

## Richard I. Suchenski

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Associate Professor, Film and Electronic Arts  
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### Education

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Ph.D.	Yale University, Film Studies and History of Art (Joint Ph.D.), <i>with distinction</i> , 2011
Master of Philosophy	Yale University, Film Studies and History of Art, 2008
Master of Arts	Yale University, History of Art, 2007
Bachelor of Arts	Princeton University, 2005 (East Asian Studies, <i>Phi Beta Kappa, magna cum laude</i> )

### Positions Held

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Founder and Director, Center for Moving Image Arts (July 2013-Present), Bard College

Associate Professor of Film and Electronic Arts (July 2016-Present), Bard College

Assistant Professor of Film and Electronic Arts (July 2010-June 2016), Bard College

Affiliate status in Art History and Asian Studies

### Books

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*Cinema's Symbolist Inheritance* [Book manuscript in progress]

*Projections of Memory: Romanticism, Modernism, and the Aesthetics of Film*  
(Oxford and New York: Oxford University Press, 2016)

*Projections of Memory* is an exploration of a body of innovative cinematic works that utilize their extraordinary scope to construct monuments to the imagination that promise profound transformations of vision, selfhood, and experience. This form of

cinema acts as a nexus through which currents from the other arts can interpenetrate. By examining the strategies of these projects in relation to one another and to the larger historical forces that shape them--tracing the shifts and permutations of their forms and aspirations--*Projections of Memory* remaps film history around some of its most ambitious achievements and helps to clarify the stakes of cinema as a twentieth-century art form.

\*Nominee for the Kraszna-Krausz Award for Best Moving Image Book

\*Nominee for the Robert Motherwell Book Award

\*Nominee for the Society for Cinema and Media Studies Best Book Award

\*Reviews published or forthcoming in *Cineaste* and the *Journal of Aesthetics and Art Criticism*

*Hou Hsiao-hsien* (Vienna: Österreichisches Filmmuseum and New York: Columbia University Press, 2014), Editor

The first volume in a new publication series that pairs monographic studies of major filmmakers with internationally touring retrospectives, the book interweaves a range of perspectives through a series of interviews I conducted and original contributions from scholars, filmmakers, and critics in Taiwan, China, Japan, France, and North America. The associated retrospective that I curated traveled to museums, cinematheques, and festivals in twenty-five cities worldwide from May 2014 through March 2016.

\*Nominee for the Kraszna-Krausz Award for Best Moving Image Book

\*Nominee for the Society for Cinema and Media Studies Best Edited Collection Award

\*Reviews published in *The Wall Street Journal*, *The Times Literary Supplement*, *Film Quarterly*, *Asian Cinema*, *H-Net*, *Sight and Sound*, *Positif*, *The Chicago Tribune*, *Süddeutsche Zeitung*, *Der Standard*, *Der Tagesspiegel*, *Asia Society ChinaFile*, *Observations on Film Art*, *Film Comment*, *Fandor Keyframe*, *The Arts Fuse*, and *LEAP* (Beijing)

\*Chinese translation (Taiwan Film Institute, 2021)

\*Hungarian translation (Gondolat, 2019)

## Essays

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“Space and Memory in Contemporary Auteur Cinema,” in progress

“Abel Gance and the Panoramic Impulse in Cinema,” forthcoming in Timothy Barringer, Richard Maxwell, and Katie Trumpener, eds., *Viewing Platform: Perspectives on the Panorama* (New Haven, Connecticut: Yale University Press, 2020)

“History from a High Angle,” *New York Review of Books* (June 28, 2018)

“Mythic and Modern: the Spatial Aesthetics of Mani Kaul and Kumar Shahani” in *Positions: Asia Cultures Critique*, Volume 1, Number 25 (February 2017)

“Hou Hsiao-hsien” in Krin Gabbard, ed., *Oxford Bibliographies in Cinema and Media Studies* (New York: Oxford University Press, 2017)

“On Hasumi,” published in Japanese in 論集 蓮實重彦 (*Hasumi Shigehiko Studies*, Tokyo: Hatori Shoten, 2016)

\*English version published in *LOLA*, Number 7 (November/December 2016)

“Veiled Threat: Hou Hsiao-hsien’s *The Assassin*” in *Artforum*, Volume 54, Number 2 (October 2015)

\*Chinese translation (October 2015)

“The Taiwanese New Wave” in Saskia Gravelijn, ed., *International Film Festival Rotterdam 2015 Catalogue* (Rotterdam: International Film Festival Rotterdam, 2015)

“‘How Futile Work Is:’ *Les Destinées sentimentales*” in Kent Jones, ed., *Olivier Assayas* (Vienna: Österreichisches Filmmuseum and New York: Columbia University Press, 2012)

“*Vakratunda Swaha*” in Andrew Shea, ed., *Ashish Avikunthak* (New York: Aicon Gallery, 2012)

“‘The Sum of a Mysterious Operation:’ Bresson’s *Joan of Arc*” in James Quandt, ed., *Robert Bresson*, Revised Edition (Bloomington, Indiana: Indiana University Press and Waterloo, Ontario: Wilfrid Laurier University Press, 2011)

“Abel Gance’s *La Roue*,” *The Moving Image*, Volume 11, Number 2 (Fall 2011)

“‘Turn Again Tourneur’ – Maurice Tourneur between France and Hollywood,” *Studies in French Cinema*, Volume 11, Number 2 (Spring 2011)

“‘100,000 Cigarettes:’ Pedro Costa’s *Colossal Youth*,” published in English and Korean in Bak Ildong, ed., *The Cinema World of Pedro Costa* (Jeonju: Jeonju International Film Festival, 2010)

"*Treasures from American Film Archives IV: American Avant-Garde Film, 1947-1986*," review essay for *The Moving Image*, Volume 9, Number 2 (Fall 2009)

"AMOR" in Susan Oxtoby, ed., *Robert Beavers: My Hand Outstretched from the Winged Distance to the Sightless Measure* (Berkeley, California: Berkeley Art Museum and Pacific Film Archive, 2009)

"Hans Richter and the First Cinematic Avant-Garde," *Senses of Cinema*, Number 49 (December 2008-March 2009)

"Noriaki Tsuchimoto" in Ian Aitken, ed., *Encyclopedia of the Documentary Film* (New York: Routledge, 2005)

\*Reprinted in Ian Aitken, ed., *Concise Encyclopedia of the Documentary Film* (New York: Routledge, 2013)

"Seeing Through a Glass Darkly: the Films of Mamoru Oshii," *Senses of Cinema*, Number 32 (July-September 2004)

## **Other Publications**

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Member of the Advisory Board for the international film journal of Smolny College-State University of St. Petersburg (Fall 2018-Present)

DVD/Blu-ray commentaries recorded for *Daughter of the Nile* (Hou Hsiao-hsien, 1987) and *La Belle Noiseuse* (Jacques Rivette, 1991)

*Utopian Romanticism and the Poetics of Scale: Modernist Explorations of the Cinematic Long Form* (Yale University Dissertation, Film Studies and History of Art, *with distinction*, May 2011)

"ENIAIOS by Gregory J. Markopoulos," co-editor of booklet produced for a presentation at The Museum of Modern Art in February 2010 (New Haven: Yale University Hellenic Studies Program, 2010)

"After the Great War: European Film in 1919," editor and author of program notes produced for a conference at Yale University in December 2009 (New Haven: Yale University Council on European Studies, 2009)

"1936: Film Fronts," editor and author of program notes produced for a conference at Yale University in October 2008 (New Haven: Yale University Council on European Studies, 2008)

“1989: Film, Culture, and the Fall of the Wall,” editor and author of program notes produced for a conference at Yale University in February 2008 (New Haven: Yale University Council on European Studies, 2008)

Manuscripts reviewed for Oxford University Press, Johns Hopkins University Press, Wilfrid Laurier University Press, and University of Hawaii Press

## **Fellowships and Awards**

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Recipient of research support from the Adam Mickiewicz Institute for *Cinema’s Symbolist Inheritance*

Recipient of a research bursary from the Association for Studies in French Cinema (Summer 2015)

Recipient of special grants from the Cultural Services of the French Embassy for *Stravinsky’s Legacy and Russian Émigré Cinema* (Summer 2013), *Remembering the Great War* (Summer-Fall 2014), and *Color* (Fall 2015)

Recipient of ~\$250,000 worth of research, curatorial, and travel support from the Ministry of Culture of the Republic of China (Taiwan) (Spring 2013-Spring 2016)

Recipient of special grants from the Japan Foundation for the most extensive Kenji Mizoguchi retrospective in North America since the 1990s (Spring 2013) and a year-long historical survey of Japanese cinema (Fall 2019-Spring 2020)

Tournées Festival, a program organized by French American Cultural Exchange and the Cultural Services of the French Embassy, grant recipient (Spring 2012, Spring 2013, Spring 2014, and Spring 2015)

Whiting Fellow in the Humanities, Yale University (Fall 2009-Summer 2010)

Yale University History of Art Dissertation Research Fellowship (Winter 2008)

Stavros S. Niarchos Research Fellowship (Summer-Fall 2008), awarded for research into the films of Gregory Markopoulos

Yale University History of Art Pre-Dissertation Travel Grant (April 2008)

## Conference Papers, Lectures, and Presentations

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*“Lines of Transmission: Film and Art History.”*

Invited presentations at the Institute for Cultural Research, University of Gdańsk (December 2, 2019) and the National Gallery of Art, Washington, D.C. (January 12, 2020).

*“Space and Memory in Contemporary Auteur Cinema.”*

Invited presentations at Yale University (October 5, 2018) and Smolny College-State University of St. Petersburg (October 31, 2018).

*“Projections of Memory: Romanticism, Modernism, and the Aesthetics of Film.”*

Invited presentations: the inaugural lecture in the “New Writings” series at the British Film Institute (November 28, 2016); the National Gallery of Art, Washington, D.C. (September 3, 2017); and the Museum of the Moving Image, New York (January 27, 2018).

*“Sergei Eisenstein and the Development of Montage.”*

Invited presentation as part of the general humanities course for all first-year students. Richard B. Fisher Center for the Performing Arts, Bard College. March 28, 2016.

*“Cinema and Painting.”*

Invited presentation at Yale-National University of Singapore. March 5, 2016.

*“Art History and Film: A Conversation with Albert Serra.”*

Moderation for discussion with the filmmaker at the Clark Art Institute (NYC). November 12, 2015.

*“‘The True Tradition Lives in Contradiction.’”*

Invited presentation at the Bard-TON Conservatory. November 10, 2015.

*“‘Also like Life:’ the Films of Hou Hsiao-hsien.”*

Invited presentations at Columbia University (September 12, 2014); the Museum of the Moving Image (September 12-14, 2014); the University of California, Berkeley/Pacific Film Archive (November 13-15, 2014); the National Gallery of Art, Washington, D.C. (December 6, 2014); the Freer and Sackler Galleries of the Smithsonian Institution (December 7, 2014); the Toronto International Film Festival Cinematheque (January 29-30, 2015); the School of the Art Institute of Chicago (May 2, 2015); the Cleveland Museum of Art and the Cleveland Cinematheque (May 23-24, 2015); the Antwerp Museum of Photography and the Cinémathèque royale de Belgique (May 27-28, 2015);

the British Film Institute (September 21-23, 2015); the University of Edinburgh (September 24, 2015); the University of St. Andrews (September 25, 2015); Tokyo Filmex (November 29, 2015); and the National Museum of Singapore (February 27- 28 and March 4, 2016).

“Form Become Style: Mexico and the United States.”

Panelist for discussion with Bard College President Leon Botstein and composer Mario Lavista, held in conjunction with the Bard Music Festival. August 9, 2015.

“Hou Hsiao-hsien, Edward Yang, and Taiwanese Cinema.”

Invited lecture. Columbia University, April 15, 2014.

“Ian Buruma’s *Year Zero*.”

Introduction and respondent for a book discussion. Bard College, February 3, 2014.

“An Introduction to the Aesthetics of Film.”

Invited lecture. Woodstock Artists Association and Museum, May 18, 2013.

“The Films of Kenji Mizoguchi.”

Chair, panel discussion with Ian Buruma (Henry R. Luce Professor of Human Rights and Journalism) and Mika Endo (Assistant Professor of Japanese), held in conjunction with the course “Asian Cinematic Modernisms.” Bard College, April 23, 2013.

“An Evening with *Benshi* Ichiro Kataoka.”

Special presentation of two 35mm silent films – Kenji Mizoguchi’s *Downfall of Osen* (1935) and Charles Chaplin’s *A Dog’s Life* (1918) – accompanied by professional *benshi* Ichiro Kataoka. The event was supported by the Japan Foundation and the print of the Mizoguchi film was provided by the National Film Center, National Museum of Modern Art, Tokyo. Bard College, February 26, 2013.

“Art and Memory in the Soviet Cinema of Aleksei Guerman and Andrei Tarkovsky.”

Discussion with Roger Berkowitz (Associate Professor of Political Studies and Human Rights; Academic Director, Hannah Arendt Center for Politics and the Humanities) at the Hannah Arendt Center. Bard College, November 26, 2012.

“Reexamining the Work of Akira Kurosawa.”

Chair, panel discussion with Ken Haig (Assistant Professor of Political Studies) and Mika Endo (Visiting Professor of Japanese), held in conjunction with the course “International Film Noir.” Bard College, April 19, 2012.

“European Cinema in American Colleges and Universities.”

Participant in panel discussion, held as part of *Disappearing Act IV: European Film Festival in New York*, an official project of the European Union National Institutes for Culture (EUNIC). Bohemian National Hall, New York, April 10, 2012.

“Robert Bresson and Contemporary Film Culture.”

Public dialogue with Kent Jones, held in conjunction with the *Robert Bresson and His Legacy* program. Bard College, March 8, 2012.

“Life Under Occupation.”

Chair, panel discussion with Eric Trudel (Associate Professor of French) and Roger Berkowitz (Associate Professor of Political Studies and Human Rights; Academic Director, Hannah Arendt Center for Politics and the Humanities), held in conjunction with the *Robert Bresson and His Legacy* program. Bard College, March 5, 2012.

“Artist’s Talk with Ashish Avikunthak.”

Public dialogue with Ashish Avikunthak. Aicon Gallery, New York, March 1, 2012.  
\*Excerpts of presentation broadcast on *TV Asia* on March 10 and March 12, 2012.

“The Legacies of Robert Bresson.”

Public lecture. Center for Curatorial Studies, Bard College, January 31, 2012.

“Wim Wenders’ *Kings of the Road* and the New German Cinema.”

Invited presentation, part of the conference *Remnants of Utopia: European Film, ca. 1975*. Yale University, December 3, 2011.

“Mythic and Modern: the Spatial Aesthetics of Mani Kaul and Kumar Shahani.”

Invited presentation, part of the interdisciplinary conference *CinemaScope: Indian Cinema and the City*. Chao Center for Asian Studies, Rice University, November 4, 2011.

“*Eniaios*, Cycle Five.”

Panel participant for public discussion tied in with the screening of the fifth cycle of Gregory Markopoulos’ *Eniaios*. Museum of the Moving Image (New York), February 19, 2011.

“Carl Theodor Dreyer’s *Day of Wrath*.”

Invited presentation, part of the conference *Films from the Darkest Hour: Europe, 1942-1943*. Yale University, December 3, 2010.

“Envisioning the American Occupation of Japan.”

Chair, panel discussion with Ken Haig (Assistant Professor of Political Studies) and



Kendall Heitzman (Visiting Instructor in Japanese), held in conjunction with the course "Modernism in East Asia." Bard College, October 7, 2010.

"Gregory Markopoulos' *Eniaios*."

Co-organizer of special event at The Museum of Modern Art (New York), February 24, 2010.

"Kumar Shahani, Mani Kaul, and the Indian Avant-Garde."

Presentation, part of the conference *The Avant-Garde in the Indian New Wave*. Yale University, February 6, 2010.

"Post-World War I Film Culture."

Presentation, part of the interdisciplinary conference *After the Great War: European Film in 1919*. Yale University, December 5, 2009.

"Towards the Temenos: Gregory Markopoulos' *Eniaios*."

Public lecture. Yale University, April 8, 2009.

"Art History and Film: the Work of Robert Beavers"

Presentation and screening. Yale University Art Gallery, February 3, 2009.

"Form and Ethics in the Postwar Cinema of Yasujiro Ozu."

Participant, panel discussion held in conjunction with a semester-long Ozu retrospective. Yale University, November 13, 2008.

"Avant-Garde and Documentary Film Practice in the Mid-1930s."

Presentation, part of the interdisciplinary conference *1936: Film Fronts*. Yale University, October 18, 2008.

"Béla Tarr's *Damnation*."

Discussion with Jerry Carlson, taped and broadcast as part of *City Cinematheque* (CUNY-TV). City University of New York, August 8, 2008.

"Between Frame and Screen: Straub and Huillet's Cezanne."

Paper, presented at the *Associations of Art Historians Conference 2008*. Tate Britain, April 4, 2008.

"Avant-Garde Cinema at the End of the 1980s."

Presentation, part of the interdisciplinary conference *1989: Film, Culture, and the Fall of the Wall*. Yale University, February 9, 2008.

“An Introduction to the Work of Barbet Schroeder.”

Presentation. Avon Theatre Film Center (Stamford, CT), December 19, 2007.

“Roberto Rossellini’s *The Machine to Kill Bad People* and the Epistemic Stakes of Neorealism.”

Paper, presented at *Italian Cinema for the New Millennium: the Legacy of Roberto Rossellini*, an interdisciplinary conference held by the Department of Italian and the Film Studies Program of Yale University. April 21, 2007.

“What is Avant-Garde Cinema?”

Lecture given as part of the course *Introduction to Film Studies*. Yale University, October 11, 2006.

“Kenji Mizoguchi’s *The Water Magician* (1933): Style, History, and Modernity in Japanese Silent Cinema.”

Presentation and screening. Princeton University, November 18, 2004.

## Conferences Organized

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***The Cinema of Prayoga.*** Interdisciplinary conference on Indian cinema held at the National Institute of Oriental Languages and Civilizations (Paris), in conjunction with the Festival du film d’Asie du Sud Transgressif. Member of the Scientific Committee. January 26-27, 2015.

***The Avant-Garde in the Indian New Wave.*** Interdisciplinary conference on Indian avant-garde and art cinema held at Yale University in conjunction with the screening of a number of rare, imported prints of major works from the 1960s to the present. Programmer and co-organizer. “Kumar Shahani, Mani Kaul, and the Indian Avant-Garde” panel discussant. February 5-7, 2010.

***After the Great War: European Film in 1919.*** Interdisciplinary conference on film and history held at Yale University in conjunction with the screening of more than a dozen European films from the years just after World War I. Coordinator, programmer, and co-organizer. “Towards a New Film Culture” panel chair, “Silent Film Accompaniment” discussion leader, author of program notes, and translator. December 3-5, 2009.

***1936: Film Fronts.*** Interdisciplinary conference on film and history held at Yale University in conjunction with the screening of 35 European films from the years around 1936. Coordinator, programmer, and co-organizer. “Avant-Garde and Documentary Cinema” panel chair, author of program notes, and translator. October 16-18, 2008.

**1989: Film, Culture, and the Fall of the Wall.** Interdisciplinary conference on film and history held at Yale University in conjunction with the screening of 25 European films from the years around 1989. Coordinator, programmer and co-organizer. “Avant-Garde Cinema” panel chair, author of program notes, and translator. February 7-9, 2008.

**Donald Richie and Japanese Cinema.** A series of workshops, panels, film screenings, and lectures about Japan and Japanese cinema with Donald Richie at Yale University. Coordinator, organizer, panelist, and speaker. October 16-18, 2006.

**Kinema Club VII: Regimen, Revival and Recent Japanese Cinema.** An international conference on Japanese cinema and moving image media at Yale University. Assistant coordinator, author of program notes, Japanese to English translator. March 24-27, 2006.

## Teaching

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Bard College, Associate Professor, Fall 2016-Present  
Assistant Professor, Fall 2010-Spring 2016

Courses developed and taught include:

- “Aesthetics of Film,” Fall 2010, Fall 2011, Spring 2014, Fall 2015, and Fall 2018 [100-level course]
- “Modernism in East Asia,” Fall 2010 [200-level course, cross-listed with Asian Studies]
- “Auteur Studies: John Ford, Jean Renoir, and Yasujiro Ozu,” Spring 2011 [300-level course]
- “International Film Noir,” Spring 2011, Spring 2012, and Fall 2018 [200-level course, cross-listed with Art History]
- “First Year Seminar II,” Spring 2011, Spring 2012, Spring 2013, Spring 2016, Spring 2017, and Spring 2018
- “Film Among the Arts,” Fall 2011, Fall 2012, Spring 2016, and Fall 2017 [200-level course, cross-listed with Art History]
- “The Legacy of Robert Bresson,” Spring 2012 [300-level course, cross-listed with French Studies]
- “The History of Cinema from the Nineteenth Century to the Second World War,” Fall 2012, Fall 2014, Fall 2016, Fall 2017, and Fall 2019 [100-level course, first part of a new, two semester survey]
- “The History of Cinema Since 1945,” Spring 2013, Spring 2015, Spring 2017, Spring 2018, and Spring 2020 [100-level course, second part of a new, two semester survey]
- “Asian Cinematic Modernisms,” Spring 2013, Spring 2016, and Fall 2019 [200-level course, cross-listed with Asian Studies and Art History]

“Auteur Studies: Alfred Hitchcock, Josef von Sternberg, Michael Powell,” Spring 2014  
[300-level course]

“Hou Hsiao-hsien and East Asian Cinema,” Fall 2014 [300-level course, cross-listed with  
Asian Studies]

“Cinematic Romanticisms,” Spring 2015 and Fall 2016 [200-level course, cross-listed  
with Art History]

“Color,” Fall 2015 [300-level course, cross-listed with Art History]

“The Films of Ingmar Bergman,” Spring 2017 [300-level course]

“Andrzej Wajda and the Cinemas of Central Europe,” Spring 2018 [300-level course]

“Andrei Tarkovsky and His Legacy,” Spring 2020 [300-level course]

Yale University Summer Film Institute, Instructor, 2009-2010

“International Film Noir,” Summer 2010 [Cross-listed with History of Art]

“Film Noir,” Summer 2009

Yale University Teaching Fellowships (includes conducting tutorials)

“History of Western Art from the Renaissance to the Present,” Instructor: Professor  
Christopher Wood, Spring 2008

“American Photographs,” Instructor: Professor Alexander Nemerov, Fall 2007

“Italian Cinema from *La Dolce Vita* to the death of Pasolini,” Instructor: Professor  
Noa Steimatsky, Spring 2007

“Introduction to Film Studies,” Instructor: Professor Terri Francis, Fall 2006

## **Curatorial Work**

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\*All films publicly advertised and programmed in their original 35mm or 16mm formats  
using rare or archival prints.

***The Films of John Cassavetes.*** Comprehensive international retrospective and book project,  
currently developing in collaboration with The Film Foundation, the UCLA Film and  
Television Archive, Sony Pictures, Universal Studios, and The Museum of Modern Art (New  
York). Curator and organizer.

***Nadia Boulanger’s Cinematic Influence.*** SummerScape 2020 Film Festival, including films  
influenced by Boulanger’s pedagogy and approach from France, Italy, Denmark, Russia, the  
UK, and the United States. Curator and organizer. Center for Moving Image Arts at Bard  
College, July 23-August 16, 2020.

***Andrei Tarkovsky and His Legacy.*** Semester-long retrospective and survey of Russian and Soviet cinemas, including a range of recent restorations. Curator and organizer. Center for Moving Image Arts at Bard College, January 28-May 12, 2020.

***Cinematic Shakespeare.*** Year-long survey of major adaptations of Shakespeare on film from the silent era to the present. Curator and organizer. Center for Moving Image Arts at Bard College, October 1, 2019-April 15, 2020.

***Approaches to Silent Film Music.*** Series of film screenings connected to live accompaniment of different kinds: traditional piano improvisation, an original score composed for klezmer and keyboard, and a score based on historical Sicilian instruments. Curator and organizer. Center for Moving Image Arts at Bard College, September 25-October 16, 2019.

***Masterworks of Japanese Cinema.*** Year-long retrospective, supported by a special grant from the Japan Foundation. Curator and co-organizer. Center for Moving Image Arts at Bard College, September 3, 2019-February 13, 2020.

***International Film Noir.*** Semester-long survey, including a number of rare archival and studio vault prints. Curator and organizer. Center for Moving Image Arts at Bard College, September 4-December 18, 2018.

***Rimsky-Korsakov and the Poetry of Cinema.*** SummerScape 2018 Film Festival. Curator and organizer. Center for Moving Image Arts at Bard College, July 26-August 19, 2018.

***Workshop with Editor Yann Dedet.*** Part of an ongoing series of Center for Moving Image Arts discussions with film professionals, connected to a special screening of archival prints of his films. Curator and organizer. Center for Moving Image Arts at Bard College, April 16-18, 2018.

***Charles Burnett's Killer of Sheep.*** Discussion with the filmmaker, organized in conjunction with a special screening of his landmark feature. Curator and organizer. Center for Moving Image Arts at Bard College, April 10, 2018.

***Andrzej Wajda and the Cinemas of Central Europe.*** Semester-long retrospective and survey of Polish and other Central European cinemas, including a range of recent restorations. Curator and organizer. Center for Moving Image Arts at Bard College, January 29-May 15, 2018.

***Projections of Memory.*** Series of screenings, talks, and presentations connected to the release of my book *Projections of Memory: Romanticism, Modernism, and the Aesthetics of Film*. Curator and organizer. Museum of the Moving Image, New York, January 27-28, 2018.

\*Reviewed by *The New York Times*

***The Middle Ages on Film.*** Year-long interdisciplinary screening series. Curator and organizer. Center for Moving Image Arts at Bard College, November 14, 2017-May 2, 2018.

***Workshop with Cinematographer Caroline Champetier.*** Part of an ongoing series of Center for Moving Image Arts discussions with contemporary cinematographers, connected to a special screening of archival prints of her films. Curator and organizer. Center for Moving Image Arts at Bard College, October 25, 2017.

***Remembering the October Revolution.*** Series of screenings organized in conjunction with an interdisciplinary conference jointly organized with Smolny College (St. Petersburg). Curator and co-organizer. Center for Moving Image Arts at Bard College, October 17-20, 2017.

***The Films of Stanley Kubrick.*** 35mm retrospective. Curator and organizer. Center for Moving Image Arts at Bard College, August 6, 2017-April 11, 2018.

***Chopin and the Image of Romanticism.*** SummerScape 2017 Film Festival. Curator and organizer. Center for Moving Image Arts at Bard College, July 27-August 20, 2017.

***Workshop with Isabelle Huppert.*** Public discussion with the French actress, connected to a special screening of archival prints of her films. Curator and organizer. Center for Moving Image Arts and the Richard B. Fisher Center for the Performing Arts at Bard College, April 18-19, 2017.

***Technicolor Epics.*** Series of original IB Technicolor Prints of Classical Hollywood epics. Curator and organizer. Center for Moving Image Arts at Bard College, February 22-March 15, 2017.

***The Jean Desmet Collection and Silent Film Color.*** Special presentation of 35mm restoration prints from the UNESCO World Heritage collection of silent films at the EYE Film Institute in Amsterdam. Curator and co-organizer. February 7-8, 2017.

***The Films of Ingmar Bergman.*** Extensive 35mm retrospective, including a historical survey of Scandinavian cinemas. Curator and organizer. Center for Moving Image Arts at Bard College, January 31-May 16, 2017.

***Rabah Ameur-Zaïmeche's The Story of Judas.*** Discussion with the filmmaker, organized in conjunction with a special screening of his latest feature. Curator and organizer. Center for Moving Image Arts at Bard College, November 2, 2016.

***Puccini and the Operatic Impulse in Cinema.*** SummerScape 2016 Film Festival. Curator and organizer. Center for Moving Image Arts at Bard College, July 21-August 14, 2016.

***The Films of Maurice Pialat.*** Retrospective of the French master. Curator and organizer. Center for Moving Image Arts at Bard College, October 27-November 6, 2015.

***The Films of Jean Epstein.*** Series of rare restoration prints from the silent and early sound period, supported by a grant from the Cultural Services of the French Embassy. Curator and organizer. Center for Moving Image Arts at Bard College, October 16-17, 2015.

***Color.*** Semester-long film program exploring the development, permutations, and effects of cinematic color throughout film history. Curator and organizer. Center for Moving Image Arts at Bard College, October 6-December 9, 2015.

***Reinventing Mexico.*** SummerScape 2015 Film Festival. Curator and organizer. Center for Moving Image Arts at Bard College, July 11-August 2, 2015.

***The Poetics of Montage.*** Discussion with French critic, scholar, and director Bernard Eisenschitz, connected to a special screening of films by Jean-Luc Godard. Curator and organizer. Center for Moving Image Arts at Bard College, March 3-4, 2015.

***Cinematic Romanticisms.*** Semester-long film program exploring the cinematic legacies of Romantic art and thought, supported by a grant from the Cultural Services of the French Embassy. Curator and organizer. Center for Moving Image Arts at Bard College, January 27-May 12, 2015.

***"Also like Life:" the Films of Hou Hsiao-hsien.*** Comprehensive international retrospective traveling to major venues throughout North America, Europe, and Asia including the Center for Moving Image Arts at Bard College, the Austrian Film Museum (Vienna), the Museum of the Moving Image (New York), the Freer and Sackler Galleries of the Smithsonian Institution, the National Gallery of Art, and the American Film Institute Silver Theatre and Cultural Center (Washington D.C.), the Harvard Film Archive (Cambridge, MA), the Berkeley Art Museum and Pacific Film Archive (Berkeley), the George Eastman House (Rochester), Yale University (New Haven), the International Film Festival Rotterdam, the Göteborg International Film Festival, the Toronto International Film Festival Cinematheque, the Pacific Cinematheque (Vancouver), the Museum of Fine Arts, Rice Cinema, and the Chao Center for Asian Art (Houston), Northwest Film Forum (Seattle), the UCLA Film and Television Archive, REDCAT, the American Cinematheque, the Academy of Motion Picture Arts and Sciences, and the Getty Research Institute (Los Angeles), the Gene Siskel Film Center (Chicago), the Cleveland Museum of Art and the Cleveland Cinematheque, the University of Michigan (Ann Arbor), the Museum of Photographic Arts (San Diego), the Munich

Filmmuseum, the British Film Institute (London), the Deutsches Historisches Museum and the Deutsche Kinemathek (Berlin), the Stadtkino Basel, the São Paulo International Film Festival, Tokyo Filmex, and the National Museum of Singapore. The tour, organized in collaboration with Taiwan's Ministry of Culture, is synchronized with the release of Richard I. Suchenski, ed., *Hou Hsiao-hsien* (Vienna: Österreichisches Filmmuseum and New York: Columbia University Press, 2014). Curator and organizer. May 30, 2014-March 20, 2016.

\*Reviews published in many national, international, and regional publications including *The Wall Street Journal*, *The New York Times*, *The Los Angeles Times*, *The Times Literary Supplement*, *The Chicago Tribune*, *The Toronto Star*, *The New Yorker*, *The New York Review of Books*, *Süddeutsche Zeitung*, *Der Tagesspiegel*, *Blouin Artinfo*, *The Village Voice*, *The Taipei Times*, *The Straits Times*, and *LEAP* (Beijing)

***Night Moves: A Conversation with Kelly Reichardt***. Discussion with the filmmaker, organized in conjunction with a special screening of her latest feature. Curator and organizer. Center for Moving Image Arts at Bard College, September 17, 2014.

***Remembering the Great War***. Extensive film program, including silent film presentations with live musical accompaniment, supported by a grant from the Cultural Services of the French Embassy. Curator and organizer. Center for Moving Image Arts at Bard College, July 3-November 21, 2014.

***Schubert and the Long Nineteenth Century***. SummerScape 2014 Film Festival. Curator and organizer. Center for Moving Image Arts at Bard College, July 3-August 3, 2014.

***Workshop with Cinematographer Darius Khondji***. First in a regular series of Center for Moving Image Arts discussions with contemporary cinematographers, connected to a special screening of a studio print of *Barry Lyndon* (Stanley Kubrick, 1975). Curator and organizer. Center for Moving Image Arts at Bard College, April 30-May 1, 2014.

***The Films of Nicholas Ray***. Initial phase of an ongoing film program celebrating the career of pioneering auteur Nicholas Ray. Developed in partnership with the Nicholas Ray Foundation, The Film Foundation, and the Center for Moving Image Arts at Bard College, the program includes public exhibition of new restorations and the development of a Nicholas Ray print/material archive. Curator and organizer. Center for Moving Image Arts at Bard College, February 28-March 5, 2014.

***American Cinema as Seen by French Eyes***. Screening series and public discussion connected to a visit to campus by director and critic Bertrand Tavernier. Curator and organizer. Center for Moving Image Arts at Bard College, March 14-19, 2014.



**Hitchcock, von Sternberg, Powell.** Three linked retrospectives connected to the launch of the Center for Moving Image Arts at Bard College. Curator and organizer. Center for Moving Image Arts at Bard College, January 28-May 13, 2014.

**The Newspaper Film.** Film program connected to the launch of the Center for Moving Image Arts at Bard College. Curator and organizer. Center for Moving Image Arts at Bard College, January 29-April 11, 2014.

**Tournées Festival 2014.** Festival of New French Cinema, supported by a grant from FACE (French American Cultural Exchange) and the Cultural Services of the French Embassy. Curator and organizer. Center for Moving Image Arts at Bard College, April 9-May 14, 2014.

**Stravinsky's Legacy and Russian Émigré Cinema.** Extensive film program, supported by a special grant from the Cultural Services of the French Embassy, examining the cinematic legacy of Igor Stravinsky and the silent-era work of Russian émigré artists in France. Curator and organizer. The series included the North American premiere screenings of restored 35mm prints from the Cinémathèque française. A version of the Films Albatros retrospective was presented at The Museum of Modern Art (New York) in December 2013. Center for Moving Image Arts at Bard College, July 12-August 3, 2013.

**The Films of Kenji Mizoguchi.** Year-long retrospective supported by a grant from the Japan Foundation and featuring prints from three continents and a special silent film presentation accompanied by benshi Ichiro Kataoka. Curator, organizer, and chair of panel discussion on April 23, 2013. Bard College, September 25, 2012-April 23, 2013.

**The Films of Ritwik Ghatak.** Retrospective of films by the Indian auteur. Curator and organizer. Bard College, March 12-March 15, 2013; Chao Center for Asian Art, Rice University (Houston), April 5-7, 2013; Freer and Sackler Galleries of the Smithsonian Institution (Washington D.C.), April 28-May 19, 2013.

**Tournées Festival 2013.** Festival of New French Cinema, supported by a grant from FACE (French American Cultural Exchange) and the Cultural Services of the French Embassy. Curator and organizer. Bard College, February 13-March 8, 2013.

**War and Remembrance: the Films of Aleksei Guerman.** Retrospective, including prints from Lenfilm Studios (St. Petersburg), organized in conjunction with Seagull Films and the Film Society of Lincoln Center. Co-sponsored by the Hannah Arendt Center. Curator, co-organizer, and participant in discussion at the Hannah Arendt Center on November 26, 2012. Bard College, November 16, 2012-November 27, 2012.

***Dziga Vertov's Montage.*** Special screening of 35mm prints sourced from the archives of Gosfilmofond (Moscow), held in conjunction with a visit to Bard by John MacKay (Chair, Yale Film Studies Program). Curator and organizer. Bard College, October 10-11, 2012.

***Between Tradition and Modernity: the Weimar Films of Fritz Lang.*** Retrospective featuring restored prints from the Friedrich-Wilhelm-Murnau-Stiftung (Wiesbaden, Germany) and the British Film Institute National Archive. Curator and organizer. Bard College, October 2-October 23, 2012.

***Celebrating American Film Archives.*** Semester-long program of restoration and preservation prints from the George Eastman House, the UCLA Film and Television Archive, the Academy of Motion Picture Arts and Sciences Film Archive, and studio vaults. Curator and organizer. Bard College, September 26-December 5, 2012.

***Reinventing Realism: the Films of Jean Grémillon.*** Semester-long retrospective, co-sponsored by the French and Art History Programs. Curator and organizer. Bard College, September 18-December 12, 2012.

***Robert Bresson and His Legacy.*** Comprehensive retrospective, featuring new or archival prints of all of Bresson's features and a range of related films from fourteen countries. Co-sponsored by the French Program and the Hannah Arendt Center. Curator, organizer, and chair of public discussions on March 5 and March 8, 2012. Bard College, January 31-May 8, 2012.

***Tournées Festival 2012.*** Festival of New French Cinema, supported by a grant from FACE (French American Cultural Exchange) and the Cultural Services of the French Embassy. Curator and organizer. Bard College, April 17-May 1, 2012.

***The Films of Akira Kurosawa.*** Year-long retrospective co-sponsored by the Asian Studies and Japanese Programs. Curator, organizer, and chair of public discussion on April 19, 2012. Bard College, October 26, 2011-April 19, 2012.

***The Autobiography of Nicolae Ceaușescu.*** Special screening organized in conjunction with The Film Desk and the Romanian Cultural Institute in New York. Curator and co-organizer. Bard College, November 11, 2011.

***The Films of Yasujiro Ozu.*** Semester-long retrospective co-sponsored by the Asian Studies, Japanese, and Religion Programs. Curator, organizer, and chair of public discussion of Ozu's postwar film work (February 24, 2011). Bard College, January 25-March 8, 2011.

***Pastourelle and Compline: New Films by Nathaniel Dorsky.*** Program of new films presented in conjunction with a visit to campus by the filmmaker. Curator and organizer. Bard College, October 7, 2010.

***Forms of Independence: Teshigahara, Oshima.*** Semester-long series of films sponsored by the Council on East Asian Studies. Curator and organizer. Yale University, January 16-April 23, 2010.

***The Japanese Period Epic.*** Semester-long series of films sponsored by the Council on East Asian Studies. Curator and organizer. Yale University, September 19-October 31, 2009.

***The Legacy of Rainer Werner Fassbinder.*** Program of films presented in conjunction with a visit by the director of the Fassbinder Foundation. Co-sponsored by the Department of German. Co-curator and co-organizer. Yale University, April 9, 2009.

***Birdsong: the Cinema of Albert Serra.*** Program of films presented at Anthology Film Archives (New York), the Harvard Film Archive, and Yale University in conjunction with a visit by the filmmaker. Co-curator and co-organizer. February 14-March 3, 2009.

***Passionate Encounters: the Early Films of David Lean.*** Two programs of films with introductions and film notes. Curator and organizer. Yale University, February 13-14, 2009.

***The Tattered Masterworks of Erich von Stroheim.*** Program of rare, archival restoration prints with introductions and film notes. Curator and organizer. Yale University, January 31, 2009.

***My Hand Outstretched: Films by Robert Beavers.*** Three days worth of screenings and events held in conjunction with a visit to campus by the filmmaker. Co-sponsored by the Yale University Art Gallery. Curator and organizer. Yale University, January 28-30, 2009.

\*Reviewed by *Artforum.com*

***Moments choisis des histoire(s) du cinéma.*** Rare screening of Jean-Luc Godard's 35mm condensation of the *Histoire(s) du cinéma* project, held in conjunction with the Yale University Art Gallery series "Screencasts." Co-curator and organizer. Yale University, January 23, 2009.

***Yale Fall 2008 Directed Studies Film Series.*** A series of films by King Vidor, Andrei Tarkovsky, and Martin Scorsese with introductions. Co-curator and organizer. Yale University, December 8-10, 2008.

***“Devotional Cinema:” Films by Nathaniel Dorsky.*** Extensive retrospective presented in conjunction with a visit to campus by the filmmaker. Co-sponsored by the Yale School of Art. Curator and co-organizer. Yale University, February 22 and November 15, 2008.

***Sound and Space: Forms of Modernist Cinema.*** Program of films by Jacques Tati and Robert Bresson with introductions and film notes. Curator and organizer. Yale University, November 14, 2008.

***Films of the Japanese New Wave.*** Program of films with introductions. Co-curator and organizer. Yale University, November 7, 2008.

***The Films of Claire Denis.*** Mini-retrospective held in conjunction with a visit to campus and a talk by the filmmaker. Co-curator and co-organizer. Yale University, November 2-3, 2008.

***The Films of Kumar Shahani.*** Retrospective of films by the Indian independent filmmaker held at the National Gallery of Art (Washington D.C.), Anthology Film Archives (New York) and Yale University. Co-curator and co-organizer. October 25, 2008-January 30, 2009.

***The Persistence of Memory: the Films of Alain Resnais.*** Mini-retrospective with introductions. Curator and organizer. Yale University, October 24-28, 2008.

***Yasujiro Ozu Retrospective.*** Semester-long retrospective with introductions and film notes. Co-sponsored by the Council on East Asian Studies. Co-curator and organizer. Yale University, September 19-November 13, 2008.

***The Art of Enigma: Films by Manoel de Oliveira.*** Program of films with introductions. Co-sponsored by the Department of Spanish and Portuguese. Curator and organizer. Yale University, September 24, 2008.

***Under Suspicion.*** Program of films by Otto Preminger with introductions and film notes. Curator and organizer. Yale University, September 12, 2008.

***Yale Spring 2008 Directed Studies Film Series.*** A series of films by Manoel de Oliveira, Robert Bresson, and Terrence Malick with introductions and film notes. Co-curator and co-organizer. April 30-March 2, 2008.

***The Ethics of Murder.*** Program of films by Charles Chaplin and Claude Chabrol with introductions. Curator and organizer. Yale University, April 11, 2008.

***Meditations on Twentieth Century History.*** Three programs of Chinese and Taiwanese films with introductions and film notes. Curator and organizer. Yale University, March 26-29, 2008.

***Repetition: the Films of Tony Conrad.*** Program of films presented in conjunction with a visit to campus by the filmmaker and a panel discussion sponsored by the Yale School of Art. Co-curator, co-organizer, and author of film notes. Yale University, March 23, 2008.

***The Films of Chantal Akerman.*** Mini-retrospective held at Yale University, the Houston Museum of Fine Arts, and MIT. Co-curator and co-organizer. February 8-15, 2008.

***The Films of Ernie Gehr.*** Program of films with introductions and film notes. Curator and organizer. Yale University, February 5, 2008.

***The Films of Olivier Assayas.*** A comprehensive retrospective held at Yale University, Anthology Film Archives (New York), and the Harvard Film Archive in conjunction with a visit by the filmmaker. Co-curator and co-organizer. January 31-February 10, 2008.

***Yale Fall 2007 Directed Studies Film Series.*** A series of films by Stanley Kubrick, Carl Dreyer, and Jean-Luc Godard with introductions. Co-curator and co-organizer. December 11-13, 2007.

***Cinema and Painting.*** Program of films, with introductions, presented in conjunction with the conference *The Human Figure: Painting, Film, Photograph*. Co-curator and co-organizer. Yale University, November 29-December 1, 2007.

***Cinematic Shakespeare: Kurosawa's Throne of Blood.*** Screening, with an introduction and film notes, held in conjunction with the conference *Shakespeare the Thinker*. Curator and co-organizer. Yale University, October 30, 2007.

***German Opera on Film.*** Program of films with introductions and film notes. Curator and organizer. Yale University, October 5, 2007.

***Film and Architecture: Syndromes and a Century.*** Screening of the film by Apichatpong Weerasethakul, with an introduction and film notes, held in conjunction with the Tanner Lectures on Human Values. Yale University, October 4, 2007.

***Takahiko Iimura Retrospective.*** Three programs of films and videos with introductions and a seminar discussion with the filmmaker. Curator and organizer. Yale University, September 21-22, 2007.

***Bergman/Antonioni Retrospective Tribute.*** Program of films with introductions and film notes. Curator and organizer. Yale University, September 15, 2007.

***Schnitzler and the Vienna School.*** Program of films by Max Ophuls and Stanley Kubrick with introductions and film notes. Curator and organizer. Yale University, September 14, 2007.

***Council on East Asian Studies Japanese Film Series.*** Weekly film series with introductions and film notes. Curator and organizer. Yale University, January 22-April 11, 2007.

***The Wellspring Collection.*** Weekly film series with introductions and film notes. Curator and organizer. Yale University, January 25-April 26, 2007.

***Béla Tarr's "László Krasznahorkai Trilogy."*** Series of films with introductions and film notes. Curator and organizer. Yale University, January 19-20, 2007.

***The Death of Empedocles: a Film by Jean-Marie Straub and Danièle Huillet.*** Screening with an introduction and film notes. Curator and organizer. Yale University, December 7, 2006.

***Planescapes: the Narration of History and the Pressure of Time.*** Program of films from Europe and Asia with introductions and film notes. Curator and organizer. Yale University, October 19-20, 2006.

***Japanese Experimental Cinema.*** A thematically-organized retrospective of 60 major works of the Japanese experimental cinema, sponsored by the Council on East Asian Studies. Curator, organizer, translator, and lecturer. Yale University, October 4-October 20, 2006.

***Stan Brakhage Suite.*** Program of films, with an introduction and film notes, presented as part of the Yale University Art Gallery's exhibition *To Know the Dark*. Curator and organizer. Yale University, September 23, 2006.

***The Legacy of Edvard Munch.*** Series of Scandinavian films with introductions, film notes, and an audiovisual presentation. Curator and organizer. Yale University, February 17-18, 2006.

## **College/University Service**

Representative for "Film and Video" on the Advisory Board of the Faculty of Liberal Arts and Sciences, State University of St. Petersburg (Fall 2018-Present)

Center for Moving Image Arts at Bard College - Founder, Director, Chair of Advisory and Planning/Development Boards, Chair of Interdisciplinary Initiatives Committee, Coordinator of Research Modules, Supervisor of Student Film Club (July 2013-Present)

Set up annual Center for Moving Image Arts internship programs with Cinema Conservancy/Artists Public Domain, the Nicholas Ray Foundation, and film lab Cineric, Inc.

Curator of annual Bard SummerScape Film Series (August 2012-Present)

External dissertation evaluator for the University of Melbourne

Organizer of Bard College First Year Seminar film events (Fall 2011-Present) and member of the First Year Seminar steering committee (Fall 2012-Spring 2013)

Bard College Film and Digital Media Policies and Procedures Committee, Chair (February 2012-Present)

Member (2010-2012) of an interdisciplinary committee implementing a \$400,000 grant from the Luce Initiative for Asian Studies and the Environment

Yale University Council of European Studies Film Committee, Member (Fall 2007-Spring 2010)

Yale Film Study Center Advisory Committee, Member (Fall 2007-Spring 2010)

## **Organizations**

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Society for Cinema and Media Studies, Member

College Art Association, Member

Association of Art Historians, Member

## **Languages**

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French, German, Japanese