

## **Curriculum Vitae**

August 2011

### **David Sterritt, Ph.D.**

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#### ***Present positions:***

Chair, National Society of Film Critics

Adjunct Professor, Columbia University, School of the Arts  
Film Studies Faculty/Graduate Film Division

Adjunct Professor, Maryland Institute College of Art  
Department of Humanistic Studies  
Department of Art History

Professor Emeritus of Theater and Film, Long Island University

Co-Chair, Columbia University Seminar  
On Cinema and Interdisciplinary Interpretation

Chief Book Critic, *Film Quarterly*

Film Critic / National Editorial Advisory Group, *Tikkun* / *Tikkun.org*

Editorial Board, *Cinema Journal*

Editorial Board, *Quarterly Review of Film and Video*

Editorial Board, *Journal of Beat Studies*

Editorial Board, *New Perspectives on World Cinema*, Anthem Press

Critic, *David Sterritt with Films in Focus*, WHDD, RobinHoodRadio.com

Contributing Writer, *MovieMaker*

Moderator, The Cinema Club, Washington, DC

***Related professional activities:***

Co-Chair, Columbia University Seminar on Cinema and Interdisciplinary Interpretation (1999-2005)

Alternate Member, Library of Congress National Film Preservation Board (2010-2014)

Distinguished Visiting Faculty, Goldring Arts Journalism Newhouse School, Syracuse University (2006 - present)

Programming Associate, Makor/Steinhardt Center of the 92nd Street Y, New York (2005 - 2007)

Film Critic/Special Correspondent, *The Christian Science Monitor* (1968-2005)

Professor of Theater and Film, C. W. Post Campus, Long Island University (1993-2005; tenured 1998)

Video Critic, *Islands* (2000-2003)

Senior Critic, National Critics Institute/O'Neill Critics Institute, Eugene O'Neill Theater Center, Waterford, Conn. (1994 - 2002)

Selection Committee, New York Film Festival (1988 - 1992)

Film Critic, *All Things Considered*, National Public Radio (1978 – 1980)

Boston Theater Critic, *Variety* (1969 - 1973)

Editor in Chief, *Boston After Dark (Boston Phoenix)* (1969 – 1970)

**Books:**

In contract: *The Beats: A Very Short Introduction*. Oxford: Oxford University Press

In contract: *The Cinema of Clint Eastwood: Myths, Histories, and All That Jazz*. Directors' Cuts. London: Wallflower Press / New York: Columbia University Press

In contract: *Spike Lee's America*. America Through the Lens. Cambridge, UK: Polity Press

*The Honeymooners*. Contemporary Approaches to Film and Television: TV Milestones. Detroit: Wayne State University Press, 2009

*The B List: The National Society of Film Critics on the Low-Budget Beauties, Genre-Bending Mavericks, and Cult Classics We Love*, ed. with John Anderson. New York and Cambridge, Mass.: Da Capo Press, 2008

*Guiltless Pleasures: A David Sterritt Film Reader*. Jackson: University Press of Mississippi, 2005

*Screening the Beats: Media Culture and the Beat Sensibility*. Carbondale: Southern Illinois University Press, 2004

*Terry Gilliam: Interviews*, ed. with Lucille Rhodes. Conversations with Filmmakers. Jackson: University Press of Mississippi, 2004

*Robert Altman: Interviews*, ed. Conversations with Filmmakers. Jackson: University Press of Mississippi, 2000

*The Films of Jean-Luc Godard: Seeing the Invisible*. The Cambridge Film Classics. Cambridge: Cambridge University Press, 1999

*Mad to Be Saved: The Beats, the '50s, and Film*. Carbondale: Southern Illinois University Press, 1998

*Jean-Luc Godard: Interviews*, ed. Conversations with Filmmakers. Jackson:

University Press of Mississippi, 1998  
(Korean-language edition, Emotion Books, 2008)

*The Films of Alfred Hitchcock*. The Cambridge Film Classics. Cambridge:  
Cambridge University Press, 1993.  
(Chinese-language edition, Peking University Press, 2007)  
(Greek-language edition, Publishing House Paratiritis, 1998)

***Archive:***

Collected film criticism from *The Christian Science Monitor* housed by invitation in Harvard Film Archive, Harvard University, Cambridge, Mass.

***Publications (selected):***

Thousands of articles on film, theater, music, and other subjects in feature and news pages of *The Christian Science Monitor*, an international daily newspaper. For titles and articles, see [www.csmonitor.com](http://www.csmonitor.com) or call the Library of *The Christian Science Monitor* at 617-450-2000.

Articles on film, theater, music, and other subjects in *The Washington Post*, *The Boston Globe*, *Newsday*, *The Philadelphia Inquirer*, *The Denver Post*, *The Los Angeles Herald-Examiner Sunday Magazine*, *The Rome Daily American* (Italy), and many other American and overseas newspapers as syndicated correspondent for The Christian Science Monitor News Service.

Articles in *American Film*, *down beat*, *World Monitor*, *Boston Herald Traveler*, *Creative States*, *TV Entertainment*, *Boston Review of the Arts*, *The Concord* (Mass.) *Journal*, and other periodicals.

***Anthology Essays, Book Chapters, Encyclopedia Articles – forthcoming:***

In press: "History of Film Criticism," in *Blackwell's History of American Film*, ed. Roy Grundmann, Cynthia Lucia, and Art Simon (Malden, MA: Blackwell Publishing, 2011).

In press: "Morbid Psychologies and So Forth: The Fine Art of *Rope*," in *Hitchcock at the Source: The Director as Literary Adaptor*, ed. David Boyd and R. Barton Palmer (Albany: State University of New York Press, 2010).

- In press: "George Clooney: The Issues Guy," for *Shining in the Shadows: Movie Stars of the 2000s*, ed. Adrienne L. McLean and Murray Pomerance (Piscataway, NJ: Rutgers University Press, 2011).
- In press: "Representing Atrocity: September 11 Through the Holocaust Lens," in *Stars of David: The Jewish Experience in American Cinema*, ed. Murray Pomerance. Contemporary Approaches to Film and Television Series (Detroit: Wayne State University Press, 2011).
- In press: Essays on Spanish Cinema, for *Directory of World Cinema: Spain*, ed. Lorenzo J. Torres Hortelano (Bristol, UK: Intellect Books, 2011).
- In progress: "Alfred Hitchcock's *The White Shadow*," program notes, Academy of Motion Picture Arts and Sciences, 2011.
- In progress: "Visions and Revisions: *In the Mood for Love* and *2046*," for *A Companion to Wong Kar-Wai*, ed. Martha P. Nochimson (Malden, MA: Wiley-Blackwell).
- In progress: "Autobiography, Philosophy, Theodicy," for "The Tree of Life and Philosophy: The Phenomenological Roots of Terrence Malick," ed. Vernon W. Cisney and Jonathan Beaver.
- In progress: "The City Onscreen," for *World Film Locations: Las Vegas*, ed. Marcelline Block (Bristol, UK: Intellect Books, 2012).
- "Steven Spielberg." "Science Fiction." "*The Day the Earth Stood Still*." "*Poltergeist*." *Directory of World Cinema: American Hollywood*, ed. Lincoln Geraghty (Bristol, UK: Intellect Books, 2011).
- In contract: "*Wholly Communion: Poetry, Philosophy, and Spontaneous Bop Cinema*," in *The Beats and Philosophy*, ed. Sharin N. Elkholy (Lexington: University Press of Kentucky).
- In contract: "*Pecunia Olet: Affluence, Effluence, and Obscenity*," written with Mikita Brottman, for *Obscenity and the Limits of Liberalism*, ed. Loren Glass and Charles Williams (Columbus: The Ohio State University Press, 2011).

In contract: "Godard, Schizoanalysis, and the Immaculate Conception of the Frame." *Sonimage: The Legacies of Jean-Luc Godard*, ed. Christina Stajanova and Douglas Morrey (Waterloo, Canada: Wilfrid Laurier University Press).

In contract: "Wrenching Departures: Mortality and Absurdity in Avant-Garde Film," for *The Last Laugh: Strange Humors of Cinema*, ed. Murray Pomerance (Detroit: Wayne State University Press).

In contract: Essays on Swedish Cinema, for *Directory of World Cinema: Sweden*, ed. Marcelline Block (Bristol, UK: Intellect Books).

In contract: Essays on Chinese Cinema, for *Directory of World Cinema: China*, ed. Gary Bettinson (Bristol, UK: Intellect Books).

In progress: Essays on French Cinema, for *Directory of World Cinema: France*, ed. Tim Palmer (Bristol, UK: Intellect Books).

In progress: Essays on American Cinema, for *Directory of World Cinema: American Independent, Volume 2*, ed. John Berra (Bristol, UK: Intellect Books).

In progress: Essays on Indian Cinema, for *Directory of World Cinema: India* (Bristol, UK: Intellect Books).

In progress: Essays on Belgian Cinema, for *Directory of World Cinema: Belgium*, co-ed. Marcelline Block (Bristol, UK: Intellect Books).

***Anthology Essays, Book Chapters, Encyclopedia Articles:***

"From Transatlantic to Warner Bros," in *A Companion to Hitchcock Studies*, ed. Thomas Leitch and Leland Poague (Malden, MA: Blackwell Publishing, 2011).

"Schizoanalyzing the Informant," in *The Philosophy of Steven Soderbergh*, ed. R. Barton Palmer and Steven M. Sanders. Philosophy and Popular Culture. (Lexington: University Press of Kentucky, 2010).

"Murdered Souls, Conspiratorial Cabals: Frankenheimer's Paranoia Films," in *A Little Solitaire: John Frankenheimer and American Film*, ed. Murray Pomerance and R. Barton Palmer (New Brunswick, NJ: Rutgers University Press, 2011).

“Spellbound in Darkness: Shyamalan’s Epistemological Twitch,” in *Spoiler Warnings: Critical Approaches to the Films of M. Night Shyamalan*, ed. Jeffrey Andrew Weinstock (New York: Palgrave Macmillan, 2010).

“A Shadow Poet: Michael Haneke,” in *Cinema Inferno: Celluloid Explosions from the Cultural Margins*, ed. Robert G. Weiner and John Cline (Lanham, MD: Scarecrow Press, 2010).

“That Special Okie Southwest Flavor, That Humor,” in *Hal Ashby: Interviews*, ed. Nick Dawson (Jackson: University Press of Mississippi, 2010).

“Steven Spielberg’s Flesh Fair: Film, Fantasy, and Death Denied,” in *The Many Ways We Talk about Death in Contemporary Society: Interdisciplinary Studies in Portrayal and Classification*, ed. Margaret Souza & Christina Staudt (Lewiston: Edwin Mellen Press, 2009).

Multiple Moments, for *Defining Moments in Movies*, Italian edition, ed. Chris Fujiwara, Milan: Il Castoro, 2009.

Five Essays – “Targets.” “Eraserhead” “The Well.” “Will Penny.” “Man on a String,” in *The B List: The National Society of Film Critics on Low-Budget Beauties, Genre-Bending Mavericks, and Cult Classics We Love*, ed. David Sterritt and John Anderson, New York: Da Capo, 2008).

“Introduction” (written with John Anderson) in *The B List: The National Society of Film Critics on Low-Budget Beauties, Genre-Bending Mavericks, and Cult Classics We Love*, ed. David Sterritt and John Anderson (New York: Da Capo, 2008).

“Ken Jacobs,” in *Exile Cinema: Filmmakers at Work beyond Hollywood*, ed. Michael Atkinson (Albany: State University of New York Press, 2008).

Dozens of Moments, in *Defining Moments in Film/Movies: The Little Black Book*, ed. Chris Fujiwara (London: Cassell Illustrated, 2007).

“He Cuts Heads: Spike Lee and the New York Experience,” in *City That*

*Never Sleeps: New York and the Filmic Imagination*, ed. Murray Pomerance (New Brunswick: Rutgers University Press, 2007).

“Low Hopes: Mike Leigh Meets Margaret Thatcher,” in *Fires Were Started: British Cinema and Thatcherism*, second edition, ed. Lester D. Friedman (London: Wallflower Press, 2006).

“Fuller, Foucault, and Forgetting: The Eye of Power in *Shock Corridor*,” in *Cinema and Modernity*, ed. Murray Pomerance (New Brunswick: Rutgers University Press, 2006).

“Festivals” and “Robert Redford,” in *The Schirmer Encyclopedia of Film*, ed. Barry Keith Grant (New York: Schirmer, 2006).

“Lumet: Endlessly Energetic,” in *Sidney Lumet: Interviews*, ed. Joanna E. Rapf (Jackson: University Press of Mississippi, 2006).

“*Alphaville: Un Étrange Aventure de Lemmy Caution*,” in *Understanding Film Genres*, ed. Sara Pendergast, Tom Pendergast, Steven Jay Schneider (New York: McGraw-Hill, 2006).

“Liv Ullmann: Norway’s Glittering Gift to World Film,” in *Liv Ullmann: Interviews*, ed. Robert Emmet Long (Jackson: University Press of Mississippi, 2006).

“Jack Kerouac,” in *The Greenwood Encyclopedia of American Poets and Poetry*, ed. Jeffrey Gray (Westport: Greenwood Publishing Group, 2005).

“*Irréversible: The Backward Gaze*,” in *The X List: The National Society of Film Critics’ Guide to the Movies That Turn Us On*, ed. Jami Bernard (New York: Da Capo Press, 2005)

“The Prisoner of Splendor: An Interview with Harvey Pekar,” written with Mikita Brottman, in *Creeping Flesh: The Horror Fantasy Film Book*, Vol. 2, ed. David Kerekes (Manchester: Critical Vision/Headpress, 2005)

“Representing Atrocity: From the Holocaust to September 11,” in *Film and Television After 9/11*, ed. Wheeler Winston Dixon (Carbondale:

Southern Illinois University Press, 2004).

“Allegory and Enigma: Fantasy’s Enduring Appeal,” in *Contemporary Literature Criticism* 193 (Oklahoma City: The Gale Group, 2004).

“*Shadow of the Vampire*,” in *Film Review Annual: 2001—Films of 2000*, ed. Jerome Ozer, (Englewood: Film Review Publications, 2004).

“Introduction” and “Laughs and Deep Themes,” in *Terry Gilliam: Interviews*, ed. David Sterritt and Lucille Rhodes (Jackson: University Press of Mississippi, 2004).

“*Lost in La Mancha: The Making, Unmaking, and Remaking of Terry Gilliam*,” written with Mikita Brottman, in *Terry Gilliam: Interviews*, ed. David Sterritt and Lucille Rhodes (Jackson: University Press of Mississippi, 2004).

“*Fargo* in Context: The Middle of Nowhere?” in *The Coen Brothers’ Fargo*, ed. William Luhr (Cambridge: Cambridge University Press, 2003).

“*The Wrong Man*,” in *The Hidden God*, ed. Mary Lea Bandy and Antonio Monda (New York: The Museum of Modern Art, 2003).

“*L’Humanité*,” written with Mikita Brottman, in *The Hidden God*, ed. Mary Lea Bandy and Antonio Monda (New York: The Museum of Modern Art, 2003).

Multiple Titles, *The 1,001 Films You Must See Before You Die*, ed. Steven Schneider (London: Quintet Publishing, 2003).

“Hitchcock, Bakhtin, and the Carnivalization of Cinema,” in *Framing Hitchcock: Selected Essays from the Hitchcock Annual*, ed. Sidney Gottlieb and Christopher Brookhouse (Detroit: Wayne State University Press, 2002).

“Alfred Hitchcock: Registrar of Births and Deaths,” in *Framing Hitchcock: Selected Essays from the Hitchcock Annual*, ed. Sidney Gottlieb and Christopher Brookhouse (Detroit: Wayne State University Press, 2002).

- “*Breathless*,” in *The A List: The National Society of Film Critics’ 100 Essential Films*, ed. Jay Carr (New York: Da Capo Press, 2002).
- “*Nashville*,” in *The A List: The National Society of Film Critics’ 100 Essential Films*, ed. Jay Carr (New York: Da Capo Press, 2002).
- “*Do the Right Thing*,” in *The A List: The National Society of Film Critics’ 100 Essential Films*, ed. Jay Carr (New York: Da Capo Press, 2002).
- “The Personal Is Political for a Chinese Director,” in Frances Gateward, ed., *Zhang Yimou: Interviews* (Jackson: University Press of Mississippi, 2001).
- “Thanatos ex Machina: Godard Caresses the Dead,” in *Car Crash Culture*, ed. Mikita Brottman (New York: Palgrave/St. Martin’s Press, 2001).
- “Mike Leigh Calls It as He Sees It,” in *Mike Leigh: Interviews*, ed. Howie Movshovitz (Jackson: University Press of Mississippi, 2000).
- “Introduction” and “Director Builds Metaphor for Jazz in *Kansas City*,” in *Robert Altman: Interviews*, ed. David Sterritt (Jackson: University Press of Mississippi, 2000).
- “Jane Campion Directs on Instinct,” in *Jane Campion: Interviews*, ed. Virginia Wright Wexman (Jackson: University Press of Mississippi, 1999).
- “Introduction” and “Ideas, Not Plots, Inspire Jean-Luc Godard,” in *Jean-Luc Godard: Interviews*, ed. David Sterritt (Jackson: University Press of Mississippi, 1998).
- “Notes: Meredith Monk,” in *Meredith Monk*, ed. Deborah Jowitt (Baltimore: The Johns Hopkins University Press, 1997).
- “Miéville and Godard: From Psychology to Spirit,” in *Jean-Luc Godard’s Hail Mary: Women and the Sacred in Film*, ed. Maryel Locke and Charles Warren (Carbondale: Southern Illinois University Press, 1993).
- “Robert Altman,” in *American Directors*, ed. Jean-Pierre Coursodon (New York: McGraw-Hill, 1983).

“Motion Pictures,” in *Funk & Wagnalls New Encyclopedia Yearbooks*, ed. Robert Halasz (New York: Funk & Wagnalls, 1981, 1982, 1983).

“Motion Pictures,” in *Funk & Wagnalls New Encyclopedia Yearbooks*, ed. Albert Bennett. (New York: Funk & Wagnalls, 1979, 1980).

**Bibliography:**

“Stan Brakhage.” *Oxford Bibliographies Online*. Oxford: Oxford University Press, October 2011.

**Blogs (selected):**

The Huffington Post, 2008, 2009

The Political Film Blog, 2009

Rokovoko, 2006-2007

**DVD commentaries, essays, appearances:**

Forthcoming: Commentary, *Sympathy for the Devil / One Plus One*, Abkco, 2011.

“Wars on Terror,” Booklet Essay for *Life During Wartime*, The Criterion Collection, 2011.

“This Side of Paradise,” Booklet Essay for *The Thin Red Line*, The Criterion Collection, 2010.

Appearance, *The Master’s Touch: Hitchcock’s Signature Style*, in *North by Northwest*, 50<sup>th</sup> Anniversary Edition, Warner Home Video, 2010.

Appearance, *Jean-Luc Godard: A Riddle Wrapped in an Enigma*, in *The Jean-Luc Godard Box Set*, Lionsgate, 2008

Appearance, *Pure Cinema: Through the Eyes of the Master*, in *Rear Window*, Universal Legacy Series, 2008

Appearance, *Breaking Barriers: The Sound of Hitchcock*, in *Rear Window*, Universal Legacy Series, 2008

Appearance, *Partners in Crime; Hitchcock's Collaborators*, in *Rear Window*, Universal Legacy Series, 2008

Appearance, *In the Master's Shadow: Hitchcock's Legacy*, in *Psycho*, Universal Legacy Series, 2008

"War and Peace," Booklet Essay for *The Two of Us*. The Criterion Collection, 2007

"Wake Up!" Booklet Essay for *Sweet Movie*, The Criterion Collection, 2007

Commentaries, *Essential Directors Series – Jean-Luc Godard*, Wellspring Media, 2007

Essay, *Essential Directors Series – Jean-Luc Godard*, Wellspring Media, 2007

Commentary, *Weekend*, New Yorker Video, 2005

Essay, *Weekend*, New Yorker Video, 2005

Essay, *Notre Musique*, Wellspring, 2005

*3 Women*, Booklet Essay, The Criterion Collection, 2004

Commentary, *Breathless*, Winstar TV and Video, 2001

Commentary, *Le Petit Soldat*, Winstar TV and Video, 2001

Commentary, *Les Carabiniers*, Winstar TV and Video, 2001

***Journal, Magazine, and Newspaper Publications (selected):***

*Journal of the American Psychoanalytic Association*

Forthcoming: "Presenting Problems: The Short Films of Garrick Duckler: Volume One." 59:6, 2011.

*Journal of American History*

Forthcoming: "Howl." June 2011.

*Cinema Journal*

In press: "Screens: Viewing Media Installation Art," 2011.

*Framework*

Forthcoming: "Wholly Communion: Scenario, Film, Novelization," 52:1+2 (2011).

*Journal of French and Francophone Philosophy*

*Revue de la philosophie français et de langue français*

"Schizoanalyzing Souls: Godard, Deleuze, and the Mystical  
Line of Flight." XVIII: 2 (2010): 9-27.

*CounterPunch*

[www.counterpunch.org](http://www.counterpunch.org)

"Screening the Politics Out of the Iraq War." July 24-26 2009.

*The Huffington Post*

[www.huffingtonpost.com](http://www.huffingtonpost.com)

"Faith! Family! Films! And the Crystal Teddy Goes to..." 12 January 2009.

"Do Film Critics Have a Future? Who Cares?" 31 October 2008.

*The Criterion Collection Current*

[www.criterion.com/current](http://www.criterion.com/current)

Book Notes: "Robert Altman: The Oral Biography." 2010.

*Moving Image Source*

[www.movingimagesource.us](http://www.movingimagesource.us)

"Psycho Analyzed: The Hitchcock classic At 50, still inspiring discussion  
and debate." March 2010.

Tikkun / Tikkun.org

- Forthcoming: "From the Beginning of Time to the End of Days." 2011.  
"Low on Entertainment, Off the Charts on Ideology." May 13, 2011.  
"Personas, Personalities, and Hybrids on the Screen." March 4, 2011.  
"Suspense, Malaise, and the Movies." 2:14, May-June 2010.  
"Hagiopics from Hollywood." 2:13, March-April 2010.  
"Political Pictures." 23:11, November-December 2009.  
"Feeding the Danger Habit." 23:10, September-October 2009.  
"Angels, Demons, MacGuffins, and the Goldbergs." 23:9, July-August 2009.  
"Hollywood's Holocaust." 23:8, May-June 2009.  
"Wrestling with Real Life." 23:7, March-April 2009.  
"Cherisma." 23:6, January-February 2009.

New Review of Film and Television Studies

- In progress: "Deleuze and World Cinemas." 2011.  
"Schizophrenizing cinema: rhizomatics, dualisms, and the infinite  
'and...and...and...'" 8:1, March 2010.  
"Spielberg, Iconophobia, and the Mimetic Uncanny." 7:1, March 2009.

The New York Times

- "On the Road With an Eccentric, Provocative Mom." Arts & Leisure  
(Section 2) May 14, 2000.  
"Alienated, Spontaneous, Nonpolitical: Sounds Familiar." Arts & Leisure  
(Section 2), August 29, 1999.

Cahiers du Cinéma

- "Optimism, Pessimism." April, 2005.

The Journal of Aesthetics and Art Criticism

- "Revision, Prevision, and the Aura of Improvisatory Art." 58:2, Spring 2000.

WashingtonPost.com

[www.washingtonpost.com](http://www.washingtonpost.com)

“Ingmar Bergman: His Life and Films.” 30 July 2007.

*Film-Philosophy Journal/Salon/Portal*

[www.film-philosophy.com](http://www.film-philosophy.com) (United Kingdom)

“Visions and Revisions: Hollywood’s Alternative Worlds.”  
14:10, 2010.

“Hitchcock, Hume, and the Matrix of Modern Cinema.” 11:3, 2007.

“Godardiana: A Reply to Marcia Landy.” 6:31, 2002

“Bressonians on Bresson.” 5:21, 2001.

“Speaking and Writing about Godard: A Response to Nochimson and  
Sutton.” 4:8, 2000.

*Film International*

In progress: “*When Movies Mattered: Reviews from a Transformative Decade.*” 2012.

In progress: “*Naked.*” 2012.

In press: “*Will Success Spoil Rock Hudson?*” 2011.

In press: “Eight Films by Kenji Mizoguchi.” 9:5, 2011.

“*L’Argent.*” 9:1, 2011.

“*Ghosts of Theatre and Cinema in the Brain.*” 7:4, 2009.

“*The First Films of Samuel Fuller.*” 7:3, 2009.

“*Regular Lovers.*” 6:3, 2008.

“*Filmosophy.*” 6:2, 2008.

“*The Rifleman.*” 4:5, 2006.

*Mosaic: A Journal for the Interdisciplinary Study of Literature* (Canada)

“Kerouac, Artaud, and the Baroque Period of the Three Stooges.” 31:4,  
December 1998.

*The Chronicle of Higher Education/The Chronicle Review*

“At 50, Hitchcock’s Timeless *Vertigo* Still Offers a Dizzying Array of  
Gifts.” 54:40. June 13, 2008. (cover article)

“DVD Access to the Avant-Garde.” 52:26. March 3, 2006. (cover article)

“Film, Philosophy, and Terrence Malick’s *The New World.*” 52:18. January  
6, 2006. (cover article)

“An Inspired Collection Honors a Founder of the Indie Movement.” 51:19.

- January 14, 2005.
- “Offbeat Directors’ Sophistication Isn’t Always Accompanied by Emotional Maturity.” 51:12. November 12, 2004.
- “For Director Mike Leigh, the Personal and Political Are One and the Same.” 51:7. October 8, 2004.
- “Touching the Void in Our Lives,” written with Mikita Brottman. 50:49. August 13, 2004.
- “*Spider* Reveals a More Nuanced Cronenberg,” written with Mikita Brottman. 49:21. January 23, 2003.
- “Allegory and Enigma: Fantasy’s Enduring Appeal,” written with Mikita Brottman. 48:17. December 21, 2001.
- “Hollywood’s Metaphors,” written with Mikita Brottman. Essay in “Reflections on the Fractured Landscape: September 11, 2001, and Its Aftermath.” 48:5. September 28, 2001.
- “Coppola, *Apocalypse Now*, and the Ambivalent 70’s.” 47:47. August 3, 2001.
- “How ‘Festival Overload Syndrome’ Affects Critics.” 46:48. August 4, 2000.
- “40 Years Ago, *Breathless* Was Hyperactive Anarchy. Now It’s Part of the Canon.” 46:31. April 7, 2000.

Arts & Letters Daily  
aldaily.com

“DVD Access to the Avant-Garde.” March 2006.

Hitchcock Annual

- “The Destruction That Wasteth at Noonday: Hitchcock’s Atheology.” 2011.
- “*After Hitchcock: Influence, Imitation, and Intertextuality.*” 2006-2007.
- “Alfred Hitchcock: Registrar of Births & Deaths.” 1997-1998.
- “The Diabolic Imagination: Hitchcock, Bakhtin, and the Carnivalization of Cinema.” 1992.

Film Quarterly

In progress: “*A Grammar of Murder: Violent Scenes and Film Form and Death in Classical Hollywood Cinema*, 2012.

In press: “Days of Heaven and Waco: Terrence Malick’s *The Tree of Life*.” 645:1, Fall 2011.

In press: “*On the Camera Arts and Consecutive Matters: The Writings of Hollis Frampton and Optic Antics: The Cinema of Ken Jacobs*.” 65:1, Fall 2011.

“Books on Film: *Moving Viewers, Violent Affect, and Doubting Vision*.” 64:4, Summer 2011.

“*Firestorm: American Film in the Age of Terrorism*.” 64:3, Spring 2011.

“Four Books About Terrence Malick.” 64:2, Winter 2010-2011.

“Contemporary Film Directors.” 64:1, Fall 2010.

“*Cléo de 5 à 7 and 8½*.” 63:4, Summer 2010.

“*Otto Preminger: The Man Who Would Be King and The World and Its Double: The Life and Work of Otto Preminger*.” 63:3, Spring 2010..

“Six Books About Scorsese.” 63:2, Winter 2009-2010.

“*Carl Theodor Dreyer’s Gertrud: The Moving Word*.” 63:1, Fall 2009.

“*Hitchcock’s Romantic Irony*.” 62:3, Spring 2009.

“*The Films of Kyzysztof Kieslowski: The Liminal Image and The Cinema of Kyzysztof Kieslowski: Variations on Destiny and Chance*.” 59:2. Winter 2005-2006.

“*Irreversible*,” written with Mikita Brottman. 57:2. Winter 2003.

### Cineaste

“*Mickey One*.” 36:2, Spring 2011.

“*And Everything Is Going Fine*.” 36:2, Spring 2011.

“*Los Angeles Before Hollywood: Journalism and American Film Culture, 1905 to 1915 and The Complete History of American Film Criticism*.” 36:1, Winter 2010.

“*Boogie Man: The Lee Atwater Story*.” 35:4, Fall 2010.

“New Lives for Nontheatrical Films on DVD.” 35:3, Summer 2010.

“*The Red Riding Trilogy*.” 35:3, Summer 2010.

“*Rembrandt’s J’accuse*.” 35:2, Spring 2010.

“*The Dead*.” 35:2, Spring 2010.

“*Trumbo*.” 35:1, Winter 2009.

“*Wise Blood*.” 34:4. Fall 2009.

“*The Pervert’s Guide to Cinema*.” 34:3. Summer 2009.

“*Mishima: A Life in Four Chapters and Patriotism: The Rite of Love and Death*.” 34:2. Spring 2009.

“*Everything Is Cinema: The Working Life of Jean-Luc Godard*.” 34:1. Winter 2008.

“*The Fire Within and The Lovers*.” 34:1, Winter 2008.

“*Bonnie and Clyde*.” 33: 4. Fall 2008.

“*Women’s Experimental Cinema: Critical Frameworks*.” 33:3. Summer 2008.

*"Days of Heaven."* 33:3. Summer 2008.  
*"Les Enfants terribles."* 33:2. Spring 2008.  
*"Late Ozu."* 33:1. Winter 2007.  
*"The 400 Blows."* 32:1. Winter 2006.  
*"Kind Hearts and Coronets."* 31:3. Summer 2006.  
*"Captured: A Film/Video History of the Lower East Side."* 31:2. Spring 2006.  
*"Unfaithfully Yours."* 31:2. Spring 2006.  
*"Burden of Dreams."* 31:1. Winter 2005.  
*"John Cassavetes: A Filmmaker Under the Influence."* 30:4. Fall 2005.  
*"Power Trip."* 29:2. Spring 2004.  
*"Hell House."* 28:1. Winter 2002.  
*"Monty Python: Lust for Glory."* (Written with Lucille Rhodes) 26:4. Fall 2001.  
Essay in *"Film Criticism in America Today: A Critical Symposium."* 26:1. 2001.  
*"Shadow of the Vampire."* 25:4. 2000.  
*"Artists in the Audience: Cults, Camp, and American Film Criticism."* 25:3. July 2000.  
*"David Sterritt Replies."* 25:3. July 2000.  
*"Man on the Moon."* 25:2. March 2000. (cover article)  
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2009: “*Eréndira ikikunari.*” “*The Exiles.*” “*55 Days at Peking.*” “*Cry, the Beloved Country.*” “*Elmer Gantry.*” “*Ruby Gentry.*” “*Mondays in the Sun.*” “*Same Old Song.*” “*Dead Reckoning.*” “*The Harder They Fall.*” “*J.W. Coop.*” “*Gentlemen Prefer Blondes.*” “*Shadow.*” “*How the West Was Won.*” “*Juke Girl.*” “*Lovers and Lollipops.*” “*The Avenging Conscience.*”

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2007: “*Killer of Sheep.*” “*Here Comes the Navy.*” “*Man Push Cart.*” “*The Smart Set.*” “*Tous les matins du monde.*” “*Kes.*” “*Robinson’s Garden.*” “*The Short Life of José Antonio Gutierrez.*” “*The Fire Within.*” “*Gaily, Gaily.*” “*Big Jake.*” “*Will Penny.*” “*David and Lisa.*” “*Cruel Story of Youth.*” “*Man on a String.*” “*Brotherly Love.*” “*The Howards of Virginia.*” “*The Angels Wash Their Faces.*” “*Prince of the City.*” “*The Fox.*” “*Gallant Journey.*” “*True Confessions.*” “*All That Jazz.*” “*Woyzeck.*” “*The Informer.*”

With Mikita Brottman:

2007: “*The Cranes Are Flying.*” “*Who’s Afraid of Virginia Woolf?*” “*The Silence of the Lambs.*” “*The Goddess.*” “*Where the Heart Roams.*” “*Otomo.*” “*Ladies in Retirement.*” “*Gideon of Scotland Yard.*” “*The Big Carnival/Ace in the Hole.*” “*Island in the Sky.*” “*The Well.*” “*Ginger and Fred.*” “*The Saint Takes Over.*”

2006: “*Hail Mary.*” “*All the King’s Men.*” “*They Shoot Horses, Don’t They?*” “*Petulia.*” “*The Naked Spur.*” “*American Madness.*” “*Motion Picture Masterpieces.*” “*Four Shorts by George Sidney.*” “*Two shorts by Buster Keaton.*”

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“Remembering Peter Yates.” 18:92, Spring 2011.

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- “Guerrilla Moviemaking: Benicio Del Toro connects with Che Guevara any which way he can.” 79:16, Winter 2009. (cover article).
- “Hollywood Then and Now: Is the Media Murdering Our Most Talented Movie Stars?” 76:15, Summer 2008).
- “Gus Van Sant Reaches His Formative Years.” 73:15, Winter 2008.
- “Remember the Titans: Ingmar Bergman and Michelangelo Antonioni leave behind two of cinema’s greatest legacies.” 72:14, Fall 2007.
- “The Music Man: With *Capone Rising* and *Leningrad*, beat goes on for legendary maestro Ennio Morricone.” 72:14, Fall 2007.
- “Retribution for a Working Class Moviemaker.” 68:14, Spring 2007.
- “Year of the Indie.” 13:63, Summer 2006.
- “Beyond *Brokeback*: Has Gay Cinema Entered the Mainstream?” 13:62, Spring 2006. (cover article).
- “The Ecstasy of Truth: Werner Herzog Seeks New Horizons, Coalitions, and Ways of Making Movies.” 12:59, Summer 2005. (cover article).

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- “Thanatos ex Machina: Godard Caresses the Dead.” 14, June 2001.
- “Report on the 4th Bermuda International Film Festival.” 14, June 2001.
- “Taste of Kiarostami.” 9, September-October 2000.
- “Renaldo & Clara Meet John Cage: Aleatory Cinema and the Aesthetics of Incompetence.” 5, April 2000.
- “Permanent Ghosts: Cinephilia in the Age of the Internet and Video – Essay 3.” 4, March 2000.
- Top Ten. Senses of Cinema Archive.

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- In press: “*Harmony and Dissent: Film and Avant-Garde Art Movements in the Early Twentieth Century.*” 28.4, August 2011.
- “*Porgy and Bess, The Bitter Tea of General Yen, Love Streams.*” 27:5, December 2010.
- “*The Cinema of Britain and Ireland.*” 26.1, 2008.
- “Time Destroys All Things: An Interview With Gaspar Noé.” 24:4, July 2007.
- “The Future is Digital Cinema”: An Interview with Arturo Ripstein and Paz Alicia Garciadiego,” 21:1, January-March 2004.

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“*Andy Warhol: A Documentary Film.*” 4, October 2008.

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“Screening the Holocaust: *Night and Fog* to *Schindler’s List.*” 1997.

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“*Film Culture*.” 29, Summer 1994.

“Avant-Garde Film: Recent Trends and Key Works.” 20, Summer 1992.

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“A Talk With the Film Society of Lincoln Center.” 1995.

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Video reviews, 2001-3: “*Horrors of Spider Island*.” “*Boom*.” “*Under Suspicion*.” “*Cast Away*.” “*The Thin Red Line*.” “*Before Night Falls*.” “*The Widow of St-Pierre*.” “*Jurassic Park III*.” “*The Wicker Man*.” “*Pearl Harbor*.” “*What Time Is It There?*” “*Lilo & Stitch*.” “*Rabbit-Proof Fence*.” “*Bend It Like Beckham*.” “*Sex and Lucia*.” “*Step Into Liquid*.” “*Whale Rider*.” And others.

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Book reviews, 2002: “*Cityscapes: A History of New York in Images*.” “*It Happened in Manhattan: An Oral History of Life in the City During the Mid-Twentieth Century*.”

“A Brighter Day Dawns.” 20:7, November 2000.

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“Moses & Me: An Interview With Michael Moore.” (Written with Mikita Brottman) September-October 2002.

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“Reflections on movies a year after Sept. 11.” 7:3 (September 11, 2002).

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Film reviews (Written with Mikita Brottman), Cannes International Film Festival, 2002.

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Commentary in “Take Six: The Annual Film Critics Poll,” 2004.

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Assorted film annotations, 2005.

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“Warhol—Complicated in His Implications.” September 2006.

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“An interview with filmmaker William Greaves.” 2001.

*Simply Charly*

[www.simplycharly.com](http://www.simplycharly.com)

Simply Hitchcock – “Not for the Birds: David Sterritt Zooms in on the Mystery and Mastery of Hitchcock’s Movies.” 2008

**Lectures and Academic Presentations (selected):**

Forthcoming: “True Crime, Vernacular Film, and the Corporation as Psychopath.” Panel on “Imagining True Crime: An American Genre.” Convention of the American Studies Association, Baltimore, October 2011.

Speaker, “Robert Altman and *A Prairie Home Companion*,” with Ed Lachman. The Lee Strasberg Institute, New York, May 2011.

Speaker, Workshop on “Academic Film and Media Studies Publishing Today.” Conference of the Society of Cinema and Media Studies, New Orleans, March 2011.

Respondent (off program), Panel on “When Good Pets Go Bad: Eco-Horror’s Third Wave.” Conference of the Society of Cinema and Media Studies, New Orleans, March 2011.

Speaker, “For the Love of Movies: The Story of American Film Criticism.” With Gerald Peary and Jonathan Rosenbaum. National Gallery of Art, Washington, DC, 2011.

Respondent, “Michael Haneke and the Discontents of Western Culture.” Paper by Christopher Sharrett, University Seminar on Cinema and Interdisciplinary Interpretation, Faculty House, Columbia University, 2011.

“Soderbergh, Schizoanalysis, and Cryptocinema.” Columbia University Seminar on Cinema and Interdisciplinary Interpretation, New York, 2010.

“Godard, Schizoanalysis, and the Immaculate Conception of the Frame.” Panel on “Godardian Legacy in Philosophy,” Conference on SonImage: The legacies of Jean-Luc Godard. University of Regina, Saskatchewan, Canada, 2010.

“Twilight in Tokyo: Ozu, Hollywood, and the Poetics of Film Noir.” Panel on “Fifty Years of Cinema Studies, Fifty Years Since Film Noir” in Conference of the Society for Cinema and Media Studies, Los Angeles, 2010.

Speaker, Panel on “Film Criticism,” with Stuart Klawans, Lisa Schwarzbaum, Heather Hendershot. Graduate Center, City University of New York, 2010.

“Writing About Film: Styles, Themes, and Variations.” Workshop in Conference of the Society for Cinema and Media Studies, Los Angeles, 2010.

“Being and Becoming: The Actual, the Virtual, and *Avatar*.” Engaged Humanities Program, Pacifica Graduate Institute, Santa Barbara, Calif., 2010.

“Arthurian Myth, Legend, and Romance.” Presentations at Pacifica Graduate Institute, Santa Barbara, Calif., 2010.

“Twilight in Tokyo: Ozu, Hollywood, and the Poetics of Film Noir.” Panel on “Fifty Years of Cinema Studies, Fifty Years Since Film Noir.” Formally accepted by Conference of the Society for Cinema and Media Studies, Tokyo, 2009. (Conference canceled due to pandemic.)

“Sound Waves: Minimalist Music, Structural Film, and the Prelinguistic Real.” Panel on “Sounds of Music, Film and Psychoanalysis” in Interdisciplinary Conference on Daring to Speak: Languages Spoken and Unspoken, International Forum for Psychoanalytic Education, Seattle, 2009.

“An Evening with David Sterritt: Su and Todd – Bourgeois Families, Avant-Garde Films.” BU Cinematheque. Boston University, 2009.

“The Symbolic Language of Cinema.” Engaged Humanities Program, Pacifica Graduate Institute, Santa Barbara, Calif., 2009.

“Myth and Symbol in Film.” Engaged Humanities Program, Pacifica Graduate Institute, Santa Barbara, Calif., 2009.

“Depth Psychology and Documentary Film.” Presentations at Pacifica Graduate Institute, Carpinteria, Calif., 2009.

“Cocteau, Cinema, and Psychology.” Presentation at Pacifica Graduate Institute, Carpinteria, Calif., 2009.

“Representing Atrocity: 9/11 Through the Holocaust Lens” in Conference on Stars of David: The Jewish Experience in American Cinema, Arizona State University, 2008.

“Steven Spielberg’s *Flesh Fair*: Film, Fantasy, and Death Denied.” Panel on “Death and Representation” in The Austin H. Kutscher Memorial Conference: The Pulse of Death Now, University Seminar on Death, Columbia University, New York, 2008.

“The Destruction That Wasteth at Noonday: *Frenzy*, Theodicy, and Horrendous Evil,” with Mikita Brottman. Panel on “Hitchcock and Morality” in Conference of the Society for Cinema and Media Studies, Philadelphia, 2008.

“New York City in Cinema.” Dutch Open Studio. Times Square Art Center, New York, 2008.

“Spielberg, Iconophobia, and the Mimetic Uncanny,” with Mikita Brottman. International Conference on Spielberg at Sixty. University of Lincoln, England, 2007.

“*Pecunia Olet*: Obscene Amounts of Money,” with Mikita Brottman. Panel on “Bad Language” in Obscenity: An Interdisciplinary Discussion, Obermann Center for Advanced Studies, 2007 Humanities Symposium, University of Iowa, 2007.

Speaker, Panels on “Introduction to the Current State of Film Criticism,” “Traditional and Evolving Models of Film Criticism,” and “The Future Outlook for Film Criticism in the United States” in *Beyond Thumbs Up: A Critical Look at Film Criticism*, Seminar of the Coolidge Corner Theatre and *Cineaste*, Brookline, Mass., 2007.

“*Pecunia Olet*,” with Mikita Brottman. Humanities Research Seminar, Baltimore, 2007.

Presentation on *Psycho*. Maryland Institute College of Art, Baltimore, 2007.

Presentation on Gilles Deleuze and Experimental Film. Maryland Institute College of Art, Baltimore, 2007.

“Spontaneous Bop Playwriting: *Pull My Daisy* Meets *The Beat Generation*.” Featured lecture in “The 1950’s, the Beat Generation, & the Power of Expression.” O.C. Tanner Symposium, Utah State University School of the Arts, 2006.

Speaker, Panel on *The Da Vinci Code*, University Seminar on Studies in Religion, Columbia University, New York, 2006.

“Fear and Loathing in Thatcher’s England: Mike Leigh in the 1980s.” Panel on “Fragmentation and Estrangement: Space, Form and Family in the Films of Mike Leigh” in Conference of the Society for Cinema and Media Studies, London, 2005.

Co-Chair (with Mikita Brottman), Panel on “Fragmentation and Estrangement: Space, Form and Family in the Films of Mike Leigh.” Conference of the Society for Cinema and Media Studies, London, 2005.

“The Aesthetics of Netporn: Modernism, Postmodernism, and the Primitive.” Panel on “Porn Meets Brain: Netporn Theory” in The Institute of Network Cultures Conference on “The Art and Politics of Netporn,” Amsterdam, 2005.

“Cinephilia, Cinemania, Cinema.” Presentation to University Seminar on Cinema and Interdisciplinary Interpretation, Columbia University, New York, 2005.

Speaker, Panel on *Gattaca* and Bioethics, Center for Bioethics and Society for Law, Health, and Bioethics, et al, Boone Arledge Cinema, Columbia University, 2004.

Speaker, Panel on “Mel Gibson’s Film, *The Passion of the Christ*,” Columbia University Seminars on Studies in Religion, Religion in America, and Cinema and Interdisciplinary Interpretation, 2004.

Respondent, “The Hagiopic and the Conservative Agenda,” paper by Pamela Grace, University Seminar on Cinema and Interdisciplinary Interpretation, Faculty House, Columbia University, 2004.

“An Experiment in Time: Gaspar Noé’s *Irreversible*,” with Mikita Brottman. Panel on “Images of Apocalypse” in Conference on Literature and Film, Florida State University, Tallahassee, January 2003.

“Representing Atrocity: From the Holocaust to 9/11.” Presentation in Panel on “Images of Suffering.” Conference of the Society for Cinema and Media Studies, Minneapolis, 2003.

“Noé Stands Alone: Sex, Death, and Destiny in Irreversible.” Presentation in Panel on “Auteurs and Aesthetics.” Born to Be Bad 2: Trash Cinema Conference and Film Festival, University of California at Berkeley, 2003.

“Eye Myths: Emotion in Abstract Film,” with Mikita Brottman. Lecture at University Seminar on Love Studies, Earth Institute/Center for the Study of Science and Religion, Columbia University, 2003.

“High Art, Low Art, Hitchcock’s Art.” Lecture at Maryland Institute College of Art, February 2003.

Presentation on Steven Spielberg and *A.I.*, The Earth Institute/Center for the Study of Science and Religion, Roone Arledge Cinema, Columbia University, 2003.

“Three Infernal Jokes: Laughter, Horror, and Film,” with Mikita Brottman. Panel on “Film Comedy Today.” Conference of the Modern Language Association, N.Y., 2002.

“Fuller, Foucault, and Forgetting: The Eye of Power in Shock Corridor.” Presentation in Panel on “Violence, Horror, Marginality.” Conference on Literature and Film, Florida State University, Tallahassee, January 2002.

“In Memoriam.” Presentation delivered in Panel on “The World Trade Center Disaster and the Media.” University Seminar on Cinema and Interdisciplinary Interpretation, Columbia University, February 2002.

Respondent, “Warhol and James Dean,” paper by Roy Grundmann, University Seminar on Cinema and Interdisciplinary Interpretation, Faculty House, Columbia University, April 2002.

“What’s Wrong With Robin Williams?,” with Mikita Brottman. Presentation at Society for Cinema Studies annual conference, Panel on “Reconfiguring Celebrity Ideology: Readings Against the Grain,” Denver, May 2002.

Co-Chair (with Mikita Brottman), Panel on “Reconfiguring Celebrity Ideology: Readings Against the Grain,” at Society for Cinema Studies annual conference, Denver, May 2002.

“Tragedy and Representation From the Holocaust to 9/11.” Lecture at conference on “War and Peace: The Reality,” Long Island University, November 2002.

“Modernism, Postmodernism, and Godard.” Lecture at the National Gallery of Art, Washington, D.C., December 2001.

“Acrostics, Evasions, Theopathies: Freud and the Supernatural in Nabokov’s ‘The Vane Sisters,’ ” with Mikita Brottman. Presentation to Modern Language Association annual conference, Panel arranged by the International Vladimir Nabokov Society, New Orleans, December 2001.

“Identity and Self-Representation: Cinematic Challenges and Opportunities.” Keynote Address, Conference of American Jewish Film Festivals, National Foundation for Jewish Culture, Washington, D.C., November 2001.

“Wavelength Meets Four Organs: Repetition, Attenuation, and Gradual Process in Film and Music.” Presentation delivered at Society for Cinema Studies annual conference. Panel on “Film and the Avant-Garde in the ‘60s and ‘70s: Neglected Works, New Perspectives,” Washington, D.C., 2001.

“Film and the Transcendent: Thoughts and Observations,” with Mikita Brottman. Presentation delivered to Religious Faith and Literary Art: Art & Soul Conference, Baylor University, Waco, Texas, 2001.

“Movies, Media, and Morality.” Presentation delivered to University Seminar on Moral Education, Columbia University, N.Y., 2001.

“What Role Should European Cinema Play in a Globalized Movie Industry?” Presentation delivered in Panel on “Defining European Cinema’s Identity,” Symposium on “European Cinema and Globalization: Cultural and Commercial Challenges,” Minda de Gunzburg Center for European Studies, Harvard University, Cambridge, Mass., 2000.

Moderator, Panel on “International Trade of a Cultural Good: The Case of Cinema,” Symposium on “European Cinema and Globalization: Cultural and Commercial Challenges,” Minda de Gunzburg Center for European Studies,

Harvard University, Cambridge, Mass., 2000.

“Renaldo & Clara Meet John Cage: Aleatory Cinema and the Aesthetic of Incompetence.” Presentation delivered at Society for Cinema Studies annual conference Panel on “Giving Hollywood the Slip(page): The Carnavalesque in Musical Movies.” Chicago, 2000.

Co-Chair (with Martha P. Nochimson), Panel on “Giving Hollywood the Slip(page): The Carnavalesque in Musical Movies,” at Society for Cinema Studies annual conference. Chicago, 2000.

“The Spiritual Impulse in American Avant-Garde Film.” Lecture delivered at symposium on Art & Soul: Religious Faith and Literary Art, Baylor University, Texas, February 2000.

“Terry Gilliam: Imagemaker.” Lecture delivered (with Lucille Rhodes) in C. W. Post Honors Program and Merit Fellowship series, Long Island University, N.Y., March 2000.

“High Art, Low Art, Hitchcock’s Art.” Lecture delivered at the National Gallery of Art, Washington, D.C., 1999.

“Body and Soul in Godard’s Je vous salue Marie.” Paper delivered at Society for Cinema Studies annual conference. Panel on “Film and Metaphysics,” West Palm Beach, Florida, 1999.

Chair, Panel on Critical Perspectives, “Hitchcock: A Centennial Celebration,” conference presented by New York University. Plenary Session with Peter Wollen, James Naremore, et al, Directors Guild Theater, N. Y. C., 1999.

“Kerouac's Desolation Angels : Film, Buddhism, and the Beat Sensibility.” Paper delivered at Society for Cinema Studies annual conference, Panel on “Buddhism and Cinema,” La Jolla, California, 1998.

Moderator and Organizer, Colloquium on Film Criticism, Columbia University Seminar on Cinema and Interdisciplinary Interpretation, New York, 1998.

“Defining the Situation: Brando, Role-Playing, and the Western as Performance Art.” Paper delivered in Ventures in Research Seminar Series, C.W. Post Campus/Long Island University, 1998.

“Politics, Poetics, Paradoxes: The Films of Godard and Company.”  
Lecture delivered in Dickstein-Gottlieb Lecture Series, Sacred Heart  
University, Fairfield, Connecticut, 1997.

“Alfred Hitchcock: Registrar of Births & Deaths.” Paper delivered at  
Conference on The Late Alfred Hitchcock: Re-Viewing Hitch With Twenty-  
Twenty Vision, Plenary Session, Baylor University, Austin, Texas, 1996.

“Critics, Christianity, and CinemaScope: Reviewing The Robe.” Paper  
delivered at Society for Cinema Studies annual conference. Panel on “Film  
and the Religious Subject,” University of North Texas, Dallas, Texas, 1996.

“Spontaneous Bop Filmmaking: Stan Brakhage Meets the Beat Generation.”  
Paper delivered to Columbia University Seminar on Cinema and  
Interdisciplinary Interpretation, Museum of Modern Art, N. Y., 1996.

“Opera and Film.” Lecture delivered to The Metropolitan Opera Guild, Bruno Walter  
Auditorium, Lincoln Center, N.Y., 1995.

“Documenting the Holocaust: Night and Fog to Schindler's List.” Paper  
delivered in Ventures in Research Seminar Series, Long Island University,  
1995.

Respondent, “Visconti and Verga,” paper by Noa Steimatsky,  
Columbia University Seminar on Cinema and Interdisciplinary  
Interpretation, Film Study Center, Museum of Modern Art, N.Y., 1995.

“Avant-Garde Film: Genet, Ahwesh, Sanborn, and Smith.” Lecture at  
Harvard Film Archive, Harvard University, Cambridge, Mass., 1992.

“Trends in Contemporary Film.” Lecture delivered at Principia College, Elmhurst, Ill.,  
1990.

Respondent, “Eternal Verités,” paper by William Rothman, Beyond  
Document Seminar, Carpenter Center for the Visual Arts, Harvard  
University, Cambridge, Mass., 1989.

“Godard, Miéville, and The Book of Mary.” Lecture delivered at conference on Hail  
Mary, Carpenter Center for the Visual Arts, Harvard University,

Cambridge, Mass., 1987.

**Program Notes and Essays:**

“The Ecstasy of Truth: Werner Herzog Seeks New Ways of Making Movies.” San Francisco International Film Festival *Program Guide*, April 2006; San Francisco Film Society Awards Night program, April 2006.

Program annotations, Museum of the Moving Image/American Museum of the Moving Image, 2000-2006.

“*The Passenger*.” Press Notes Essay for Michelangelo Antonioni film, Sony Pictures Classics, 2005.

“Note of Menace.” *The Film Watch*, Telluride Film Festival, 2004.

“*Last Year at Marienbad*.” American Museum of the Moving Image, February 2001.

“From the 2000 Chairman.” New York Film Critics Circle, 2001.

“*Topsy-Turvy*.” New York Film Critics Circle, 2000.

“Terrence Malick.” New York Film Critics Circle, 1999.

“Music and Film.” San Francisco International Film Festival, 1998.

“Views of Merchant Ivory: 3 Continents, 14 Films.” Retrospective, 1998.

“Warren Sonbert: Man With a Movie Camera.” Museum of Modern Art, 1994.

“David Thewlis.” New York Film Critics Circle, 1994.

Program annotation, Mill Valley Film Festival, California, 1993.

“Ten Years of the Next Wave.” Brooklyn Academy of Music, 1992.

Program and promotion annotations, New York Film Festival, Lincoln Center, 1988-1992

“New Music and Meredith Monk.” San Francisco Symphony Magazine, San Francisco, 1982.

**Liner Notes:**

*Our Lady of Late*, composed and performed by Meredith Monk, Wergo Spectrum CD, 1997; Wergo Spectrum Records, 1985.

**Programming / Curating:**

Lincoln Center/Walter Reade Theater, *A Beat Celebration!*, 2004

American Museum of the Moving Image, *Critical Passions*, 2001

Critical Review Committee, *The Unseen Cinema: American Independent Film, 1893-1941*, Anthology Film Archives/Deutsches Filmmuseum, 1999-2000

Museum of Modern Art, N. Y., *The Films of Jean-Luc Godard*, 1999

Lincoln Center/Walter Reade Theater, N. Y., *Jean-Luc Godard's Passion*, 1999

Museum of Modern Art, N. Y., *Mad to Be Saved*, 1998

New York Film Festival, Selection Committee, 1988-1992

**Juries and grant/award panels:**

Judge, Monthly Student-Film Contest  
*Arts & Academe, The Chronicle of Higher Education* (2011)

First-Round Judge, Annual Editorial Awards Contest, Association of

Alternative Newsweeklies, 2010, 2009, 2007, 2006, 2005, 2004

Final-Round Judge, Annual Editorial Awards Contest, Association of  
Alternative Newsweeklies, 2008

Juror, Documentary awards, Newport International Film Festival, 2007

Selection Committee, Gotham Film Awards, documentary category,  
Independent Film Project, New York, 2006, 2004

Member, Artistic Committee, Jewish Cultural Achievement Awards in the  
Arts, National Foundation for Jewish Culture, 2006, 2003

Juror, “We Love New York” Documentary Feature Jury, Tribeca Film  
Festival, New York, 2005.

Member, Artistic Advisory Panel, Jewish Cultural Achievement Awards in  
The Arts, National Foundation for Jewish Culture, New York, 2005,  
2001

Juror, “New York, New York” Narrative Feature Jury, Tribeca Film  
Festival, New York, 2004

Member, Avant-Garde Masters Grants Panel, National Film Preservation  
Foundation, 2003

Juror, Film Critics International Federation (FIPRESCI) Jury, Moscow  
International Film Festival, 2002

Juror, Film Critics International Federation (FIPRESCI) Jury, Viennale—  
Vienna International Film Festival, 2000

Juror, Golden Gate Awards Grand Prize Jury, San Francisco International  
Film Festival, 2000

Juror, Grand Prize Jury for IFC2000 Student Film Competition,  
Independent Feature Project, New York, 2000

Juror, Student Academy Awards, preliminary competition, sponsored by the  
Academy of Motion Picture Arts and Sciences, conducted at American

Museum of the Moving Image, N.Y., 2002, 2000

Juror, Film Critics International Federation (FIPRESCI) Jury, Toronto International Film Festival, 1999

Jury member, Mixed Messages film and video competition, New School for Social Research/New School University, N.Y.C., 1997

Jury member, Screen International Magazine, Cannes Film Festival, 1991-94

**Film festivals:**

Faculty, Goldring Arts Journalism at the Toronto International Film Festival, 2008

Moderator and interviewer, “An Evening With Werner Herzog,” Castro Theater, San Francisco International Film Festival, 2006

Moderator, “Visions of Reality: Werner Herzog and Frederick Wiseman,” House of Docs Program, Sundance Film Festival, Park City, Utah, 2005

Moderator, Panel on “What’s Jewish in Jewish Humor,” Brooklyn Jewish Film Festival, Brooklyn Academy of Music, 2005

Introduction to The Manchurian Candidate, Central Park Film Festival, Central Park Conservancy, N.Y., 2004

Moderator, Panel on Hollywoodism: Jews, Hollywood and the American Dream, Brooklyn Jewish Film Festival, Brooklyn Academy of Music, 2004.

Moderator, Panel on My Architect with Nathaniel Kahn, Brooklyn Jewish Film Festival, Brooklyn Academy of Music, 2004.

Moderator, Press conferences, Toronto International Film Festival, 2003

Moderator, Evening with Haskell Wexler, Philadelphia Film Festival, 2003

Speaker, Panel on “Car Crash Culture.” Born to Be Bad 2: Trash Cinema

Conference and Film Festival, University of California at Berkeley, 2003

Moderator, Panel on “Combating Racism Through Cinema,” with Stanley Crouch, Abbey Lincoln, and Michael Roemer, Brooklyn Jewish Film Festival, Brooklyn Academy of Music, 2002

Speaker, Panel on “The Role of Film in the Development of a National Culture,” Bermuda Society of the Arts, Bermuda International Film Festival, 2002

Moderator, Panel on “How Current Events Are Shaping the Business of Film Production in Israel,” Israel Film Festival, N.Y., 2002

Moderator, Evening with Lewis Klahr, Toronto International Film Festival, September 2001.

Speaker, Panel on “Role of the Press in the Marketing of Independent Films,” Bermuda International Film Festival, 2001

Moderator and host, Career Tribute to Norman Jewison, Lake Placid Film Forum, N.Y., 2001

Moderator, Panel on “Novel to Screen,” with Russell Banks, William Kennedy, and Stephen Schiff, Lake Placid Film Forum, N.Y., 2001

Moderator and lecturer, Evening on Mae West, Mercy College Treasure Chest Film Festival, N.Y.C., 2001

Moderator and lecturer, “Robert Beavers Spotlight,” film series in Toronto International Film Festival, Cinematheque Ontario/Art Gallery of Ontario, 2000

Moderator and host, Career Tribute to Milos Forman, Lake Placid Film Forum, N.Y., 2000

Moderator, Panel on “Acting and Independent Film,” with Cliff Robertson And Buck Henry, Lake Placid Film Forum, N.Y., 2000

Moderator, Panel on “Short Films,” Lake Placid Film Forum, N.Y., 2000

Host and Interviewer, Career Tribute to Richard Dreyfuss, World Film Festival, Montreal, 1999

Speaker, Panel on The Wooster Group and Avant-Garde Video, New York Video Festival, Lincoln Center, N.Y.C., 1999

Introductory speaker, Evening with Johan van der Keuken, San Francisco International Film Festival, California, 1999

Moderator, Panel on Film Criticism, with Andrew Sarris, Molly Haskell, and Peter Rainer, Miami Film Festival, Florida, 1999

Speaker, Panel on "Festivals for the Millennium," Avignon/New York Film Festival, N.Y., 1999

Introductory speaker, Gregory Nava film screening, Official Selection, World Film Festival, Montreal, 1998

Moderator and Interviewer, Afternoon with Stan Brakhage, Conversations series, Telluride Film Festival, Colorado, 1998

Moderator, Screenwriting Seminar, Mill Valley Film Festival, California, 1998

Moderator, Micro Meeting on Independent Cinema, Toronto International Film Festival, 1998

Lecture on Brecht and Film, American Theater Festival, Long Island University, 1999

Speaker, Panel on Film Criticism, Huntington International Independent Film Festival, Cinema Arts Center, Huntington, N.Y., 1998

Speaker, Symposia on Film Criticism, International Cinema, etc., World Film Festival, Montreal, 1993-94, 1996-97

Speaker, Panel on Film Criticism and Independence, Avignon/New York Film Festival, French Institute/Alliance Française, 1998

Speaker, Festival of Diamonds on Film, American Museum of Natural

History, 1997

Moderator, Micro Meeting on Film Criticism and the Motion-Picture Industry, Toronto International Film Festival, 1997

Speaker, Panel on Hollywood, Cleveland International Film Festival, 1997

Moderator and Interviewer, Evening with Mike Leigh, Conversations Series, Telluride Film Festival, Colorado, 1996

Speaker, Seminar on Film Criticism, Philadelphia Film Festival, 1996

Speaker, Seminar on Film Criticism, Miami Film Festival, Florida, 1996

Speaker, Panel on Film Criticism, Mill Valley Film Festival, California, 1995

Speaker, Film Critics Panel, with Andrew Sarris, Molly Haskell, et al, Sarasota French Film Festival, Florida, 1995

**Featured in Interviews and Articles (selected)**

Interview/review, “*The B List*,” *Kirkus Reviews: Specials/Reference* 4:11, 1 September 2008.

Full-length article/review, “Killer B’s: New Book Celebrates The So-Called Lower Rung of Auteurs,” *Baltimore City Paper*, 29 October 2008.

Interviewed in *Film Threat*, July 2004.

Featured in Kevin Lewis, “James Ivory: Golden Rooms With Views,” *DGA Magazine*, January 2001.

Featured in CNN report on Key Cinema Club, Washington, D.C., 1994.

Full-length interview article, “The Movies – Sorting Things Out,” *Christian Science Sentinel* 95:35, 1993.

**Additional activities (selected):**

Presentations on current films, Talk Cinema

Lincoln Center, N.Y.C.; AFI Silver Theatre and Cultural Center, Washington, D.C.; Philadelphia; Boston; Bryn Mawr Film Institute,

Bryn Mawr, Pennsylvania, Voorhees, N.J.; State University of New York at Purchase. 1994-present.

Moderator, Evenings with Garrison Keillor, Robert Altman, Richard Linklater, Steve Buscemi, Wim Wenders, Terry Zwigoff, Daniel Clowes, Mary Harron, and Max Minghella, Makor/Steinhardt Center of the 92<sup>nd</sup> Street Y, New York, 2006.

Speaker, Panel on “Breaking the Rules,” O.C. Tanner Symposium, Manon Caine Russell Kathryn Caine Wanlass Performance Hall, Utah State University, 2006.

Moderator, Panel on “The Best and Worst of 2005,” Makor/Steinhardt Center of the 92<sup>nd</sup> Street Y, New York, 2006.

Lecture on Beat Generation documentary, O.C. Tanner Symposium/Utah Humanities Council, Merrill-Cazier Library, Utah State University, 2006.

Lecture on “The New Thought,” Maryland Institute College of Art, Baltimore, 2006.

Speaker, Panel on “O’Neill on the Screen,” Sixth Annual Eugene O’Neill Celebration: O’Neill on Film, Eugene O’Neill Theater Center, Waterford, Conn., October 2005.

Inaugural presentation, “Critics Choice,” Avon Theater Film Center, Stamford, Conn., 2005

Presentation on John Boorman and political film, Feature Film Seminar Series, The Town Hall, N.Y., 2005

Presentation on Shakespeare and Film, 92nd Street Y/Makor Center, N.Y., 2005

Lecture on film criticism, Maryland Institute College of Art, Baltimore, 2005

Presentations on Contemporary Film, Baylor Communication in New York Program, Baylor University, The Lamb’s Theater, New York, 2005,

2004

Lecture on Thomas Szasz and Pharmocracy, Maryland Institute College of Art, Baltimore, 2005

Moderator, evening with John Travolta, Screen Actors Guild, 2004

Lecture on Holocaust Film, Drew University, New Jersey, 2004

“Stanley Kubrick and *Lolita*,” in “Great Performances: Movies Selected by the New York Critics Circle,” American Museum of the Moving Image, N.Y., 2004

Moderator, discussion with Michel Gondry, Carla Kuhn Memorial Speaker Series, Roone Arledge Cinema, Columbia University, 2004

Moderator, evening with Catalina Sandino Moreno and *Maria Full of Grace*, Screen Actors Guild, 2004

Presentation on *sex, lies & videotape*, in “Passion, Pornography, and Partners” program, Makor/Steinhardt Center, 92nd Street Y, N.Y.C., 2004

Presentation on French film, Key Sunday Cinema Club, Boston, 2004

Lecture, “The ‘New Thought’ and Its Legacy,” Maryland Institute College of Art, Baltimore, 2004

Presentation on J.M. Barrie and *Finding Neverland*, Great Neck Arts Center, N.Y., 2004

Speaker, Panel on Art: Transgression and Transformation, American Theatre Festival, Long Island University, 2004

Moderator, Panel on *Capturing the Friedmans*, with Andrew Jarecki and Jesse Friedman, 92nd Street Y--Makor/Steinhardt Center, N.Y.C., 2003

Presentation on Philip Roth and *The Human Stain*, Great Neck Arts Center, N.Y., 2003

“David Lynch and *Eraserhead*,” American Museum of the Moving Image, N.Y., 2003

Moderator, Evening with Thelma Schoonmaker, Carla Kuhn Memorial Speaker Series, Columbia University, 2003

Moderator, Evening with Raoul Coutard, Carla Kuhn Memorial Speaker Series, Columbia University, 2003

Lecture on Polanski and Chinatown, Cinema Arts Center, Huntington, N.Y. , 2003

Speaker, Workshop on Anthology Editing and Careers Outside the Academy, Born to Be Bad 2: Trash Cinema Conference and Film Festival, University of California at Berkeley, 2003

Lecture on Terry Gilliam and *Lost in La Mancha*, Cinema Arts Center, Huntington, N.Y. 2003

Speaker, Panel on movies and books, Mary Baker Eddy Library for the Betterment of Humanity, Boston, 2003

“Andy Warhol and *Empire*,” opening event of “New York, New York: Movies Selected by the New York Critics Circle,” American Museum of the Moving Image, N.Y., 2002

Moderator, Evening on Tod Browning and *Freaks*, Maryland Institute College of Art, Baltimore, 2002

Moderator, evening with composer Carter Burwell, Carla Kuhn Memorial Speaker Series, Columbia University, 2002

Presentation on Film Criticism, Hartley Wallach Living Learning Center, Columbia University, N.Y., 2002

Moderator, Talk Cinema at Brooklyn Academy of Music, N.Y.C., 1999-2001

Presentation on Iranian film, Wadsworth Atheneum Museum of Art, Hartford, Conn., 2001

Moderator, Panel on *City Hall*, with Danny Aiello, Edward R. Pressman, and Ken Lipper, BAMcinémathèque, Brooklyn Academy of Music, N.Y., 2001

Lecture on James Dean and *Rebel Without a Cause*, Sacred Heart University, Fairfield, Conn., 2001

Moderator, “Director’s Take with James Ivory,” Independent Feature Project, Director’s Guild of America Theater, N.Y., 2000

Speaker, panel on *Law and Order* in “Frederick Wiseman: American Filmmaker” program, with Norman E. Siegel et al, Lincoln Center, N.Y., 2000

Speaker, panel on *Hospital* in “Frederick Wiseman: American Filmmaker” program, Lincoln Center, N.Y., 2000

Moderator and lecturer, Evening on Robert Duvall and *The Apostle*, in symposium on Art & Soul: Religious Faith and Literary Art, Baylor University, Texas, 2000

“Peter Medak and *Let Him Have It*,” American Museum of the Moving Image, N.Y., 2000

“Tunisian Film and *Silences of the Palace*,” Guild Hall/John Drew Theater, East Hampton, N.Y., 2000

Moderator, Evening with filmmaker Alison Maclean, Columbia University Graduate Film Carla Kuhn Memorial Guest Speaker Series, 2000

Lecture on modernism and cinema, Mercy College, N.Y., 2000

Lecture/Discussion on Mike Hodges film, Shooting Gallery Film Club, N.Y., 2000

Inaugural lecture, “The Bronx is Up and the Battery’s Down: New York City on Screen,” in Ciné Salon series Lovers of Cinema: The Odyssey of American Independent Film 1893-1941, Howe Library, Hanover, N. H., 1999

Presentation on early American cinema, Hood Museum of Art/Hopkins Center, Dartmouth College, 1999

Lecture on Nouvelle Vague Cinema and Literary Paris in the Fifties; The Mercantile Library, New York, 1999

Introductory speaker, Pedro Almodóvar film screening, Young Friends of Film, Lincoln Center, N.Y., 1999

Introductory speaker, evening with actress Anita Ekberg and film, Beekman Theater, N.Y., 1999

Moderator and host, Film screenings presented by Cinema Arts Group, New Jersey, 1999-2000

Moderator, Program on music and film with composer John Barry, The Screening Room, N.Y., 1999

Presentations on Iranian and Spanish films, Great Neck Center for the Visual & Performing Arts, N.Y., 1999

Speaker, Panel on journalism, Principia College, Illinois, 1999

Moderator, "Before Hollywood: The Debut of an Art and Industry in New York," New-York Historical Society, 1998

Introductory speaker, Olivier Assayas presentation in Zeitgeist Films anniversary program, American Museum of the Moving Image, 1998

Moderator, Evening with Mexican filmmaker Bigas Luna, Cinema Arts Center, Huntington, N.Y., 1998

Lecture on current film, New York Film Buffs, French Institute/Alliance Française, 1998

Commentaries on films and criticism, Filmmakers Symposium, Monmouth University, N. J., 2004, 2002, 1998

Introductory talk, Merchant Ivory Productions retrospective, Paris Theater,

N.Y., 1998

Lectures on narrative in film and business, Amos Tuck School of Business,  
Dartmouth College, 1997

Speaker, Panel on “Moments Out of Time,” with Andrew Sarris, Molly  
Haskell, James Toback, et al, Film Comment/Film Society of Lincoln  
Center, N.Y.C., 1997

Featured Speaker, Opening Gala, Great Neck Center for the Arts, N.Y., 1997

Lecture on censorship with First Amendment attorney Floyd Abrams,  
National Board of Review, N.Y., 1997

Lecture on Gregory J. Markopoulos and Avant-Garde Cinema, Foundation  
for Hellenic Culture, N.Y., 1997

Moderator and Interviewer, Evening with filmmaker Bruce Beresford,  
Independent Feature Project/Sundance Channel, N.Y., 1997

Moderator and Interviewer, Evening with filmmaker/actor Griffin Dunne,  
Independent Feature Project/Sundance Channel, N.Y., 1997

Speaker, Panel on John Cassavetes, with Peter Bogdanovich, Seymour  
Cassell, et al, Miramax Films and Film Comment, N. Y., 1997

Presentation on Film Criticism, Fridays @ 4 Lecture Series, New School  
for Social Research, N.Y., 1997

Lecture on Criticism, American Museum of the Moving Image, N.Y., 1996

Moderator, Panel on Screenwriting, with writer Barbara Turner, Script to  
Screen Conference, Independent Feature Project, N.Y.C., 1996

Speaker, Panel on Politics and Film, with Robert Scheer, John Fund, Ron  
Silver, et al, Lincoln Center, N.Y.C., 1996

Moderator and Interviewer, Evening with James Ivory and Ismail Merchant,  
Works in Process Series, Guggenheim Foundation, 1995

Presentation on Satyajit Ray, Merchant/Ivory Productions, Lincoln Plaza Cinema, N.Y. 1995

Presentations on classic films, Greenwich Classic Film Series, Conn., 1992-2000

Lecture on films by Chabrol and Hitchcock, The Brooklyn Museum, 1994

Speaker, Panel on Turkish Cinema, Walter Reade Theater, Lincoln Center, N.Y., 1994

Presentations on current films, Westchester Cinema Club, 1990-2002

Guest speaker, Newspaper Workshop, C. W. Post Campus, Long Island University, 1994

Lecture on Biennial film and video presentations, Whitney Museum of American Art, New York, 1993

Lecture on Hitchcock films, Museum of Fine Arts, Boston, 1993

Presentations on current films, Key Cinema Club, Washington, D.C., 1992-94

Moderator and Interviewer, Evening with James Ivory, Cooper Union Grand Hall, New York, 1993

Presentations on recent films, Westport Film Society, Connecticut, 1993-94

Presentation on films by Robert Altman, Silvermine Artists Guild, Stamford, Connecticut, 1993

Speaker, Panel on moral values in cinema, with Richard Heffner et al, American Jewish Committee et al, 1991

Speaker, New School University/New School for Social Research, seminar on film journalism, 2005, 2004, 1998-2001, 1994, 1991, 1990.

**Media Activities (selected):**

## ***Television Appearances:***

*CNN Newsroom*, CNN, 2011

*Six Degrees of TV*, tvtropolis, Canada, 2010

*Connie Martinson Talks Books*, PBS/L.A. CityView, 2008

*The O'Reilly Factor*, Fox News Channel, 2005, 2004, 2003, 2001, 1998

*At Large With Geraldo Rivera*, Fox News Channel, 2005

Film Critic, *MSNBC at the Movies*, MSNBC-TV, 2005

*Breakfast News*, BBC, 2005

*Countdown Coast to Coast*, MSNBC, 2005

*Talking Movies*, BBC, 2005, 2000

*Dayside* MSNBC, 2004-2005

*Charlie Rose*, PBS, 2004

*Countdown with Keith Olbermann*, MSNBC, 2003-2004

*Newsnight with Aaron Brown*, CNN, 2004

*Scarborough Country*, MSNBC, 2004

*The Capital Report*, CNBC, 2004

*CNN Live Today*, CNN, 2004

*Headline News*, CNN Headline News, 2004, 2002

*Dayside*, CNN, 2004

*CNN International*, CNN, 2004

*BBC World*, BBC, 2004, 2000

*Live From CNN*, CNN, 2004

Feature Story News, 2004

*In the Money*, CNN, 2004

*News 24*, BBC, 2004

*CNN Sunday*, CNN, 2003

*MSNBC Morning*, MSNBC, 2004

*MSNBC Right Now*, MSNBC, 2003-2004

Arthouse, 2004

*Catherine Crier Live*, Court TV, 2003, 2002

*CNN Sunday Morning*, CNN, 2003

*MSNBC Live*, MSNBC, 2003, 2001

Rogers Television, Toronto, 2003

*The News with Brian Williams*, MSNBC, 2002

*The Point*, CNN, 2002

*Hollywood at Large*, Court TV / NBC, 2002

*Academy Awards Special*, Fox News Channel, 2001

*World Report*, CNN International, 2001

*Newsfront*, MSNBC, 2001, 2000

*24Frame News*, The Sundance Channel, 2001  
*Celebrity Spotlight*, Fox News Channel, 2001  
*Crier Today*, Court TV, 2000-2001  
*NBC News with Mike Barnicle*, MSNBC, 2001  
*Movie Talk*, BBC, 2001  
*Headliners & Legends with Matt Lauer*, MSNBC, 2000  
*The Edge with Paula Zahn*, Fox News Channel, 2000  
*Behind the Screen*, AMC--American Movie Classics, 2000  
*Morning Line*, MSNBC, 1997-2000  
*Fox News Live*, Fox News Channel, 2000  
*Feedback*, MSNBC, 2000  
*Morning Blend*, MSNBC, 1997-2000  
*School's Out*, MSG--Metro Learning, 1998-2000  
*Studio Y*, MSG--Metro Channel, 2000  
*Breakfast News*, BBC, 2000  
*Hannity & Colmes*, Fox News Channel, 1999  
*The Crier Report*, Fox News Channel, 1996-99  
*Today in America*, MSNBC, 1998-99  
*Fox on Entertainment*, Fox News Channel, 1996-99  
*News Chat*, MSNBC, 1998-99  
*Fox News Now*, Fox News Channel, 1999  
*Real Time*, MSNBC, 1999  
*Canapé*, CUNY-TV, 1999  
*Today in America Oscar Special*, MSNBC, 1999  
*Clinton Scandal Special*, Fox News Channel, 1998  
*Moneyline*, CNN, 1998  
*Weekend in America*, MSNBC, 1998  
*Cinema*, PBS, 1997  
*Newsfront*, MSNBC-TV, 1997  
*Arts & Humanities*, MSG—Metro Learning, 1998  
*Fox on Entertainment Special*, Fox News Channel, 1997  
*New York Calling*, WBIS-TV, 1997  
Telewizja Polska/Polish Public Television, 1997  
*Fox on Religion*, Fox News Channel, 1996  
*America After Hours*, CNBC-TV, 1996  
Associated Press Television, 1995

**Additional Media Activities**

Film Critic, *Monitor Radio*, Public Radio International, 1985-1997  
Film critic, *World Monitor*, The Discovery Channel, 1989  
Film Critic, *World Service*, Monitor Radio, 1986-1990  
Film critic, *One Norway Street*, The Monitor Channel/WWOR-TV, 1989-92  
Film critic, *Today's Monitor*, The Monitor Channel/WWOR-TV, 1989-92

### **Radio Appearances**

*David Sterritt with Films in Focus*, RobinHoodRadio, WHDD, Connecticut, 2009 – Present  
Forthcoming: *The World Trade Center on Film*, Voice of America, 2011  
*Moncrieff with Scott Moncrieff*, Newstalk Radio Ireland, 2011  
*Newsdrive*, BBC Radio Scotland, 2011  
*The Mike Hosking Breakfast*, Newstalk ZB, New Zealand, 2011  
*Here on Earth: Radio Without Borders*, Wisconsin Public Radio, 2011  
*Gary O'Brien & Friends*, WDWS, Illinois, 2009  
*The Louie Free Radio Show*, WASN, Ohio, 2009, 2008  
*Talk of the Nation*, National Public Radio, 2008  
*The Bob Edwards Show*, XM Satellite Radio/Sirius XM/PR/Sirius Satellite Radio, 2008  
*Inquiry*, WICN/NPR, New England, 2008  
*The Jordan Rich Show*, WBZ, Boston, 2008  
*Stone & Double T Show*, WXRX, Illinois, 2008  
*The Frank DeCaro Show*, Sirius OutQ, Sirius Satellite Radio, 2008  
*Talk@12*, Iowa Public Radio, 2008  
*The Drive*, WJBC, Illinois, 2008  
*The Sandbox*, WFNX, Boston, 2008  
*Late Mornings*, KVON, California, 2008  
*To the Best of Our Knowledge*, Public Radio International/Wisconsin Public Radio, 2007  
*The Radio Factor with Bill O'Reilly*, 2007  
*RadioOpticon*, www.robinhoodradio.com, 2006  
*The Ticket*, BBC World Service, 2003-2005  
*American Voices with Senator Bill Bradley*, Sirius Satellite Radio, 2005  
*The Kojo Nnamdi Show*, WAMU, Washington, D.C., 2005  
Austrian Broadcasting Corporation, 2005  
*The Dean Richards Show*, WGN, Chicago, 2005  
*Film Focus*, WKCR-FM, N.Y., 2005, 2002, 2001  
CBS News, 2004

CFRB, Toronto, 2004  
*Morning Edition*, National Public Radio, 2004, 2003, 2001  
Radio Free Europe, 2003-2004  
*Europe Today*, BBC World Service, 2004  
*Meridian Screen*, BBC World Service, 2002-2003  
*Radio 5*, BBC, 2004  
Radio New Zealand, 2004  
*The Mark Steiner Show*, WYPR, Baltimore, 2004  
*Drive Home with Preston Westmoreland*, KTAR, Phoenix, 2004  
*The World*, Public Radio International/BBC, 2000-2002  
*Daybreak*, WEEA, Baltimore, 2003  
*Marketplace*, Public Radio International, 1997-2001  
*On Screen*, BBC World Service, 2001  
*New York and Company*, WNYC-AM, N. Y., 2001, 1997, 1998, 1999  
*To the Point*, Public Radio International, 2001  
*Talking History*, Public Radio, 2001  
*All Things Considered—Weekend Edition*, National Public Radio, 2000  
*The Connection*, National Public Radio, 2000, 1998  
*Talk of the Nation*, National Public Radio, 1998  
British Broadcasting Corporation—Scotland, 1998  
The Ideas Network, Wisconsin Public Radio, 1994  
Voice of America, 1993, 1991, 1989  
Canadian Broadcasting Corporation, 1991  
WCCO-AM, Minneapolis, 1990

**Additional Media Appearances:**

*Nightline with Ted Koppel*, ABC-TV, 1988  
CBS *Morning News*, CBS-TV, 1985-6  
*The Envelope Please...*, Bravo, 1997-1998  
Television Canal +, France, 2003  
*All Things Considered*, National Public Radio, 1996  
*City Cinematheque*, CUNY-TV, New York, 1999, 1996  
North Carolina Public Radio/WCQS, 1990  
Minnesota Public Radio, 1989  
WNYC-FM, 1988  
*Cinema Then, Cinema Now*, CUNY-TV, New York, 1992  
WPIX-TV News, New York, 1990  
*Louis Lyons Show*, WGBH-TV, Boston, 1970

**Podcasts:**

*Tikkun – David Sterritt Phone Forum*, 2009

<http://www.tikkun.org/mediagallery/media.php?f=0&sort=0&s=2009041514492151>

*Films in Focus*, 2009

Commentaries robinhoodradio.com

<http://podcasts.am1020whdd.com/~am1020wh/index.php>

Interview on *Mr. Media Interviews* with Bob Andelman, 2008

BlogTalkRadio <<http://www.blogtalkradio.com/mrmedia/2008/12/09/David-Sterritt-THE-B-LIST-author-film-critic-Mr-Media-Interview>>

Interview with Garrison Keillor and Robert Altman, 2006

92<sup>nd</sup> Street Y, New York <[http://blog.92y.org/index.php/weblog/item/robert\\_altman\\_podcast/](http://blog.92y.org/index.php/weblog/item/robert_altman_podcast/)>

**Film/Video Appearances (selected):**

“*For the Love of Movies*,” dir. Gerald Peary, 2008

“*Erich von Stroheim: The Profligate Genius*,” Young Indy Documentaries:

Episode 22: The Hollywood Follies, LucasFilm, 2007

*The Critics: Stories from the Inside Pages*, dir. Dwight DeWerth-Pallmeyer,

Films for the Humanities & Sciences, 2006

*Look Out, Haskell, It's Real: The Making of Medium Cool*, dir. Paul Cronin,

U.K., 2002

*The Envelope Please...*, dir. Josh Friedman, Canadian Broadcasting

Corporation, 1996

**Additional Activities (selected):**

Associate Editor, *Schirmer Encyclopedia of Film*, 2002

Critic at Large, Film Scouts, America Online/Internet/World Wide Web,  
1995-present

Nominator, MacArthur Fellows Program, The John D. and Catherine T. MacArthur Foundation, 1999

Advisory Board, The Fassbinder Foundation, 2000-present

Advisory Board, Religious Faith and Literary Art: Art & Soul Conference, Baylor University, Waco, Texas, 2001-present

Member, Board of Directors, International Film Circuit, New York, 1989-present

**Biographies (selected):**

*Who's Who in America*

*Contemporary Authors*

**Miscellaneous Activities (selected):**

In-House Critic, Dartmouth College, Dept. of Drama and Film Studies, 1990, 1987

Speaker, Panel on Cinema, with Bob Mondello and Linda Benn, University of North Carolina (Asheville), 1990

Film lecture, Principia College, Illinois, 1976

Host and Interviewer, "Dialogues With Directors," with James Ivory, Walker Art Center, Minneapolis, 1990

Host and Interviewer, "Dialogues With Directors," with Franklin J. Schaffner, Walker Art Center, Minneapolis, 1988

Lectures, Newark Public Library, Newark, N.J., 1986-90

Speaker, Fordham University, Seminar on Arts Journalism, 1989

Lecture on Academy Awards, Motion Picture Bookers Club, 1988

Article on new music, commissioned by Neue Zeitschrift für Musik, Germany, 1985.

Speaker, Symposium on minimalism, Virginia Commonwealth University

Speaker, Panel on experimental theater, Brooklyn Academy of Music

Guest host, New, Old, and Unexpected Music, WNYC-FM, New York

Speaker, Seminar on current cinema, Touro College, New York

Speaker, Panel on film, art, and music, Greenwich Public Library, Conn.

Speaker, Conference on University Theater, Yale University

Speaker, Conference on Careers and the Arts, Des Moines, Iowa

Guest host, Flick-out, WGBH-TV, Boston

Invited participant in critics polls-- *The American Film Institute, Village Voice, Los Angeles Times, Premiere, New York Post, Film Comment, Senses of Cinema, Cinema Scope, indieWire, PopMatters, Beyond the Canon, Movie City News, Newport International Film Festival, Moviecrazed.com, The Cinematheque.com, CriticWire, Museum of the Moving Image, et cetera*

Engagements as professional organist/pianist, various years and locations

**Additional Miscellaneous Activities (selected):**

Project consultations/manuscript referee, *PMLA*; W. W. Norton & Company; Cambridge University Press; University of California Press; *Cinema Journal*; Palgrave Macmillan; Polity Press, Pearson Longman; Rowman & Littlefield; Indiana University Press; *Historical Methods*; State University of New York Press; *Screening the Past*; Wayne State University Press; University Press of Kentucky; Southern Illinois University Press; *Framework: The Journal of Cinema and Media*, etc. (various years through present).

Consultations on tenure, promotion, academic awards: Hunter College/City University of New York, 1998; Oklahoma State University, 2000; University of Nebraska, 2005; Clemson University, 2005; University of Hartford, 2006; Baylor University, 2006; University of New Hampshire, 2008.

Consultant, Hitchcock documentary film project, Baylor University, 1998-99.

Advisory Committee Member, Conference on China at Home and Abroad, Third World Television Exchange, 1997.

Nominator, MacArthur Foundation, 2000.

Nominee consultations, MacArthur Foundation, various years, 1994-2003.

Nominee consultations, Guggenheim Foundation, various years.

Nominee consultation, Mellon Distinguished Achievement Awards, 2008.

Recipient of Major Grants, C.W. Post Research Committee, Long Island University, 1993-94, 1995-97, 1997-98.

Contributing Editor, *The Thousand Eyes Magazine*, New York City, 1980.

**Professional organizations:**

National Society of Film Critics  
(Chair, 2005 - present; Vice-Chair, 2004)

American Society for Aesthetics

Modern Language Association

American Studies Association

Society for Cinema and Media Studies

FIPRESCI: Film Critics International Federation

Online Film Critics Society  
(through 2005; Special Honorary Member, 2005 - present)

Columbia University Seminar on Cinema and Interdisciplinary Interpretation  
(Co-Chair, 1999-2005; founding member of Advisory Committee, 1998-99)

New York Film Critics Circle  
(through 2005; Chair 2000, 1987; Vice-Chair 1999, 1986)

New York Film Critics Online  
(through 2005)

**Additional Teaching:**

New York University, Tisch School of the Arts (1993)

City University of New York, College of Staten Island (1992)

Long Island University, C. W. Post Campus (1985-89)

Columbia University: Member, Ph.D. Dissertation Committees, various years

**Education:**

B.A., English Language and Literature, Boston University, College of Liberal Arts, May 1967

M.A., Cinema Studies, New York University, Graduate School of Arts and Science, February 1992

Ph.D., Cinema Studies, New York University, Graduate School of Arts and Science, December 1993