinematic history, students and faculty members act as collaborators as we try to piece together the shared histories of cinema and modernist literature.

Senior Seminars and Graduate Seminars:

FTS 272—Documentary Evidence,

This seminar is both a theoretical and historical examination of documentary film. By following a more-or-less chronological journey through the past century of “documentary” filmmaking, we will also see that the history of documentary closely parallels the intellectual history of the twentieth and twenty-first centuries. This seminar is by no means designed to be an exhaustive survey of the genre; rather it aims to give a glimpse at the key styles and formal concerns of documentary theorists and practitioners and to explore the far-reaching notion of what it means to document reality.

Eng 281—Hollywood Fictions

“The Dream Factory.” “Babylon.” “La-La Land.” “Hollywood.” In less than a century, the film-making industry centered in Southern California has redefined how the world tells a story, and in so doing, has redefined the act of writing. This course provides a theoretical and historical overview of some of the literature inspired by the Hollywood landscape. More than simply a survey of books about the movies, Hollywood Fictions encourages students to consider how Hollywood – as a place and as an idea – transforms the nature of literature.

HUM 301—Public Intellectuals and Anti-Intellectualism, summer 2006

This seminar focuses on 20th and 21st century intellectual and literary life and tracks some of the key debates that characterized what it means to be a public intellectual in America. Beginning with a historical overview of figures like de Tocqueville, the American transcendentalists, and Mark Twain we then examine a number of case studies ranging from William and Henry James and John Dewey, whose pragmatism helped define turn of the twentieth century intellectual life, to the Cold War debates involving David Riesman, Edward Shils, Hannah Arendt, and others. In examining these figures, we will necessarily address the complicated position of “the intellectual” in the development of United States cultural and political life.

ENGS 320—From Naturalism to Postmodernism, spring 2007

In this seminar, we read the major works by Sinclair Lewis and John Dos Passos and use them as lenses through which to look back on the emergence of American naturalism (Frank Norris, Willa Cather) and forward to the innovations of postmodernism (Philip Roth, E. L. Doctorow, John Barths). Along the way, we consider some of the theoretical critiques of modernism and modernity that resonate with Dos Passos and Lewis's literary preoccupations and that help us assess their relative currency for today's readers.

ENGS 350—Introduction to Literary Theory: Theory at Sea

This seminar aims to be a general introduction to literary and critical theory, as well as an exploration of the profound – if uneasy – debt contemporary theorists owe to the works of Marx, Freud, and Nietzsche. We begin our investigation with these thinkers, and proceed to examine subsequent revisions, interrogations, and amplifications of their work. We channel many of our discussions through a central literary work, Herman Melville's *Moby Dick*, a book that suggests how literature can be the crossroads for multiple theoretical interpretations.

THESES ADVISED

Mattie Friberg, “Slant” (Honors Thesis, Documentary Film, 2018)

Devin Karambelas, "‘Visibility is a Trap’: Surveillance and the Subject in 1970s Hollywood" (Honors Thesis, 2015)

Gregory Royce, "World's Finest: The Shifting Portrayals of Superman, Batman and Heroism in American Film, 1943-2013" (Honors Thesis, 2015)

Travis Vogan, "‘Or Does it Explode?’ *Hoop Dreams* and Documentary’s Deferential Historiography" (M.A. Thesis, 2006)

Elizabeth S. Waysek, "Sublime Transcendence: Finding the Matrix of British and German Romanticism" (M.A. Thesis, 2006)

Michael Blouin, "Specters of Modernity: The Uncanny in Japanese Horror Film" (M.A. Thesis, 2008)

Shawn Jasinski, "John Steinbeck as a Radical Novelist" (M.A. Thesis, 2008)

Jesse Lawson "The Expansion and Compression of Musical Experience in the Digital Age" (M.A. Thesis, 2008)

Anne Eliot Coleman, "G is for Gorey who Writes Grisly Stories; F is for Freud who Asks Why" (Honors Thesis, 2008)

EDITORIAL EXPERIENCE/OTHER WRITING

Editorial Positions

- Theme Editor/founding member, *Object Magazine*, The Arts Journalism Collective (May, 2001 – June, 2002).
- *Object* was a project of the Arts Journalism Collective, a group focused on creating a forum for arts and entertainment criticism vital for thriving arts communities. *Object* strove to bridge the gaps between artists, audiences, and critics from a wide variety of disciplines in and out of the academy as well as to provide a training ground for writers, editors, photographers, and designers in the field of arts journalism. Theme issues included "Watch What You Say: Criticism under Attack," and "The New Italian Renaissance."
- Film Editor/Chief Film Critic, *The Minnesota Daily* (August, 1998 – May, 2000).
- Freelance Writer, *Object*, *The Minnesota Daily*, *Pulse of the Twin Cities*, *Siren*, *City Pages*
- Editorial Assistant, Cultural Studies, Queer Theory and Film Studies, Westview Press, Boulder, Colorado (March, 1994 – August, 1996).

Reviews, Interviews and Criticism

- "UVM Professor David Jenemann Recounts the Baseball Glove’s Evolution," VPR Morning Edition (October 25, 2018). <https://www.vpr.org/post/uvm-professor-david-jenemann-recounts-baseball-gloves-evolution>
- "Faculty Feature: David Jenemann," UVM Today (2018). <https://www.uvm.edu/uvmnews/news/faculty-feature-david-jenemann>
- "'Hurt Locker' Producers Launch Attack on Privacy" (Interview with NECN, March 23, 2014). https://www.necn.com/news/new-england/NECN_Hurt_Locker_Producers_Launch_Attack_on_Piracy_NECN-251811711.html

From 1998-2003, I wrote over 100 film reviews, interviews and critical essays for various publications. Here are some representative titles:

- "What Movies Might Have Been: *Unseen Cinema: Early American Avant-Garde Film 1893-1941*" *Object Magazine* 16 (February, 2002).
- "Fighting Contraction: The Weisman’s Midwest Then and Now," *Object Magazine* 14 (January, 2002).
- "Watch What You Say: Criticism Under Attack," *Object Magazine* 13 (December, 2001).
- "Art For Sale: Dial House and Crass Put on an Auction," *Object Magazine* 12 (November, 2001).

- “Cats and Dogs: Frank Gaard, *Superbright*/Judy Chicago,” *Object Magazine* 11, (November, 2001).
- “The New Italian Renaissance: Italy and America Consume One Another,” *Object Magazine* 10 (October, 2001).
- “Something’s Missing: The Cinema of Absence (‘Before and After the Revolution: Italia Anni 1962-1972,’)” *Object Magazine* 10 (October, 2001).
- “Tom Arndt’s Time Machine” *Object Magazine* 8 (September, 2001).
- “Artistic Hierarchies and Cultural Webs: Estevon Phillip Capiz at CreArte,” *Object Magazine* 5 (August, 2001).
- “Distinguished Pedigree: Christopher Guest and Company Prove Once Again That Good Breeding Counts” (review and interview with Christopher Guest), *The Minnesota Daily*, October 12, 2000.
- “Blinded by the Evidence: Errol Morris’s *Mr. Death*” (review and interview with Errol Morris), *Pulse of the Twin Cities*, February 26, 2000.
- “Ch-ch-ch-changes: Todd Haynes Films the Secret History of the ‘70s” (interview with Todd Haynes), *The Minnesota Daily*, November 5, 1999.
- “‘There is no more I’: Losing Oneself in Recent French Cinema,” *Pulse of the Twin Cities*, November 3, 1999.
- “The Art of Memory: Paul Mazursky’s (not so) Harsh Reality” (interview with Paul Mazursky), *Pulse of the Twin Cities*, November 3, 1999.
- “The Loss of Sexual Innocence” (review and interview with Mike Figgis), *The Minnesota Daily*, July 9, 1999.
- “Pleasing Ourselves to Death: Robyn Hitchcock Lightens Our Load” (interview with Robyn Hitchcock) *The Minnesota Daily*, July 30, 1999.
- “Digital Dogma: Over.Byte Looks at the Digital Video Age,” *The Minnesota Daily*, April 22, 1999.
- “Never Mind the Bullock: My Weekend on Dreamworks’ Dime,” *The Minnesota Daily*, March 11, 1999.
- “Concrete Abstractions: *Women in the Director’s Chair* Shines a Light on the Process and Product of Filmmaking,” *The Minnesota Daily*, March 4, 1999.
- “Cast Away in Brazil” (review and interview with Walter Salles), *The Minnesota Daily*, February 4, 1999.
- “The Art of Seeing With Everyone’s Eye: Stan Brakhage Brings His Vision to the Walker” (interview with Stan Brakhage), *The Minnesota Daily*, February 25, 1999.
- “A Dreamwork of History” (interview with Jeffrey Katzenberg), *The Minnesota Daily*, December 3, 1998.
- “Thought for Sale!: *Turandot* brings Brecht, Scholars to U[niversity] Theatre” *The Minnesota Daily*, November 19, 1998.

Other Media Experience

On-air Film and Culture Critic, KUOM Radio (1999-2000).

Talking Head, “The Lost Generation,” American Movie Classics pilot (1998).

AWARDS, GRANTS and NOMINATIONS

Gladys Kriable Delmas Foundation, co-PI, \$12,500 for a statewide lecture series on “Happiness,” 2016

CAS Small Grant Award, University of Vermont (\$2000), 2015-2016

Nominated For the Kroepsch-Maurice Teaching Award, 2004, 2006, 2009, (2010 declined).

Nominated for the James Russell Lowell Award for *Adorno in America* (Modern Language Association 2008)

Nominated for the Modernist Studies Association Book Award for *Adorno in America* (2008)
Summer Research Grant, The Humanities Center, University of Vermont (funds provided for a research assistant, 2006)
Doctoral Dissertation Fellowship and Research Grant, University of Minnesota (2002 – 2003).
DAAD Fellowship for Study and Research, Berlin (Summer, 2002).
Graduate Research Partnership Program Summer Fellowship and Research Grant, University of Minnesota (Summer, 2002).
Harold Leonard Memorial Film Study Fellowship and Study Grant, University of Minnesota (2000 – 2001).
Comparative Studies in Discourse, Departmental Language Study Fellowship (1999, 2000).
Comparative Studies in Discourse and Society, Departmental Fellowship (1995 – 1996).
Thomas B. McCabe Achievement Award, Swarthmore College (1989 – 1993).

PROFESSIONAL AND ADMINISTRATIVE DUTIES

Interim Provost's Advisory Committee (2019)
Co-Director, UVM Humanities Center (2014-2018)
NEASC Assessment Subcommittee—Students (2017)
CAS Faculty Standards Committee (Fall 2016)
English Department Curriculum Committee (Fall 2016-2018)
REACH Selection Committee (2016)
FISAR Selection Committee (2016)
Coor Collaborative Fellowship Selection Committee (2016)
Collegial Networks Selection Committee (2016)
Summer Research Awards Selection Committee (2016)
Undergraduate Research Fellowships Selection Committee (2016)
FTS Committee, Department of English (2011-present)
Working Group for Internship Courses (2014-2015)
Ad-Hoc FISAR Committee (2015-Present)
Ad-Hoc REACH Committee (2013-2014)
Director, Film and Television Studies (2011-2014)
Provost's Working Group in Humanities (2011-2014)
English Department Executive Committee (2011-2014)
Graduate Executive Committee (2010-2013)
Research Advisory Discussion Group (2010-present)
Fulbright Fellowship Interviewer (2010-present)
Chair, Working Group for the Transdisciplinary Research Initiative in Culture and Society (2009-2010)
University Curriculum Affairs Committee (2008-2011)
Honors and Individually Designed Major Committee, College of Arts and Sciences (2006-2009)
Individually Designed Major Adviser (2007-2009)
Graduate Admissions Committee, Department of English (2004-Present)
English Department Chair Search Committee, University of Vermont (2004, 2008).
Faculty Senate, University of Vermont (2004-2007)
Film and Television Studies Search Committee, Department of English, University of Vermont (2006, 2007)
Personnel Committee, Department of English, University of Vermont (2006-Present)
19th Century British Poetry Search Committee, Department of English, University of Vermont (2004-2005)
Faculty/Student reading group coordinator: Adorno and Aesthetics (2005).
Curriculum Committee, Graduate Sub-committee, Department of English, University of Vermont (2003-2007)

COMMUNITY AND PROFESSIONAL SERVICE

Manager, Burlington Cardinals, VTMSBL (2015-present)
Vice President, B.A.L.L (2013-present)
Reader/peer reviewer for *Film Criticism, Modernism and Modernity, Cultural Critique, American Literary History*, The University of Minnesota Press, Blackwell Press, Ashgate Press, Harvard University Press
Sesquicentennial Chair, Swarthmore College, 2013-2015
Swarthmore College Alumni Council, 2010-2015
President, Board of Directors, The Bellwether School, (2009-2011)
Vice President, Board of Directors, The Bellwether School, Williston, VT (2006-2009)
Election Official, City of Burlington
Member, Cable Advisory Committee, Burlington Telecom (2006-2008)
Reader/peer reviewer for *Cultural Critique, Criticism*, The University of Minnesota Press, Blackwell Press, Ashgate Press, Harvard University Press
External Examiner, Swarthmore College Honors Examinations, 2008-2009, 2011
Conference Steering Committee, "Flight Times: Moment and Momentum in the New Millennium," University of Minnesota (March, 2002).
Faculty Search/Hiring Committee (2 positions), Department of Cultural Studies and Comparative Literature, University of Minnesota (1999-2000).
Committee of the Whole, Department of Cultural Studies and Comparative Literature, University of Minnesota (1995-1997).
Secretary, Class of 1993, Swarthmore College (1993-2008).

PROFESSIONAL ORGANIZATIONS

National Association of Fellowship Advisors
Consortium of Humanities Centers and Institutes
Modern Language Association
Society for Cinema Studies
Modernist Studies Association
American Comparative Literature Association

OTHER SKILLS

Knowledge of German (high proficiency), French (proficiency), Latin (reading proficiency).