

# CURRICULUM VITAE

**Andrew Utterson**

Associate Professor

Department of Media Arts, Sciences, and Studies

Roy H. Park School of Communications

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## **Education**

- Ph.D. History of Art, Film, and Visual Media, 2008, Birkbeck College, University of London, UK. *(supervisors: Professor Laura Mulvey, Professor Charlie Gere)*
- P.C.L.T. (H.E.) Postgraduate Certificate in Learning and Teaching for Higher Education, 2002, Canterbury Christ Church University, UK.
- M.A. Cinema and Television Studies, 1999, Birkbeck College, University of London, UK.
- B.A. Film Studies, 1997, University of Kent, UK. *(first class honors degree; awarded the Martin Walsh and Rotary prizes for excellence in the fields of Film Studies and the Humanities respectively)*

Research Areas: Film history, theory, and criticism; global cinema; media technology; digital culture and the history of new media

## **Teaching Experience**

Associate Professor, Department of Media Arts, Sciences, and Studies, Roy H. Park School of Communications, Ithaca College, Ithaca, New York. 2017 to the present.

Assistant Professor, Department of Media Arts, Sciences, and Studies, Roy H. Park School of Communications, Ithaca College, Ithaca, New York. 2012-2017.

Senior Lecturer, Department of Media, Faculty of Arts and Humanities, Canterbury Christ Church University, UK. 2003-2011.

Lecturer, Department of Media, Faculty of Arts and Humanities, Canterbury Christ Church University, UK. 1999-2003.

## **Teaching Exchanges**

ERASMUS (European Union) Staff Mobility Teaching Assignment, Film and TV School of Academy of Performing Arts (FAMU), Prague, Czech Republic. May 2009.

ERASMUS (European Union) Staff Mobility Teaching Assignment, Arcada University of Applied Sciences, Helsinki, Finland. May 2008.

## **Administrative Positions**

Faculty Co-Director, IC Advantage summer seminars, Ithaca College, Ithaca, New York. 2020-2023.

Director, Ithaca Seminar all-college first-year seminars, Ithaca College, Ithaca, New York. 2018-2023.

Coordinator, B.A. in Digital Media, Department of Media, Faculty of Arts and Humanities, Canterbury Christ Church University, UK. 2002-2011.

## **Books**

*Persistent Images: Encountering Film History in Contemporary Cinema* (Edinburgh University Press, 2020).

*From IBM to MGM: Cinema at the Dawn of the Digital Age* (London: British Film Institute / Palgrave Macmillan, 2011).

*Technology and Culture: The Film Reader*, edited anthology (London: Routledge, 2005).

*Film Theory: Critical Concepts in Media Studies*, four-volume anthology co-edited with Philip Simpson and Karen Shepherdson (London: Routledge, 2004).

## **Peer-Reviewed Articles and Book Chapters**

"Green Rays on Historical Horizons: The Filmic Refractions of Tacita Dean's *The Green Ray* and Éric Rohmer's *Le Rayon vert*," *Quarterly Review of Film and Video* 39:8 (2022), 1826-1839.

"Goodbye to Cinema? Jean-Luc Godard's *Adieu au langage* as 3D Images at the Edge of History," *Studies in French Cinema* 19:1 (2019), 69-84.

"Water Buffalo, Catfish, and Monkey Ghosts: The Transmigratory Materialities of *Uncle Boonmee Who Can Recall His Past Lives*," *New Review of Film and Television Studies* 15:2 (2017), 231-249.

- "Practice Makes Imperfect: Technology and the Creative Imperfections of Jean-Luc Godard's Three-Dimensional (3D) Cinema," *Quarterly Review of Film and Video* 34:3 (2017), 295-308.
- "Lessons of Birth and Death: The Past, Present, and Future of Cinephilia in Martin Scorsese's *Hugo*," in *For the Love of Cinema: Teaching Our Passion In and Outside the Classroom*, edited by David T. Johnson and Rashna Wadia Richards, Indiana University Press, 2017, 195-213.
- "On the Movie Theater as Haunted Space: Spectral Spectatorship and Existential Historiography in Abbas Kiarostami's *Shirin*," *Quarterly Review of Film and Video* 33:8 (2016), 685-706.
- "Crossing Lines: The Sound of the Border in Orson Welles's *Touch of Evil*," *Quarterly Review of Film and Video* 32:5 (2015), 426-436.
- "Early Visions of Interactivity: The In(put)s and Out(put)s of Real-Time Computing," *Leonardo* 46:1 (2013), 67-72.
- "Tarzan vs. IBM: Humans and Computers in Jean-Luc Godard's *Alphaville*," *Film Criticism* 33:1 (2008), 45-63.
- "Destination Digital: Documentary Representation and the Virtual Travelogue," *Quarterly Review of Film and Video* 20:3 (2003), 193-202.

### **Other Scholarly Publications**

- "*Godard and Sound: Acoustic Innovation in the Late Films of Jean-Luc Godard* (Albertine Fox)," review, *French Studies* 72:4 (2018), 643-644.
- "*The End of Cinema? A Medium in Crisis in the Digital Age* (André Gaudreault and Philippe Marion)," review, *Film Quarterly* 69:3 (2016), 106-107.
- "*A Computer Animated Hand*," invited essay, The Library of Congress National Film Preservation Board (NFPB) National Film Registry (NFR) website, 2015.
- "*The Secret War Between Uploading and Downloading: Tales of the Computer as Culture Machine* (Peter Lunenfeld)," review, *New Media & Society* 16:6 (2014), 1040-1041.
- "*American Documentary Film: Projecting the Nation* (Jeffrey Geiger)," review, *Historical Journal of Film, Radio and Television* 33:3 (2013), 523-525.
- "*Expanded Cinema: Art, Performance, Film* (eds. A.L. Rees et al) and *Stan VanDerBeek: The Culture Intercom* (eds. Bill Arning and João Ribas)," review, *Screen* 54:2 (2013), 297-300.

"*Robert Bresson: A Passion for Film* (Tony Pipolo)," review, *Historical Journal of Film, Radio and Television* 31:3 (2011), 459-461.

"*Digital Baroque* (Timothy Murray)," review, *Film Quarterly* 64:3 (2011), 78-79.

"*Expanded Cinema, Fluid Screens* (eds. Janine Marchessault and Susan Lord)," review, *Film Quarterly* 63:1 (2009), 84-85.

"*Framed Time: Toward a Postfilmic Cinema* (Garrett Stewart) and *Documentary Time: Film and Phenomenology* (Malin Wahlberg)," review, *Historical Journal of Film, Radio and Television* 29:2 (2009), 264-267.

"*Essential Brakhage: Selected Writings on Filmmaking* (Stan Brakhage)," review, *Film Quarterly* 56:1 (2002), 56-57.

Six entries in *Critical Dictionary of Film and Television Theory*, edited by Roberta Pearson and Philip Simpson (London: Routledge, 2002).

### **Invited Lectures and Addresses**

"Early Cinema: Learning to Love the Past," British Film Institute (BFI) Annual Media Conference, BFI Southbank, London, UK, July 4, 2014.

"The Death of Cinema? Cinema in the Age of the iPad," British Film Institute (BFI) Annual Media Conference, BFI Southbank, London, UK, July 6, 2011.

"Essential Experiments: The Computer-Generated Films of the Whitney Brothers," British Film Institute (BFI), BFI Southbank, London, UK, January 13, 2011.

### **Conference Presentations**

"Decoding the Computer Histories of Adam Curtis: Software, Society, Self," Society for Cinema and Media Studies (SCMS) 63rd Annual Conference, Zoom, March 31, 2022.

"Mutually Programming (Dis)harmony and the Computer Histories of Adam Curtis," Critical Perspectives on the Films of Adam Curtis Conference (University of Nottingham, Nottingham, UK), Zoom, September 8, 2021.

"First-Year Virtual Seminars: Building Buy-In Before Day One," 40th Annual Conference on The First Year Experience, Zoom, February 18, 2021.

"Images of an 'Open City': Paris By Air in Aleksandr Sokurov's *Francofonia*," Society for Cinema and Media Studies (SCMS) 59th Annual Conference, Toronto, Canada, March 14, 2018.

- “Cinematic-Mnemonic Encounters: Mapping Geographic and Psychogeographic Histories of Cinema,” 27th Annual Screen Studies Conference, University of Glasgow, Glasgow, UK, June 25, 2017.
- “Encounters with Otherness as Revolutionary Praxis,” panelist and chair, 2nd Annual Symposium on Media, Communication, and Film Studies Programs at Liberal Arts Colleges, Colby College, Waterville, Maine, May 24, 2017.
- “Cinephilia in the z-Dimension: Jean-Luc Godard’s Intertextual Vectors of Love and Death,” Spiral Film-Philosophy Collective (York University) Film and Philosophy Conference, Love and Death, Toronto, Canada, May 13, 2017.
- “Visualizing Cosmic History in IMAX: The Expanded Frame(s) of Terrence Malick’s *Voyage of Time*,” Society for Cinema and Media Studies (SCMS) 58th Annual Conference, Chicago, Illinois, March 24, 2017.
- “Into the Universe of (Three-Dimensional) Technical Images: Jean-Luc Godard’s Flusserian 3D Cinema,” Film-Philosophy 9th Annual Conference, University of Edinburgh, Edinburgh, UK, July 6, 2016.
- “The Liberal Arts Case for Theory,” panelist and workshop participant, Symposium on Media, Communication, and Film Studies Programs at Liberal Arts Colleges, Muhlenberg College, Allentown, Pennsylvania, May 24, 2016.
- “Toward a 3-D Caméra-Stylo: Technologies of Dimensionality in Jean-Luc Godard’s *Adieu au langage*,” Society for Cinema and Media Studies (SCMS) 57th Annual Conference, Atlanta, Georgia, April 3, 2016.
- “In the Trenches: Teaching Film at Sites of Production, Distribution, and Exhibition,” workshop participant, Society for Cinema and Media Studies (SCMS) 57th Annual Conference, Atlanta, Georgia, March 31, 2016.
- “Mapping the Movie Theater as Haunted Landscape: The Mediated Materialities of *Shirin* and *Goodbye, Dragon Inn*,” 6th International Conference on the Image, Media Materiality: Towards Critical Economies of “New” Media, University of California, Berkeley, October 29, 2015.
- “Goodbye to Cinema: Jean-Luc Godard’s *Adieu au langage* as Images at the Edge of History,” The Berkeley Conference on Precarious Aesthetics, University of California, Berkeley, October 16, 2015.
- “Green Rays on Historical Horizons: Materiality and Place in Tacita Dean’s *The Green Ray* and Éric Rohmer’s *Le Rayon vert*,” European Cinema Research Forum (ECRF) 15th Annual Conference, Space and Place in European Cinema, National University of Ireland (NUI), Galway, Ireland, July 7, 2015.

- “Water Buffalo, Catfish, and Monkey Ghosts: Transmigratory Materialities in *Uncle Boonmee Who Can Recall His Past Lives*,” 25th Annual Screen Studies Conference, Screening Animals and the Inhuman, University of Glasgow, Glasgow, UK, June 27, 2015.
- “Sounding the Interactive Documentary: Non-fiction, New Media, and the Problem of Immersion,” respondent, Society for Cinema and Media Studies (SCMS) 56th Annual Conference, Montreal, Canada, March 28, 2015.
- “Metaphors of Birth and Death: Narrative Reflections on the ‘Life Cycle’ of Cinema,” University Film and Video Association (UFVA) 68th Annual Conference, Narrative and Nature, Montana State University, Bozeman, Montana, August 6, 2014.
- “Cinema’s Identity Crisis: Discourses on the Death of a Medium,” London Film and Media 4th Annual Conference, Visions of Identity: Global Film and Media, Institute of Education, University of London, London, UK, June 27, 2014.
- “Networked Nodes as Media Ecology: Digital Culture at the Birth of the Internet,” Cultural Studies Association (CSA) 12th Annual Conference, Ecologies: Relations of Culture, Matter, and Power, University of Utah, Salt Lake City, Utah, May 30, 2014.
- “Pixels, Grains, and the Materiality of the (Post-) Cinematic Experience,” Alternative Visions in Media Conference, Texas Christian University (TCU), Fort Worth, Texas, November 8, 2013.
- “A Machinic Menage à Trois: The Ideological Workings of Genre in Walter Lang’s *Desk Set* (aka *His Other Woman*),” RomCom Actually: International Conference on Romantic Comedy in Film and Television (co-organized by University of East Anglia and De Montfort University), De Montfort University, Leicester, UK, March 2, 2011.
- “Romancing the ‘Electronic Brain,’” *Film & History* 5th Biennial Conference, Film and Science: Fictions, Documentaries, and Beyond, Chicago, Illinois, November 2, 2008.
- “Theorizing Perception and Prosthetics: Dziga Vertov’s Cyborg Cinematics,” Humanities and Technology Association (HTA) 2nd Annual Conference, Permeable Boundaries: Technology and the Natural World, Rose-Hulman Institute of Technology, Terre Haute, Indiana, October 25, 2002.
- “Documentary, Destination, and the Future Travelogue,” Visible Evidence 8th Annual Conference, Amsterdam, Netherlands, August 19, 2000.

### **Institute Participation**

- Council on Undergraduate Research (CUR) Creative Inquiry in the Arts & Humanities Institute, Greensboro, North Carolina, November 6-8, 2015.

## **Community Service**

Member, Program Committee, Society for Cinema and Media Studies (SCMS) 63rd Annual Conference, 2022.

“Jean Luc Godard’s *Adieu au langage* [*Goodbye to Language*] (2014),” introduction to film screening, Cornell Cinema, Cornell University, Ithaca, New York, October 4, 2017.

*Hitchcock / Truffaut* (2015), moderator of filmmaker and editor Q&A, Cornell Cinema, Cornell University, Ithaca, New York, March 16, 2016.

External reviewer for Cinema and Screen Studies program, Monroe Community College (State University of New York), Rochester, New York, June 2015.

*The Iron Ministry* (2014), moderator of filmmaker Q&A, Cornell Cinema, Cornell University, Ithaca, New York, April 8, 2015.

“Benjamin Christensen’s *Häxan* [*The Witch*] (1922),” introduction to film screening, Sage Chapel (for the Herbert F. Johnson Museum of Art), Cornell University, Ithaca, New York, November 14, 2014.

*People’s Park* (2012), moderator of filmmaker Q&A, Cornell Cinema, Cornell University, Ithaca, New York, April 9, 2014.

*Yumen* (2013), moderator of filmmaker Q&A, Cornell Cinema, Cornell University, Ithaca, New York, April 9, 2014.

“Neorealism Reconsidered,” lecture for Global Cinema class (Department of Performing and Media Arts), Cornell University, Ithaca, New York, November 18, 2013.

“René Clair’s *Entr’acte* (1924) and *Paris qui dort* [*Paris Asleep*] (1924),” introduction to film screening, Cornell Cinema, Cornell University, Ithaca, New York, November 15, 2013.

“Roberto Rossellini’s *Viaggio in Italia* [*Voyage to Italy*, aka *Journey to Italy*] (1954),” introduction to film screening, Cornell Cinema, Cornell University, Ithaca, New York, October 4, 2013.

“The Science, Art, and Impact of Digital Cinema,” panelist for roundtable discussion, Cornell Cinema, Cornell University, Ithaca, New York, February 7, 2013.

## **Research Grants**

James B. Pendleton research and production grant, Ithaca College, Ithaca, NY, 2020-2021.

James B. Pendleton research and production grant, Ithaca College, Ithaca, NY, 2019-2020.

James B. Pendleton research and production grant, Ithaca College, Ithaca, NY, 2018-2019.

Center for Faculty Research and Development (CFRD) released time grant, Ithaca College, Ithaca, NY, 2017-2018.

James B. Pendleton research and production grant, Ithaca College, Ithaca, NY, 2016-2017.

Center for Faculty Research and Development (CFRD) released time grant, Ithaca College, Ithaca, NY, 2016-2017.

James B. Pendleton research and production grant, Ithaca College, Ithaca, NY, 2015-2016.

Center for Faculty Research and Development (CFRD) released time grant, Ithaca College, Ithaca, NY, 2015-2016.

Office of the Provost travel grant (international), Ithaca College, Ithaca, NY, 2014-2015.

Office of the Provost travel grant (domestic), Ithaca College, Ithaca, NY, 2014-2015.

Center for Faculty Excellence (CFE) instructional development grant, Ithaca College, Ithaca, NY, 2014-2015.

James B. Pendleton research and production grant, Ithaca College, Ithaca, NY, 2014-2015.

Office of the Provost travel grant (domestic), Ithaca College, Ithaca, NY, 2013-2014.

Center for Faculty Research and Development (CFRD) released time grant, Ithaca College, Ithaca, NY, 2013-2014.

Research Office "Study (Research) Leave," released time grant, Canterbury Christ Church University, Canterbury, UK, 2009-2010.

Research Office "Small Research Grant," Canterbury Christ Church University, Canterbury, UK, 2008-2009.

### **Editorial Boards**

*Journal of Film and Video* (University of Illinois Press), 2014 to the present.

### **Manuscript Reviewer**

*American Art* (Smithsonian American Art Museum, University of Chicago Press)

Bloomsbury



British Film Institute / Palgrave Macmillan

*Convergence* (SAGE Publishing)

Intellect Books

*Leonardo* (MIT Press)

*Preservation, Digital Technology & Culture* (De Gruyter)

*Quarterly Review of Film and Video* (Routledge, Taylor & Francis)

Routledge

*The Senses and Society* (Routledge, Taylor & Francis)

*World Records Journal* (UnionDocs)

### **Advisory Boards**

Cornell Cinema, Cornell University, Ithaca, New York, 2018-2022.

Media, Communication, and Film Studies Programs at Liberal Arts Colleges (MCFLAC) consortium, 2016-2018.

### **Conference Coordination**

“The Big Screen vs. The Small Screen: International Conference on the Competing Cultures and Contexts of Cinema and Television in a Changing Media Environment,”  
Canterbury Christ Church University, Canterbury, UK, February 16, 2011.

### **Consulting and Professional Activities**

Co-curator of “Late Mizoguchi: Eight Films, 1951-1956,” a Blu-ray disc-and-book set, 2013.  
(awarded “Best Blu-ray Special Features” prize at the 11th *Il Cinema Ritrovato* DVD Awards, part of the 28th *Il Cinema Ritrovato* international film festival, Cineteca di Bologna, Bologna, Italy, June 28-July 5, 2014)

Co-curator of a Blu-ray / DVD of Carl Theodor Dreyer’s 1928 film *The Passion of Joan of Arc*, a disc-and-book set, 2012. (voted best Blu-ray / DVD of 2012 in the British Film Institute’s end of year critics’ poll)

## **Awards and Distinctions**

Roy H. Park School of Communications, Ithaca College, Ithaca, New York, 2020 Faculty Writing Award, awarded April 2021.

Regional Visiting Fellowship, Cornell Institute for European Studies (CIES), Mario Einaudi Center for International Studies, Cornell University, Ithaca, New York, 2013-2019.

Roy H. Park School of Communications, Ithaca College, Ithaca, New York, 2016 Faculty Writing Award, awarded April 2017.

Roy H. Park School of Communications, Ithaca College, Ithaca, New York, 2014 Faculty Writing Award, awarded April 2015.

## **Ithaca College Academic Service**

### **All-College Committees:**

Member, Ithaca Seminar Steering Committee, 2015-2023.

Member, Academic Policies Committee (Curriculum), 2019-2022 (2022 as Interim Chair).

Member, Integrative Core Curriculum (ICC) task force, 2019-2021.

Co-chair, Dean of Roy H. Park School of Communications Search Committee, 2019-2020.

Member, Common Academic Experience (CAE) working group, 2018-2019.

Member, Student Learning Outcomes Assessment Committee, 2017-2019.

Member, Integrative Core Curriculum (ICC) Advisory Committee, 2017-2018.

Member, Academic Policies Committee (Policy), 2016.

Member, IC 20/20 Advisory Committee, 2015.

Member, Integrative Core Curriculum (ICC) Designation Committee: Writing Intensive, 2014-2016.

Chair, Faculty Excellence Award Subcommittee (reporting to Faculty Development Committee), 2014-2016.

Member, Faculty Development Committee, 2013-2016.

Member, Integrative Core Curriculum (ICC) Designation Committee: Themes and Perspectives, 2013-2014.

Roy H. Park School of Communications Committees:

Co-chair, Assessment Committee, 2017-2018.

Member, Curriculum Committee, 2015-2018 (2017-2018 as Chair).

Member, James B. Pendleton Grants Committee, 2016-2017.

Member, Ad Hoc Committee to Review School Mission Statement, 2013-2014.

Member, Professional Development Grants Committee, 2012-2013.

School of Humanities and Sciences Committees:

Member, Culture and Communication Steering Committee, 2012-2016.

Department of Media Arts, Sciences, and Studies Committees:

Chair, Screen Studies Postdoctoral Fellow Search Committee, 2019-2020.

Member, Cinema Production Assistant Professor Search Committee, 2019-2020.

Member, Screen Studies One-Year Assistant Professor Search Committee, 2017-2018.

Member, Emerging Media Assistant Professor Search Committee, 2016-2017.

Chair, Screen Studies Postdoctoral Fellow Search Committee, 2016-2017.

Member, Policy Committee, 2012-2017.

Member, Screen Studies One-Year Assistant Professor Search Committee, 2015-2016.

Member, James B. Pendleton Scholarship Funds Committee, 2015-2016.

Member, Screen Studies Postdoctoral Fellow Search Committee, 2013-2014.

Member, James B. Pendleton Scholarship Funds Committee, 2012-2013.

Other:

Faculty Justice, Conduct Review Boards and Conduct Appeal Boards, 2013-2014.

### **Ithaca College Teaching**

Character: Developing Habits for Good (*ICIC 14000*)

Community: A Shared Intellectual Experience (*ICSM 10001*)

Contemporary European Cinema: National and Transnational Perspectives (*ICSM 10500*)

Exploring the Options (*IISP 10500*)

Finger Lakes Environmental Film Festival: Festivals (*GCOM 12000*)

Introduction to Film Aesthetics and Analysis (*CNPH 10100*)

Cinematic Currents: FLEFF and the History of Festivals (*CNPH 22000*)

Hollywood and American Film (*CNPH 21400*)

Fiction Film Theory (*CNPH 30000*)

Galway, Ireland study abroad program

### **Current Memberships**

Society for Cinema and Media Studies (SCMS)

Society for the History of Technology (SHOT)