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Education

University of Iowa, Ph.D., Film Studies (2000)

The School of the Art Institute of Chicago, M.F.A., Film Production (1995)

University of Florida, M.A., English & Film Studies (1992); B.A., English & Film Studies (1985)

Academic Employment

Middlebury College, Professor of Film & Media Culture (2016-present);
Associate Professor of Film & Media Culture (2008-2016);
Assistant Professor of Film & Media Culture (2002-2008)

Clemson University, Assistant Professor of English (2000-2002)

University of Iowa, Graduate Teaching Assistant in Film Studies (1997-1999); Graduate Teaching Assistant in Rhetoric (1995-1997)

The School of the Art Institute of Chicago, Graduate Teaching Assistant in Filmmaking (1993-1995)

Publications

Books:

The Videographic Essay: Criticism in Sound & Image, co-authored with Jason Mittell and Catherine Grant (caboose books, 2016; second edition revised and expanded 2019).
Now available online as *The Videographic Essay: Practice and Pedagogy*
<http://videographicessay.org/works/videographic-essay/index>

Cinephilia and History, or The Wind in the Trees (Indiana University Press, 2006).

BFI Film Classic: *All the President's Men*, co-authored with Robert B. Ray (under contract to Bloomsbury/BFI).

Essays, Articles:

"Once Upon a Screen," *The Cine-Files*, Issue 15 (2020).

"Teaching *Rosemary's Baby*," *The Cine-Files*, Issue 13 (2017).

<http://www.thecine-files.com/teaching-rosemarys-baby/>

"Teaching Videographic Film Studies," *The Cine-Files*, Issue 7 (2014).

<http://www.thecine-files.com/keathley/>

"The Use of An Illusion: childhood cinephilia, object relations, and videographic film studies," co-authored with Catherine Grant, *Photogenie* 0 (2014).

http://www.photogenie.be/photogenie_blog/article/use-illusion

Translated as "Cinefilia infantil, relaciones de objeto y estudios videográficos sobre cine: El uso de una ilusión," in *Transit: Cine y Otros Desvíos* (2014).

<http://cinentransit.com/cinefilia-infantil-relaciones-de-objeto-y-estudios-videograficos-sobre-cine/>

"Letting the World Happen," *Aniki: Portugese Journal of the Moving Image*, Vol. 1, No. 1 (December 2013). <http://aim.org.pt/ojs/index.php/revista/article/view/60>

"The Man in the Backseat," *The Cine-Files*, Issue 4 (2013). <http://www.thecine-files.com/current-issue-2/guest-scholars/christian-keathley/>

"Teaching the Scholarly Video," *Frames* #1 (July 2012), special issue: "Film and Moving Image Studies: Reborn Digital." <http://framescinemajournal.com/teachingthescholarly>

"*Bonjour Tristesse* and the Expressive Potential of *Découpage*," *Movie: A Journal of Film Criticism*, Issue 3 (2011). <http://www2.warwick.ac.uk/fac/arts/film/movie/>

"*La Caméra-stylo*: Notes on Video Criticism and Cinephilia," in *The Language and Style of Film Criticism*, ed. Andrew Klevan and Alex Clayton (Routledge, 2011). Translated as "Crítica audiovisual y la cinefilia," in *Transit: Cine y Otros Desvíos* (2014).

"Pass the Salt ... and other bits of business," *Screen* 52:1 (Spring 2011).

"Does Wine Matter?" with Amy Trubek, Review of James Nossiter's *Liquid Memory*, *Gastronomica* Vol. 11, No. 1 (Spring 2011).

Review of *Making Waves: New Cinemas of the 1960s* by Geoffrey Nowell-Smith. *French Forum* Vol. 33, No. 3 (Fall 2008).

"21st Century Cinephilia," in *Cinephilia in the Age of Digital Reproduction: Film, Pleasure, and Digital Culture*, ed. Scott Balcerzak and Jason Sperb (Wallflower Press, 2008).

"Otto Preminger and the Surface of Cinema," *World Picture* 2 (Fall 2008).

http://www.worldpicturejournal.com/WP_2/Keathley.html

"Sontag and Cinephilia," *Post Script* Vol. 26, No. 2 (Winter/Spring 2007). Special issue on the film criticism of Susan Sontag, ed. Dudley Andrew and Colin Burnett.

"Robert Benton: New Traditionalist," in *Backstory 4: Interviews with Screenwriters of the 70s*, ed. Patrick McGilligan (University of California Press, 2005).

"Trapped in the Affection-Image: Hollywood's Post-Traumatic Cycle," reprinted in *The Last Great American Picture Show*, ed. Alexander Horwath, Noel King, Thomas Elsaesser (Amsterdam University Press, 2004). First published in *Screening Disability: Essays on Cinema and Disability*, ed. Christopher Smit and Anthony Enns (University Press of America, 2001).

"Andrew Sarris and the New American Filmmakers: An Interview with Robert Benton," in *Citizen Sarris: American Film Critic*, ed. Emmanuel Levy (Scarecrow Press, 2001).

"Signateurism and the Case of Allen Smithee," in *Directed by Allen Smithee*, ed. Stephen Hock and Jeremy Braddock (University of Minnesota Press, 2001).

"The Cinephiliac Moment," *Framework* 42 (2000).

"Sketching on Screen," *Art Papers* Vol. 22, No. 5 (Sept/Oct 1998).

"There's Something Deeply Moving About Ordinary Life," Interview with Robert Benton, *Film Comment*, Jan-Feb 1995.

Editorial:

Founding co-editor, *[in]TRANSITION: Journal of Film & Moving Image Studies*, a joint publication of MediaCommons and *Cinema Journal*. (2014-present)

<http://mediacommons.futureofthebook.org/intransition/>

Grants & Awards:

Inaugural Innovative Pedagogy Award, 2020 Society for Cinema and Media Studies, for developing a program for teaching videographic criticism. Co-recipient with Jason Mittell.

National Endowment for the Humanities Institute for Advanced Topics in the Digital Humanities, \$241,000 grant for two iterations of “Scholarship in Sound & Image: A Workshop on Videographic Criticism,” June 2017 and June 2018, Middlebury College, Vermont. Co-recipient with Jason Mittell.

Anne Friedberg Innovative Scholarship Award of Distinction, 2015 Society for Cinema and Media Studies, for *[in]Transition: Journal of Videographic Film & Moving Image Studies*. Shared with Christine Becker, Catherine Grant, Jason Mittell, Drew Morton.

\$90,000 grant from National Endowment for the Humanities Institute for Advanced Topics in the Digital Humanities for “Scholarship in Sound & Image: A Workshop on Videographic Criticism,” June 14-27, 2015, Middlebury College, Vermont. Co-recipient with Jason Mittell.

Seashore Dissertation Fellowship, University of Iowa Graduate College, University of Iowa, 1999-2000.

New Television Award Winner, \$1500.00 Technical Assistance Grant, Center for New Television, Chicago, 1992.

Film/Video Productions and Screenings:

SFR – This video, produced for a guest lecture titled “The Use of An Illusion: childhood cinephilia, object relations, and videographic film studies,” was presented as part of a keynote presentation at “Cinephilia/Cinephobia: New Mediations of Desire and Disgust” conference at University of Pittsburgh, November 9, 2012, and as part of a guest lecture, by invitation, by myself and Catherine Grant at the University of London Screen Studies Group, December 3, 2012. It was also included as accompaniment to the published essay of the talk, co-authored with Catherine Grant, in *Photogenie 0* (2014). The video was also screened in a special session on videographic essays at the 24th Curtas Vila de Conde International Film Festival, Portugal, July 14, 2016.

http://www.photogenie.be/photogenie_blog/article/use-illusion

50 Years On – Videographic essay produced for Society of Cinema and Media Studies’ 50th anniversary conference (2011).

<http://mediacommons.futureofthebook.org/intransition/2014/08/26/audiovisual-essay-my-favorite-things>

Pass the Salt – Videographic essay on a scene from Preminger’s *Anatomy of a Murder* (2011). This video was originally presented under the title “A Bit of Business” at the Society for Cinema and Media Studies Annual Conference, Vancouver, March 2006. It was subsequently screened at the Audiovisual Essay: Practice and Theory International Workshop, an event sponsored by Goethe University and the Deutsches Filmmuseum, Frankfurt in November 2013, and it appeared in a post-conference publication here:

<http://reframe.sussex.ac.uk/audiovisualessay/frankfurt-papers/cristina-alvarez-lopez-adrian-martin/>

“Does Your Dog Bite?” Video essay presentation, “Scholarship of Sound & Image,” MIT 6 – Media in Transition Conference, MIT, April 2009.

“Sights of Memory.” Video essay presentation, Clifford Symposium, Middlebury College, November 2008.

Snapshots (1995) 16mm color sound film & ¾” video. 25 mins.

University Film & Video Association Conference, North Carolina School of the Arts, August 1998.

San Francisco Cinematheque, March 1997.

University of Iowa Film Studies Colloquium, January 1996.

“Exposures.” The Art Institute of Chicago, April 1995.

Clues (1992) ¾ video. 55 mins.

Fatal Flaw (1985) 16mm color sound film. 20 mins.

Hippodrome State Theater, Gainesville, Florida, March 1986.

Teach, Don’t Fail Me Now! (1983) 16mm b/w silent film. 15 mins.

Auburn University, June 1983.

Guest Talks & Conference Presentations

“Expanding the Boundaries of Videographic Criticism,” featured presentation, by invitation, at the conference “Videographic Criticism: Performative knowledge production and aesthetic practice,” at University of Braunschweig, Germany, November 7-8, 2019.

“Approaches to Media Criticism,” guest presentation, by invitation, at Georgetown University, February 4, 2019.

“Clues, Mysteries, Histories, and Mystories: Essay Filmmaking Approaches to Family History,” Presentation, by invitation, at Birkbeck Institute for the Moving Image, University of London, April 28, 2018.

“Videographic Film & Media Criticism,” Guest lecture, by invitation, at the University of Oxford, April 26, 2018.

“Videographic Film & Media Criticism,” Guest lecture, by invitation, at the University of Florida, January 19, 2018.

"The Equalized Pulse: Digital Humanities and Videographic Essay Research," Film/Philosophy Conference, July 6, 2016, University of Edinburgh, Scotland.

"Teaching Videographic Criticism," presentation as part of workshop, "New Directions in Videographic Criticism and Research," Screen Studies Conference, June 24, 2016, University of Glasgow, Scotland.

"The Average Long Take," Society for Cinema and Media Studies Annual Conference, March 24, 2015, Montreal.

"Otto Preminger and the Question of *Découpage*." Guest lecture, by invitation at Project Narrative, English Department, The Ohio State University, October 13, 2014.

Workshop Participant, "Visualizing Media Studies: The Expansion of Scholarly Publishing Into Video Essays," Society for Cinema and Media Studies Annual Conference, Seattle, March 20, 2014.

"Video Essays and the First Person Singular," Panel Participant, Society for Cinema and Media Studies Annual Conference, Seattle, March 20, 2014.

"Strategic Incoherence: Point of View in *All the President's Men*." Guest lecture, by invitation, at the Triangle Film Salon, University of North Carolina at Chapel Hill, January 23, 2014.

"The Use of An Illusion: Childhood cinephilia, object relations, and videographic film studies." Keynote presentation at Photogenie and Cinephilia conference, University of Antwerp, Belgium, December 7, 2012.

"On *Découpage* and Preminger's *Carmen Jones*." Guest lecture, by invitation, at the Centre for Visual Fields Research Seminar, University of Sussex, Brighton, England, December 4, 2012.

Co-Presenter (with Catherine Grant, University of Sussex), "The Use of An Illusion: Childhood cinephilia, object relations, and videographic film studies." Guest lecture, by invitation, University of London Screen Studies Group, London, December 3, 2012.

"The Use of An Illusion." Keynote presentation at Cinephilia/Cinephobia: New Mediations of Desire and Disgust conference at University of Pittsburgh, November 9, 2012.

Panel Participant, "Transforming Moving Image Pedagogy," Visual Learning: Transforming the Liberal Arts conference, Carleton College, Northfield, MN, September 2012.

"*Découpage* as Cinematic Writing." Society for Cinema and Media Studies Annual Conference, Boston, MA, March 2012.

"Belief and Disbelief in the Cinema," Roundtable Discussion Participant, by invitation, with Michael Wood (Princeton) and Dudley Andrew (Yale), at Trinity College, Hartford, CT, October 2010.

"Preminger's *Bonjour Tristesse*." Guest lecture, by invitation, at University of Florida's Film Studies Seminar, Gainesville, Florida, March 2010.

"Cinephilia's Missing Term: *Découpage*." Guest lecture, by invitation, at Arthemis Lecture Series, Concordia University, Montreal, February 2010.

"Does Your Dog Bite?" Video essay presentation, "Scholarship of Sound & Image," MiT 6 – Media in Transition Conference, MIT, April 2009. [see also Film/Video Productions and Screenings, below]

"Bazin and Renoir." Guest lecture, by invitation, at Yale Film Studies Seminar, October 2008.

Workshop Participant, "Scholarly Writing in the Digital Age," Society for Cinema and Media Studies Annual Conference, Philadelphia, March 2008.

Panel Respondent, "Film as Television/Television as Film," Society for Cinema and Media Studies Annual Conference, Chicago, March 2007.

"The Return of Cinephilia." Guest lecture, by invitation, at Mount Holyoke College, November 2007.

"The Return of Cinephilia." Guest lecture, by invitation, at Harvard University Film Theory/Film History Forum, April 2006.

"A Bit of Business." Video essay presentation, Society for Cinema and Media Studies Annual Conference, Vancouver, March 2006. [see also Film/Video Productions and Screenings, below]

Panel Chair, "*La Caméra-stylo*: Film Scholarship and the Video Essay." Society for Cinema and Media Studies Annual Conference, Vancouver, March 2006.

"Essay as Narrative: Godard's *Vivre sa vie*." The 19th Annual Narrative Conference, Burlington, April 2004.

"The Collector of Moments." Society for Cinema and Media Studies Annual Conference, Atlanta, March 2004.

“The French New Wave: Simulating Transitional Cinema.” Society for Cinema and Media Studies Annual Conference, Minneapolis, March 2003.

“Cinephilia and Connoisseurship.” Society for Cinema Studies Annual Conference, Denver, May 2002. Panel Chair, “Cinephilia.”

“Cinephilia and Connoisseurship.” Florida State University Annual Conference on Literature and Film, Tallahassee, January 2002.

“Cinephilia, Connoisseurship, and History.” University of Pennsylvania Seminar in Comparative Cinema Studies, Philadelphia, April 2001.

“Eric Rohmer’s Cinema of Attractions.” Florida State University Annual Conference on Literature and Film, Tallahassee, January 2001.

“Another *caméra-stylo*: The Filmmaker as Sketch Artist.” Society for Cinema Studies Annual Conference, West Palm Beach, April 1999. Panel Chair, “The ‘Unfinished’ Film.”

“Trapped in the Affection-Image: American Cinema’s Post-Traumatic Cycle.” Screening Disability – A Conference on Cinema and Disability, University of Iowa, March 1999.

“The Law of the Thing: Allen Smithee and Signateurism.” Specters of Legitimacy – A Conference on the Films of Allen Smithee, University of Pennsylvania, September 1997.

Related Work Experience:

Site Host and Event Coordinator, Southern Circuit Film & Video Series, Clemson University, 2000-2002.

Juror, Educational Films & Videos, 29th Chicago International Film Festival, 1993.

Archival Assistant, The Film Center at the Art Institute of Chicago, 1993-1994.

Secretary and Founding Member. Florida Media Arts Center, Gainesville, Florida, 1990.

Film and Video Producer/Writer, Florida Films, Gainesville, Florida, 1986-1990.