

Matthew Holtmeier

Assistant Professor, Fixed Term, in Screen Studies
Department of Media Arts, Sciences and Studies
Roy H. Park School of Communications
Ithaca College

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Education

- 2009-2013 **PhD**, Film Studies
The Modern Political Film: Biopolitical Production and Cinematic Subjectivity
Supervised by: Professor David Martin-Jones and Professor Robert Burgoyne
External Examiners: Professor Patricia Pisters and Professor Steven Shaviro
University of St Andrews, St Andrews, Scotland
- 2006-2008 **Master of Arts**, English Studies
'Minor' Production: Tracing Networks of Subjectivity
Western Washington University, Bellingham, WA
- 2004-2006 **Bachelor of Arts**, English Literature, Cum Laude
Western Washington University, Bellingham, WA

Research Areas

Global/Transnational Film, Film-Philosophy, Political Subjectivity, Industry Studies,
Bioregionalism, Digital Cinema, Screen Studies, Television Studies, New Media,
Cybernetic Theory in Media/Literature, Game Studies, Scholarship of Teaching and Learning

Teaching Areas

Introduction to Film Analysis and Aesthetics, Hollywood and American Cinema, Film History,
Film Theory, Global/Transnational Cinemas, Political Cinemas, Bioregional/Environmental
Cinemas, Regional Media Production, Television Studies, New Media, Academic Writing

Professional Employment

- 2017-current Ithaca College, Assistant Professor, Fixed Term
Roy H. Park School of Communications | Ithaca, NY
- Summer 2017 Michigan State University, Assistant Professor, Fixed Term (online)
Department of English | East Lansing, MI

- 2014-2017 Ithaca College, Postdoctoral Teaching Fellow in Screen Studies
Roy H. Park School of Communications | Ithaca, NY
- 2013-2014 Western Washington University, Visiting Assistant Professor of Film Studies
Department of English | Bellingham, WA
- 2012-2013 Whatcom Community College, Lecturer in English
Department of English | Bellingham, WA
- 2009-2012 University of St Andrews, Lecturer and Tutor in Film Studies
Department of Film Studies | St Andrews, Scotland
- 2008-2009 Bellevue College, Lecturer in English
Department of English | Bellevue, WA
- 2006-2008 Western Washington University, English Instructor and Course Assistant
Department of English | Bellingham, WA

Research

Manuscript

Contemporary Political Cinema | Edinburgh University Press
under contract, expected publication 2018

Peer Reviewed Journal Articles

- 2017 “Communicating Cascadia: Reichardt’s Three Ecologies as Bioregional Medium” | *Screen*, 58/4 (2017), 477-496.
- 2016 “The Modern Political Cinema: From Third Cinema to Contemporary Networked Biopolitics” | *Film-Philosophy*, Vol. 20, Iss. 2-3 (2016), 303-323.
- 2014 “The Wanderings of Jia Zhangke: Pre-Hodological Space and Aimless Youths in *Xiao Wu* and *Unknown Pleasures*” | *Journal of Chinese Cinemas*, 8.2 (2014), 148-159.
- 2012 “An Exiled Filmmaker under House Arrest: Bahman Farmanara's *Smell of Camphor; Fragrance of Jasmine*” | *Middle East Journal of Culture and Communication*, 5 (2012), 135-148.
- 2012 “Ethereal Impressions *In Chambers*: the Crystal-Image as Semiotic Key” | *Short Film Studies*, 2:2 (2012), 245-249.
- 2011 “Post Pandoran Depression or Na'vi Sympathy: Avatar, Affect, and Audience Reception” | *Journal for the Study of Religion, Nature and Culture*, 4:4 (2010), 414-424. Republished in *Avatar and Nature Spirituality* | WLU University Press.
- 2011 “The *Sunday* Religious Revival, and a Horse Named Desire” | *Short Film Studies*, 1:2 (2011), 303-306.
- 2009 “Scars, Cars, and Bodies without Organs: Techno-Colonialism in J.G. Ballard's *Crash*” | *Leonardo Electronic Almanac*, 16:4-5 (2009).

Book Chapters in Edited Collections

- 2016 “Understanding Context, Resisting Hermeneutics: Critical Pedagogy and Transnational Cinema” | In *Teaching Transnational Cinema: Politics and Pedagogy* | with Dr. Chelsea Wessels. Eds. Bruce Bennett and Marciniak Katarzyna | AFI Film Readers series, 78-95.
- 2015 “Burning Straw Men: The 1979 Revolution and Bahman Farmanara's Stubborn Cosmopolitanism” | In *Cinematic Homecomings: Exile and Return in Transnational Cinema* | Ed. Rebecca Prime. New York: Bloomsbury, 2015. 169-188.
- 2013 “Post Pandoran Depression or Na'vi Sympathy: *Avatar*, Affect, and Audience Reception” | In *Avatar and Nature Spirituality*. Ed. Bron Raymond Taylor. Ontario, CA: Wilfrid Laurier UP, 2013. 83-93.
- 2013 “Machinima: Cinema in a Minor or Multitudinous Key?” | In *Understanding Machinima: Essays on Filmmaking in Virtual Worlds* | with Dr. William Brown. Ed. Jenna Ng. New York: Bloomsbury, 2013. 3-21.

Articles in Special Dossiers (peer-reviewed)

- 2014 “Teaching Transnational Connections: Current Events and Other Contexts” | In *Cinema Journal Teaching Dossier*, Vol. 2(1) Winter 2014.

General Interest Publications

- 2017 “Earthly Hues: Color in the Cinematic Fixations of Reichardt’s Pacific Northwest Films” | art and accompanying article created for the Cinematic Fixations Visual Database of Film | www.cinematicfixations.com | **Forthcoming**
- 2016 “*Electronic Labyrinth: THX 1138 4EB*” for the United States Library of Congress *National Film Registry*: <https://www.loc.gov/programs/static/national-film-preservation-board/documents/THX.pdf>
- 2015 “*El Norte*” for the United States Library of Congress *National Film Registry*: http://www.loc.gov/programs/static/national-film-preservation-board/documents/el_norte.pdf

Book Reviews

- 2017 *The Marvel Studios Phenomenon: Inside a Transmedia Universe*, Martin Flanagan, Mike McKenny, and Andrew Livingstone | *Historical Journal of Film, Radio and Television*, 37, 2017, 147-149, w/Katalin Lustyik.
- 2011 *Dreams of Difference, Songs of the Same: The Musical Moment in Film*, Amy Herzog | *Historical Journal of Film, Radio and Television*, 31:1 (2011), 92-93.
- 2009 *Dorsality: Thinking Back through Technology and Politics*, David Wills | *Resource Center for Cyberculture Studies*.
- 2009 *Matrix of Visual Culture: Working with Deleuze in Film Theory*, Patricia Pisters | *Rhizomes*, 19.

Conference Presentations

- 2018 Society for Cinema and Media Studies | “Only Connect: Cascadia, Peripheral Production, and Ecofeminist Aesthetics” | March 14-18, 2018 | Toronto, Canada
- 2017 Media, Communication, and Film Programs at Liberal Arts Colleges (MCFLAC) Symposium | “How to Become a Passeur of Exploding Juxtapositions” | May 23-24, 2017 | Colby College | Waterville, ME
- 2017 What is Life? | “Ecosophy and Industry: *Captain Fantastic* and the Washington Filmworks Incentive Program” | April 6-8, 2017 | University of Oregon | Portland, OR
- 2017 Modern Language Association | “Third Cinema in America: The Transnational Movement of Melvin van Peebles” | January 5-8, 2017 | Philadelphia, PA
- 2016 Film-Philosophy | “An Ecosophy for Bioregionalism: Anti-Paranoia and Eco-Terrorism in *Night Moves*” | July 6-8, 2016 | Edinburgh, Scotland
- 2016 Media, Communication, and Film Programs at Liberal Arts Colleges (MCFLAC) Symposium | “Film Theory and the Liberal Arts: Exploring the Changing Role and Place of Theory in Screen Studies Courses” | May 24-25, 2016 | Allentown, PA
- 2016 Power Dynamics: Media and the Environment 2016 | “Bioregionalism and the Phatic Shot in Kelly Reichardt’s *Old Joy* and *Night Moves*” | April 29-30, 2016 | University of California Santa Barbara | Santa Barbara, CA
- 2016 Society for Cinema and Media Studies | “Space Becoming-Place: Hollywood North, Transnational Capital, and Bioregional Resistance” | March 30-April 3, 2016 | Atlanta, Georgia
- 2015 Film-Philosophy | “*Frances Ha* and Financial Instability: Gest, Mood, and Cliché in the New American Indie” | July 20-22, 2015 | Oxford, UK
- 2015 Cultural Studies Association | “Transnational Media and the Capacity to Aspire: Critical Pedagogy and Cosmopolitan Curriculum” | May 21-24, 2015 | Riverside, California
- 2015 Society for Cinema and Media Studies | “Teaching Transnational Cinemas Workshop” | March 25-29, 2015 | Montreal, Quebec, Canada
- 2014 Society for Cinema and Media Studies | “Cascadia on Film and the Politics of (Bio)Regional Subjectivity” | March 19-23, 2014 | Seattle, Washington
- 2013 Film-Philosophy | “Shattered Dreams: Ramin Bahrani and Occupy Wall Street” | July 10-12, 2013 | Amsterdam, Netherlands
- 2013 European Network for Cinema and Media Studies | “Ghobadi’s Green Move: Peripheral Subjects in Iranian Cinema” | June 20-22, 2013 | Prague, Czech Republic
- 2012 European Network for Cinema and Media Studies | “The Policing and Fragmenting of Cinematic Subjectivity: *Battles of Algiers* and *Bab el-Oued City*” | June 21-23, 2012 | Lisbon, Portugal
- 2012 Powers of the False | “*Catfish* and the Crystal-Documentary: Powers of the False and Fabulation in Series” | May 18-19, 2012 | London, England
- 2012 Society for Cinema and Media Studies | “Kelly Reichardt’s Slow Cinema, an Ethics of Apprehension” | March 21-25, 2012 | Boston, MA
- 2011 Images of the Past | “Politics of the Past in Images of the Present: Shifting

- Representations of Algerian Identity” | November 18, 2011 | University of St Andrews, St Andrews, Scotland
- 2011 Film-Philosophy | “The Modern Political Cinema: Pre-Hodological Space as Cinematic Ethics” | July 6-8, 2011 | Liverpool John Moores University, Liverpool, England
- 2011 8th Annual MeCCSA-PGN Conference | “A Belief in the World: *Inception's* Ethics of Choice” | July 4-5, 2011 | Bournemouth University, Bournemouth, England
- 2011 St Andrews Film Studies PG Conference | “US Indies, Entrapment, and Slow Cinema: The Intolerable in *Wendy and Lucy* and *Man Push Cart*” | May 16, 2011 | University of St Andrews, St Andrews, Scotland
- 2011 St Andrews Film Studies Study Day | “Karagarga: Piracy or Public Archive?” | March 23, 2011 | University of St Andrews, St Andrews, Scotland
- 2011 Society for Cinema & Media Studies | “An Exiled Filmmaker under House Arrest: Bahman Farmanara's Homecoming and *Smell of Camphor, Fragrance of Jasmine*” | March 10-13 | New Orleans, LA
- 2010 Deleuze Studies | “Na'vi Sympathy and Post-Pandora Depression: Ethics and Politics in *Avatar*” | July 12-14, 2010 | Amsterdam, Netherlands
- 2010 St Andrews Film Studies PG Conference | “Meta-Narrative and Sound Situations in Bahman Ghobadi's *Half-Moon*” | May 11, 2010 | University of St Andrews, St Andrews, Scotland
- 2010 St Andrews Film Studies Study Day | “Bahman Ghobadi's Musical Moments and Sound Situations” | May 18, 2010 | University of St Andrews, St Andrews, Scotland
- 2008 Society for Science, Literature, and the Arts | “‘This is Probably My Son Ned’: Virtualizing Post-Capitalism and Redefining Nuclear Family” | November 13-16, 2008 | Charlotte, NC
- 2008 Western Washington University Graduate Symposium | “An Artography” | May 22, 2008 | Western Washington University, Bellingham, WA
- 2007 Society for Science, Literature, and the Arts | “Code, Schizophrenia, and Tetralinguistics: Exposing the Minor Literature of *Titus*” | November 1-4, 2007 | Portland, ME
- 2007 UCLA Southland Conference | “Scars, Cars, and Bodies without Organs: A Tetralingual Approach to the Bodies of *Crash*” | May 4, 2007 | University of California Los Angeles, Los Angeles, CA
- 2007 Pacific Northwest Writing Center Association Conference | “Liberating Talk: Unleashing Writing Centered Dialogue Across Campus” | April 27-28, 2007 | Whatcom Community College, Bellingham, WA
- 2006 Two Year College Association Conference | “Hanging on the Edge: Diversity and Identity within the Writing Center” | October 13-14, 2006 | Chemeketa Community College, McMinnville, OR
- 2006 Pacific Northwest Writing Center Association Conference | “Gendered Responses in the Writing Center” | April 28-29, 2006 | Oregon State University, Corvallis, OR

Invited Speaker

- 2017 DKA Professional Cinema Fraternity, *Watermelon Man* | March 22, 2017 | Tompkins County Library, Ithaca, NY
- 2016 Finger Lakes Environmental Film Festival Opening Symposium | March 28, 2016 | Ithaca College, Ithaca, NY
- 2016 International Women's Day Colloquium | March 8, 2016 | Ithaca College, Ithaca, NY
- 2014 Whatcom Museum Art Career Day | March 14, 2014 | Whatcom Museum, Bellingham, WA
- 2011 Theoria Seminar | The Cinema of the Body, the cinema of the Brain, and the Modern Political Cinema | November 4, 2011 | University of St Andrews, St Andrews, Scotland
- 2009 Colloquium on Teaching at the Post-Secondary Level | June 5th, 2009 | Western Washington University

Grants and Awards

- 2017 Park School Faculty Writing Award | Ithaca College, Ithaca, NY
- 2017 Provost Research Grant for *Contemporary Political Cinema* | Ithaca College, Ithaca, NY
- 2016 Jame B Pendleton Grant | Ithaca College, Ithaca, NY
- 2016 Diversity Course Redesign Grant | Ithaca College, Ithaca, NY
- 2015 Center for Faculty Excellence Summer Research Grant | Ithaca College, Ithaca, NY
- 2015 Ithaca College Provost Grant | Ithaca College, Ithaca, NY
- 2014 James B Pendleton Grant | Ithaca College, Ithaca, NY
- 2014 Center for Faculty Excellence Networked Mentoring Writing Group Grant | Ithaca College, Ithaca, NY
- 2013 Funding from departments of English and Art History, Fairhaven College, and the Library at Western Washington University for a multi-projector screening of Harry Smith's *Heaven and Earth Magic* | Western Washington University, Bellingham, WA
- 2012 R.D. Mullen Fellowship | *Science Fiction Studies*, Riverside, CA
- 2012 Society for Cinema and Media Studies Travel Grant | SCMS, USA
- 2011 Gradskills Innovation Grant | University of St Andrews, St Andrews, Scotland
- 2011 Thomas and Margaret Roddan Trust | University of St Andrews, St Andrews, Scotland
- 2009 University of St Andrews Film Studies Scholarship | University of St Andrews, St Andrews, Scotland
- 2007 Society for Literature, Science, and the Arts Travel Grant | SLSA, USA
- 2007 Teaching-Learning Academy Award for Innovative Teaching | Western Washington University, Bellingham, WA

Teaching

Courses at Ithaca College (4-Year Private College, School of Communications)

Introduction to Film Analysis and Aesthetics (CNPH 10100)

- Introduction to aesthetics, industry, and film cultures for First-Year Students
- Mellon commendation for global & interdisciplinary focus
- Team-taught with faculty in Screen Studies
- 225 student lecture, with 25 student break out sections
- Tutor program, with 10 tutors and weekly tutor training meetings

Hollywood and American Film (CNPH 21400)

- History of Hollywood and American cinema, spanning birth of cinema to present
- Part of the Integrative Core Curriculum for students across campus/majors
- Team taught with faculty in Screen Studies
- 175 student lecture, with 25 student break out sections

Fiction Film Theory (CNPH 30000)

- Introduction to fundamental theories of fiction film
- Writing Intensive course for Cinema and Photography majors
- 44 students, with 22 student break out sections

Political Landscapes: Environmental and Regional Identities (GCOM 11700)

- Mini-course taught in conjunction with the Finger Lakes Environmental Film Festival
- 10 student seminar, with screenings/discussion before, during, and after the Festival
- Focus on the depiction of regional/environmental identities in festival films

Political Habitats: Narrative Film as Activism (GCOM 10900)

- Mini-course taught in conjunction with the Finger Lakes Environmental Film Festival
- 10 student seminar, with screenings/discussion before, during, and after the festival
- Focus on race, class, gender, and sexuality in festival films

Courses at Michigan State University (State University, English Department)

Introduction to Film (FLM 230) – taught online

- Gateway introduction to film for various film majors/minors, as well as a College of Arts and Letters general education requirement for majors across campus
- Asynchronous online environment delivered via D2L (Desire2Learn)
- Content delivered through video lectures, multimedia uploaded to D2L, and guided lessons using clips edited from feature-length multimedia sources

- Assignments included regular quizzes/exams, shot analysis/sequence analysis writing assignments, and interacting with peers through discussion forums

Courses at Western Washington University (State University, English Department)

Introduction to Film Studies (English 364)

- Introduction to film form for English majors and Film Studies minors
- 35 student lecture/discussion with weekly screening
- Writing intensive (portfolio based with creative option)

Post-war Global Film (English 335)

- Survey of post-war global film cultures and industries, 1945-present
- 60 student lecture with weekly screening
- Covered Asian, Middle Eastern, African, Latin-American, and European Cinemas
- General University Requirement (non-Western/non-European), not major-restricted

Film and Contemporary Politics (English 464)

- Senior seminar/capstone for Film Studies minors
- 20 student seminar with weekly screening
- Focus on Algeria, Iran, Argentina, China, and the United States
- Alternated between documentary and narrative features
- Focused on analysis of the global economy, and how local communities responded to the effects of global economic policies (and political individuation in particular)
- Research/Writing intensive (portfolio based, with quarter long research project)

Film and Television in the Pacific Northwest (English 312)

- Topical film course for English majors and Film Studies minors
- Focus on local industries, environments, and media cultures (of the Pacific Northwest)
- Included analysis of fictional narrative features, television, documentaries, new media, and experimental films
- 35 student lecture/discussion with weekly screening
- Writing intensive (portfolio based with creative option)

Cybernetic Fiction (English 311)

- Topical literature course focusing on contemporary literature
- Examined electronic literature and the intersection of technology and literary form
 - Including analysis of: the Electronic Literature Collection, Katherine Hayles, Thomas Pynchon, Mark Danielewski, Italo Calvino, J.G. Ballard, and others
- 35 student lecture/discussion
- Writing intensive (culminated in creation of a 'techartext' modelled after readings)

Writing and Critical Inquiry (English 101)

- Rhetoric and Composition course for First-Year students
- Integrated with campus initiatives/conversations such as ‘Western Reads’
- 25 student discussion
- Writing intensive (portfolio based)

University of St Andrews (Scottish/UK University, Film Studies Department)

Key Concepts in Film Studies (FM 1001)

- Introduction to Film Studies for First-Year Film Studies students
- 125 student lecture, with 15 student break out sections and separate screening
- Collaboratively taught with Film faculty (my lecture was on Digital Cinema)

Modern World Cinemas (FM 2001)

- Introduction to traditions in world cinema for Second-Year Film Studies students
- 125 student lecture, with 15 student break out sections and separate screening
- Collaboratively taught with Film faculty (my lecture was on Iranian cinema)

Film Culture, Theory, Entertainment (FM2002)

- Introduction to traditions in world cinema for Second-Year Film Studies students
- 125 student lecture, with 15 student break out sections and separate screening
- Collaboratively taught with Film faculty (my lecture was on Adorno/Culture Industry)

Whatcom Community College (2-Year Community College, English Department)

Introduction to Composition (English 100)

- Introduction to college writing for at-risk First-Year students
- 25 student discussion sections
- Writing intensive, culminated in a portfolio graded pass/fail by other English faculty

Writing About Film (English 101)

- First-Year college writing course, using film as an object of inquiry
- 25 student discussion sections
- Writing intensive (portfolio based, with 2 essay sequences)

The Photo-Essay: Multi-Modal Composition (English 102)

- Second-Year college writing course, focusing on composing with words and images
- 25 student discussion sections
- Writing intensive (portfolio based, involved creating a quarter-long photo-essay)

Bellevue College (Community College with four-year degrees, English Department)

English Composition (English 101)

- Introduction to college writing for First-Year students
- 25 student discussion sections
- Writing intensive (portfolio based, with 2 essay sequences)
- Traditional and hybrid courses, which included both online and face to face instruction

Researching and Writing on World Cinemas (English 201)

- Introduction to research-writing for Second-Year students
- 25 student discussion sections
- Writing intensive (portfolio based, culminated in a research paper)
- Traditional and hybrid courses, which included both online and face to face instruction

Mentored Student Research Successes

- 2018 Grant Brighter peer-reviewed publication, “Warped Space-Time: Exploiting Schematic Assumptions in *Ritual in Transfigured Time*” | *Film Matters* | **Forthcoming**
- 2017 Anna Gardner conference presentation, “French Witch Implores Psychedelic Orgies in Japanese Animated Sex Film: A Feminist Critique of *Belladonna of Sadness*” | Society for Cinema and Media Studies Undergraduate Conference | University of Minnesota | April 21-22, 2017
- 2017 Grant Brighter conference presentation, “Warped Space-Time: Exploiting Schematic Assumptions in *Ritual in Transfigured Time*” | Society for Cinema and Media Studies Undergraduate Conference | University of Minnesota | April 21-22, 2017

Service to the Profession

Editorial Work for Academic Journals/Websites

- 2016-Present *Film-Philosophy*, Editorial Board
- 2012-Present Founding Co-editor and Web Developer for DeleuzeCinema.com
- 2010-2016 *Film-Philosophy*, Copyeditor
- 2012 Founding Co-editor and Web Developer for [Frames Cinema Journal](http://FramesCinemaJournal.com)

Academic Organization Committee Work

- 2017-2018 Ithaca College Academic Challenge Grant Selection Committee
- 2017 Ithaca College Pre-Doctoral Diversity Fellow Invitation/Organizing Committee
- 2015-present Screen Studies Organizing Committee

- 2015-2016 Ithaca College Whalen Academic Symposium, Abstract Reviewer/Finalist Judge
- 2014-present Pacific Northwest Media Research Consortium, Founding Member
- 2008-present Science Fiction Research Association, Web Director | SFRA.org
- 2012-2015 SCMS, Caucus on Class Grad Rep/Interim Chair
- 2013 Whatcom Community College *Noisy Water Review*, Faculty Reviewer
- 2010-2012 MeCCSA-PGN, Communications Officer | Meccsa.org.uk
- 2010 University of St Andrews Film Studies PG Conference, Organizer
- 2009-2010 University of St Andrews Student Council, Film Studies PhD Representative
- 2007 Western Washington University English 101 Challenge Portfolio Committee

Academic Peer Review

- 2017-present *Film-Philosophy*
- 2017 Palgrave Macmillan
- 2017 *Participations Journal*
- 2015 Routledge
- 2014, 2016 Rowman and Littlefield Publishers
- 2013, 2016 Edinburgh University Press
- 2013 *Journal for the Study of Religion, Nature, and Culture*
- 2010-2012 *Networking Knowledge*

Film Festivals and Competitions

Film Festival Moderation

- 2015 Finger Lakes Environmental Film Festival, *A Girl Walks Home Alone at Night* (Ana Lily Amirpour, USA/Iran, 2014) | Panelist
- 2015 Finger Lakes Environmental Film Festival, *Backyard* (Deia Schlosberg, USA, 2013) | Q&A with director Deia Schlosberg
- 2013 Multi-Projector Screening of *Heaven and Earth Magic* (Harry Smith, USA, 1962) | Pickford Film Center | Organizer
- 2012 *En Attendant Godard* (William Brown, UK, 2010) | Northwest Film Forum | Introduction to Film

Film Festival/Competition Jury Work

- 2016 Centrally Isolated Film Festival | Jury Member
- 2014 Ithaca International Fantastic Film Festival | Jury Member

- 2014 Ithaca College International Photography Contest | Judge
- 2014 Northwest Heat Music Video Festival | Bellingham, WA | Judge
- 2014 48 Hour Film Festival | Western Washington University | Judge