

CURRICULUM VITAE

SANDY FLITTERMAN-LEWIS

(201) 795-0424

AREAS OF
SPECIALIZATION:

Film Theory & History, Semiotics, Feminist Film Theory, Cultural Studies
Comparative Literature: French (from earliest texts to present), Modern
English and Italian Literature; Contemporary Literary Theory

DOCTORAL
DISSERTATION:

"Women, Representation, and Cinematic Discourse: The Example of
French Cinema" (June, 1982; Director: Bertrand August)
[Winner of the Society for Cinema Studies Dissertation Award, 1982-3]

EDUCATION:

Ph.D., Comparative Literature, University of California at Berkeley, June 1982
M.A., Comparative Literature, University of California at Berkeley, Sept 1971
B.A., Cum Laude, French and Comparative Literature, University of California
at Berkeley, June, 1968

TEACHING
EXPERIENCE:

1996 - National recognition for teaching excellence by Who's Who Among
America's Teachers
Associate Professor, Department of English, Rutgers, The State University,
New Brunswick, New Jersey, 1989-present
Assistant Professor, Department of English, Rutgers, The State University,
New Brunswick, New Jersey, 1983-89
Visiting Assistant Professor of Film and Semiotics, Brown University, Providence
Rhode Island, 1982-83
Conducted a series of seminars and public lectures as a Visiting Artist at the
Nova Scotia College of Art and Design, Halifax, Nova Scotia, 1981
Lecturer, Dramatic Arts, University of Connecticut-Stamford, 1980-82
Teaching Associate and Assistant, Comparative Literature, French, and Italian,
University of California at Berkeley, 1970-74

BOOKS:

To Desire Differently: Feminism and the French Cinema [*Expanded Edition*]
(New York: Columbia University Press, 1996)

To Desire Differently: Feminism and the French Cinema (Urbana: University
of Illinois Press, 1990) **Selected by CHOICE as an Outstanding
Academic Book, 1990-91

New Vocabularies in Film Semiotics [coauthored with Robert Stam and
Robert Burgoyne] (London: Routledge, 1992) [Fifth printing; Chinese,
Spanish, Korean, and Italian and Japanese editions]

- MONOGRAPHS: Documenting the Ineffable: Terror and Memory in Resnais and Cayrol's *Nuit et brouillard*
(Hoboken, NJ: Editions Ibex, 2000)
Hidden Voices: Childhood, The Family, and Antisemitism in Occupation France
(Hoboken, NJ: Editions Ibex, 2004)
- CONFERENCES ORGANIZED: "Hidden Voices: Childhood, the Family, and Antisemitism in Occupation France"
April 3-4, 1998, Buell Hall, La Maison Française, Columbia University
[Focus on material culture and daily life with an emphasis on the lives of children; speakers from NYU, Sarah Lawrence, University of Iowa, SUNY, Mason Gross/Rutgers, Georgia Tech, Benjamin Cardozo/Yeshiva and elsewhere. Designed flyers, programs, all artwork and publicity as well.]
- CHAPTERS IN ANTHOLOGIES: "Varda, Glaneuse d'Histoire(s): *Les Justes au Panthéon*" in Agnès Varda, le cinéma et au-delà ed. By Anthony Fiant and Roxane Hamery (forthcoming from Presses Universitaires de Rennes)
"The Gleaner and the Just" in Situating the Feminist Gaze and Spectatorship in Post World War II Cinema, ed. By Marcelline Block (Newcastle-Upon-Tyne: Cambridge Scholars Publishing, 2008), pp. 214-225
"Nevers, *Mon Souvenir*: Marguerite Duras, History, and the Secret Heart of *Hiroshima Mon Amour*" in In the Dark Room: Marguerite Duras and the Cinema, ed. By Rosanna Maule and Julie Beaulieu (forthcoming from Peter Lang)
"La Place de Germaine Dulac dans la théorie féministe cinématographique aux Etats-Unies" in 1895 (hors série), ed. Tami Williams and Lurent Veray (Paris: Association Française de Recherche sur L'Histoire du Cinema & Cineteca Bologna, 2006). Pp. 233-236.
"Textual Strategies" in Sanat Cinsiyet (Art and Gender) [in Turkish], ed. By Ahu Antmen (Istanbul) Iletisim, 2008), pp. 253-65
"Textual Strategies" in Feminist Theory and Gender in Art: 1970-2000 [in Russian], ed. Russian (Moscow: 2006), pp. 146-161
"Heart of the Avant-Garde: Some Biographical Notes on Germaine Dulac" in Stationen der Moderne im Film II [in German], ed. Karola Gramman (Berlin: 1988), pp. 106-110
"Sisters in Rebellion: The Unexpected Kinship of Germaine Dulac and Virginia Woolf" in Reclaiming the Archive: Feminism and Film History, ed. By Vicki Callahan (Wayne State University Press)
"Prelude to Vichy: *L'Age d'Or*'s Glimpse into the Future" in Bunuel, SigloXXI edited by Peter Evans and Isabel Santaolalla (Spain: Prensas Universitarias de Zaragoza, 2004)
"Textual Strategies: The Politics of Artmaking" and "Feminism & Film: Critical Approaches" reprinted in The Feminism and Visual Culture Reader, edited by Amelia Jones (Routledge, 2003)
"What's Beneath Her Smile? Subjectivity and Desire in Two Films of the Feminine" in Identity and Memory: The Films of Chantal Akerman, edited by Gwendolyn Audrey Foster (London: Flicks Books, 1999) pp. 27-40
"Documenting the Ineffable: Terror and Memory in Alain Resnais's *Night and Fog*" in Documenting the Documentary, edited by Barry Grant and Jeannette Sloniowski (Wayne State University Press, 1998) pp. 204-222
"Tales of the Ice Princess and the Trash Queen: Cultural Fictions and the Production of 'Women'" in Women on Ice: Feminist Essays on the Tonya Harding-Nancy Kerrigan Spectacle, edited by Cynthia Baughman (New York: Routledge, 1995), pp. 165-181

- "Sans toit ni loi: Le 'portrait impossible' de la féminité" in Contre-champs: Vingt ans de théories féministes anglo-américaines du cinéma, edited by Ginette Vincendeau and Bérénice Reynaud (Paris: Editions du Cerf, 1993), pp. 171-6
- "Psychoanalysis, Film and Television" in Channels of Discourse Reassembled, edited by Robert Allen (Chapel Hill: University of North Carolina Press, 1992), pp. 203-46 [All new chapter]
- "All's Well That Doesn't End: Soap Opera and the Marriage Motif" in Private Screenings: Television and the Female Consumer, edited by Denise Mann and Lynn Spigel (Minneapolis: University of Minnesota Press, 1991), pp. 216-225
- "Imitation(s) of Life: The Black Woman's Double Determination as Troubling 'Other'" in Imitation of Life: Douglas Sirk, Director, edited by Lucy Fischer (New Brunswick: Rutgers University Press, 1991), pp. 325-35
- "Poetry of the Unconscious": Circuits of Desire in Two Films by Germaine Dulac" in French Film: Texts and Contexts, edited by Susan Hayward and Ginette Vincendeau (London: Routledge, 1990), pp. 7-23
**Selected by CHOICE as an Outstanding Academic Book 1990-91
- "Psychoanalysis, Film and Television" in Channels of Discourse: Television and Contemporary Criticism, edited by Robert Allen (Chapel Hill: University of North Carolina Press, 1987), pp. 172-210 [Chinese edition, 1993] **Selected by CHOICE as an Outstanding Academic Book 1987-88
- "The Image and the Spark: Dulac and Artaud Re-Viewed" in Dada and Surrealist Film, edited by Rudolf E. Kuenzli (New York: Willis Locker and Owens, 1987), pp. 110-127
New Edition: (Cambridge: MIT Press, 1996)
- "The Real Soap Operas: TV Commercials" in Regarding Television: Critical Approaches to TV and Video, edited by E. Ann Kaplan (Washington DC: American Film Institute, 1983), pp. 84-96
- "Woman, Desire and The Look: Feminism and the Enunciative Apparatus in Cinema" in Theories of Authorship, edited by John Caughie (London: Routledge & Kegan Paul, 1981), pp. 242-50
- "Textual Strategies: The Politics of Artmaking" (original version) in Visibly Female: Feminism and Art Today, edited by Hilary Robinson (London: Camden Press, 1987), pp. 106-117
- "Textual Strategies" (Screen version) in Framing Feminism: Art and the Women's Movement 1970-1985, edited by Rozsika Parker and Griselda Pollock (London: Pandora Press, 1987), pp. 313-321
- "Textual Strategies" (original version) in Feminist Art Criticism: An Anthology, edited by Sandra Lange, Arlene Raven, and Joanna Frueh (Ann Arbor: UMI Research Press, 1988), pp. 87-97 **Winner of the Susan Koppelman Award. New Edition: (New York: Icon Editions Harper Collins, 1991)

MAJOR ARTICLES:

- "The Queen," Cineaste XXXI:2, Spring 2007, pp. 50-52.
- "Army of Shadows," Cineaste XXXI: 4, Fall 2006, pp. 68-71 [Featured on Cineaste website and Film Forum Link]
- "Feminism, Culture, and Media Studies," Camera Obscura 61, 2006 (30th Anniversary issue), pp. 26-31

- "The Spirit of Resistance: Interview with Bertrand Tavernier," Cineaste XXVIII:2, Spring 2003, pp. 4-9
- "The Red Poster: History, Resistance, and Poetry in Occupied France (on Mosco Boucault's Terroristes en retraite)," Cineaste XXVI:4, Fall 2001, pp. 72-4
- "The Blossom and the Bole: Narrative and Visual Spectacle in Early Film Melodrama (Broken Blossoms and Way Down East)," Cinema Journal 33:3, Spring 1994, pp. 3-15
- "Surrealist Cinema: Politics, History and the Language of Dreams," American Imago 50:4, Winter 1993, pp. 441-456
- "Magic and Wisdom in Two Portraits by Agnès Varda: Kung-Fu Master and Jane B. By Agnès V.," Screen 34:4, Winter 1993, pp. 302-320
- "Fascination, Friendship, and the 'Eternal Feminine' (or The Discursive Production of Cinematic Desire)," The French Review 66:6, May 1993, pp. 941-6
- "Imitation(s) of Life: The Black Woman's Double Determination as Troubling 'Other'," Literature and Psychology XXXV, no. 4, 1988 (Special Issue on Cinema and Sexuality), pp. 44-56
- "All's Well That Doesn't End: Soap Opera and the Marriage Motif," Camera Obscura 16, 1988, pp. 119-127
- "The Image and the Spark: Dulac and Artaud Re-Viewed," Dada /Surrealism #15 (Special Issue on Surrealist Film), 1987, pp. 110-127
- "To See and Not to Be: Female Subjectivity and the Law in Alfred Hitchcock's Notorious," Literature and Psychology 33: 3-4, 1987, pp. 1-17
- "Thighs and Whiskers: The Fascination of Magnum P.I.," Screen 26:2, March 1985, pp. 42-58
- "Theorizing 'The Feminine': Woman as the Figure of Desire in The Seashell and the Clergyman," Wide Angle 6:3, 1984, pp. 32-39
- "From Déesse to Idée: Agnès Varda's Cleo From 5 to 7," enclitic 14 (7:2), Fall 1983, pp. 82-90
- "Nursery Rhymes: Primal Scenes in La Maternelle," enclitic (Double Film Issue) 5:2/6:1, Fall 1981/Spring 1982, pp. 98-110
- "Old Wave Saved From Drowning" (with Jonathan Rosenbaum), American Film VII:2, November 1981, pp. 67-74
- "That 'Once-Upon-a-Time...' of Childish Dreams," Ciné-tracts 13, Spring 1981 (Special Issue: Film/Narrative/The Novel), pp. 14-26
- "Montage/Discourse: Germaine Dulac's The Smiling Madame Beudet," Wide Angle 4:3, 1980, pp. 54-59
- "Guest in the House: Rupture and Reconstitution of the Bourgeois Nuclear Family," Wide Angle 4:2, 1980, pp. 18-27
- "Textual Strategies: The Politics of Artmaking" (with J. Barry), Screen 21:2, Summer 1980, pp. 35-48
- "Textual Strategies" (Original Version) reprinted in LIP: A Feminist Art Journal 1981/2, Parkville, Australia, pp. 29-34
Founding Co-editor of Discourse 1, Fall 1979 (Responsible for editorial content, layout and design, illustrations)
- "The Cinematic Apparatus as Social Institution: An Interview with Christian Metz" (with William Guynn and Jacquelyn Suter), Discourse 1, pp. 6-37
- "Textual Riddles: Woman as Enigma or Site of Social Meanings? An Interview with Laura Mulvey" (with J. Suter), Discourse 1, pp. 87-127
- "Woman, Desire and The Look: Feminism and the Enunciative Apparatus in

- Cinema," Ciné-tracts 6, 1979, pp. 63-68
- Founding Co-editor of Camera Obscura: A Journal of Feminism & Film Theory
 Articles written collectively for No. 1, 1976:
 "Feminism and Film: Critical Approaches," pp. 3-10
 "Yvonne Rainer: An Interview," pp. 76-96
 "An Interrogation of the Cinematic Sign," pp. 11-26
 "Germaine Dulac: Heart of the Avant-Garde," Women and Film 5/6, 1974,
 pp. 58-61, 103

MINOR ARTICLES/
 BOOK REVIEWS:

- Review of Cléo de 5 à 7, by Valerie Orpen, (London: Macmillan, 2008) H-FRANCE
 Review Vol. 8 (Sept. 2008) No. 114
- "Tribute to Christian Metz," Discourse 16:3, May 1994, pp. 3-5
- "'Experience' and the Paradox of Female Spectatorship," Camera Obscura
 20/21, 1989, pp. 155-60
- "(Re)discovering French Film Theory" (Review of French Film Theory and
 Criticism), Film Quarterly 43:2, Winter 1989-90, pp. 59-63
- "A Rose for Semiotics" (Review of The Subject of Semiotics), "The Golden
 Age of French Cinema," Film Quarterly 38:1, Fall 1984, pp. 53-55
 and p. 44
- "Epistolary Comment: Georges Lacombe's La Zone," Ideolects #13, Spring 1983, pp.
 76-77
- "Conference Report: SCS Panel on Sexual Difference and Film Theory,"
Quarterly Review of Film Studies 8:1, Winter 1983, pp. 85-6
 Translation: "Film is Only a Reflection of the Class Struggle," by Luc Moullet,
 for program, The Cinema of Jean-Marie Straub and Danièle Huillet, Public
 Theater, New York City, November 1982, p. 8
- "Agnès Varda and the New Wave," Focus Magazine (A publication of the
 Center for Public Cinema) 2:6, October 1982, p. 2
- "New York Nights: An Interview with Jackie Raynal" (with Jonathan
 Rosenbaum), Millennium Film Journal 7/8, Fall 1980, pp. 85-94
- Review of Sexual Stratagems: The World of Women and Film, Film Quarterly
 33:4, Summer 1980, pp. 30-31
- Cited in The Cinematic Apparatus, edited by Stephen Heath and Teresa
 De Lauretis (London: Macmillan, 1919)
- "Cultural Criticism: May 68 and Film Culture and Women in Film Noir, Film
 Quarterly 32:4, Summer 1979, pp. 44-47
 Book Reviews, Film Quarterly 32:4, Summer 1979, pp. 52, 54-5, 56, 60
- "There's No Business Like Showbusiness," University Publishing (An Inter-
 national Quarterly Review of Books Published by University Presses),
 No. 6, Winter 1979, pp.21-22
- "Early Women Directors," Film Quarterly 31:3, Spring 1978, pp. 63-64
- "Women and the Cinema," Film Quarterly 31:2, Winter 1977-8, pp.53-55
- "Beyond Theory of Film Practice: An Interview with Noel Burch" (with editorial staff),
Women and Film 5/6, 1974, pp. 20-31
- "George Lucas: An Interview," University Review 32, November 1973, pp5-6
- "Témoignage sans témoins: Duras et Varda," paper delivered at seminar, (only American
 in this year-long bimonthly seminar) Cinéma et Seconde Guerre mondiale:
 images, traces, présences, Institut National de l'Histoire de l'Art, Paris, France,

PAPERS BY
 INVITATION:

28, May, 2008

- "Varda, Glaneuse d'Histoire(s)" invited lecture (one of only 4 Americans out of 26 speakers, paper written and delivered in French) *Le Cinema d'Agnes Varda: Colloque international/ Cinema/ Expositions*, Universite Rennes 2—Haute Bretagne, 6-10 November, 2007
- "Germaine Dulac: féministe militante des années 30, conséquences tragiques des années 40." Delivered at "Journées d'Etudes—Retrospective Germaine Dulac" at University of Paris X Nanterre, 6-7 June, 2005.
- Round tables: "La Femme Nouvelle," (4 June) and "La Coquille et le Clergyman: Film Conteste" (11 June). Held in conjunction with "Au-Dela des Impressions: Retrospective Germaine Dulac," Musee d'Orsay, Paris, 3-15 June, 2005.
- "Documenting the Ineffable: Terror and Memory in Alain Resnais and Jean Cayrol's *Night and Fog*." Keynote Lecture at Holocaust Remembrance, Clarion University of Pennsylvania, April 14, 2005.
- "The Women of Izieu: Courage, Humanity, and Hope Beyond Despair." Shabbat Guest Lecture, Temple Beth Zion, Pennsylvania, April 15, 2005.
- "What Survives When Children Die? The Children of Izieu in Occupied France." Illustrated Lecture. "Children and War" annual conference of the Rutgers Center for Historical Analysis, Rutgers University, April 14, 2005.
- "Même Morte, Elle Paraissait Dangereuse: Rebel Feminist in the Shadow of the Vel d'Hiv," *Women & the Silent Screen: Les Femmes et le Cinema Muet*, Concordia University, Montreal, June 2-6, 2004
- "History, Memory and Film: Mothers and Children in Occupied France," a day-long workshop, Women and the Holocaust Study Group for Humanities Teachers, The College of New Jersey, New Jersey Council on the Humanities, 3 November 2001
- "The Heart of the Matter: Women, Children, and the Light of Shabbat" (Keynote Speaker), AMIT (North Bergen Chapter) Annual Luncheon, 24 June, 2001
- "Extraordinary French Heroines of the Holocaust: A Celebration of their Strength," United Synagogue of Hoboken, NJ, 28 April, 2001
- "Prelude to Vichy: L'Age d'Or's Glimpse Into the Future," Bunuel 2000 Centenary Conference, University of Surrey, Roehampton and Queen Mary and Westfield College (University of London), UK, 14-16 September 2000
- "Documenting the Ineffable: Terror and Memory in Alain Resnais's Night and Fog," Yom Ha Shoah, United Synagogue of Hoboken, NJ 10 April, 2000
- "Cities, Hills, and the Place we Call Home: Visual Representation from La Butte de Montmartre to Kikar Levana," International Tel-Aviv Colloquium on Cinema Studies, Tel-Aviv, Israel, June 6-13, 1998
- "Image, Self-Image, and the Production of Public Memory," American Studies Faculty Seminar, Rutgers University, 24 April, 1998
- "Women on the Vanguard: Germaine Dulac and Marie Epstein," Part of Women Film Pioneers Series, American Museum of the Moving Image, New York City, 19 April, 1998
- "Hidden Voices: Childhood, the Family and Antisemitism in Occupation France, An Introduction to the Issues (Le Vel d'Hiv, Les Enfants d'Izieu, Les 250 Poulbots)," Opening paper, Hidden Voices Conference, Buell Hall/The French House, Columbia University, 3-4 April, 1998
- "Histoire et histoires, ou la réalité télévisée," Table ronde, L'Université de Paris I, Paris, France, 20 March, 1998
- "Daughters of the Dust: Race, Gender and History in New African American Cinema," L'Université de Tours, Tours France, 17 March, 1998

- "La Temporalité du coeur: Cléo de 5 à 7, Agnès Varda et la nouvelle vague,"
L'université de Tours, Tours, France 16 March, 1998
- "Le Coeur de Paris: Topographies of Myth and Music in the City of Light (and Shadow)," Picturing Paris: Visual Cultures and Urban Identities in the Paris of the 1930s, University of Warwick Humanities Research Centre, Coventry, England, 7 March, 1998
- "The Diaspora and the Dinner Table: The Hidden Voices of Occupation Cinema in France," Conference on French Visual Culture, University of Stirling, Stirling, Scotland, 12-14 June, 1997
- "Poetic Realism and French Popular Culture: Les Chanteuses réalistes et les chansons du coeur," University of Warwick, Coventry UK, 10 June, 1997
- "Mina Tannenbaum and the Paradoxes of Female Friendship," Jewish Film Festival, Gershman Y Arts Center, Philadelphia PA, 19-20 April, 1997
- "Film Theory as Method and Practice: A Roundtable on Teaching," Columbia University Seminar on Cinema & Interdisciplinarity, 13 March 1997
- "A Place Called 'Home': Where Love is Found" (On Chantal Akerman's News From Home and Bordering on Fiction as Diasporic Documents of the Heart), The Jewish Museum of New York, New York City, 25 February 1997
- "Pialat/Van Gogh: The Raging Struggle for Self and Art," Cultural Film & Lecture Series, Villanova University, Villanova PA, 3 February 1997
- "'Mothering' the Hidden Child: Gender, Identity, and Nation in Occupied Paris," United Synagogue of Hoboken, Hoboken, NJ, 20 January 1997
- "Truth of the Heart, Reality of the Streets: Cultural Politics and the Female Gaze in Marie Epstein/Jean Benoît-Lévy's La Maternelle" (Keynote Speaker), Film/Culture/History International Conference, University of Aberdeen, Scotland, August 26-28, 1996
- "The Cinematic Heartbeat: The Films of Marie Epstein" (Featured Speaker, presenting & contextualizing UK premiere screening of La Maternelle) Drambuie Edinburgh Film Festival, 50th Anniversary Celebration, Edinburgh, Scotland, August 11-25, 1996
- "Poetic Realism and its Others," Invited talk, British Institute in Paris (University of London), Paris, France, May 28, 1996
- "Questions of Female Authorship: The Cinematic Voice," Invited talk, University of Warwick, Coventry, UK, May 21, 1996
- "Multiple Identities/Dimensions of the 'Feminine': The Work of Germaine Dulac" (Featured Speaker), The Silent Pioneers: Women in the Early Film Industry, Educational Event at the Museum of the Moving Image, organized by the British Film Institute, London, England, June 10, 1995