

February 2014

Curriculum Vitae Garrett Stewart

Education:

Ph.D. Yale University, 1971
M.Phil. Yale University, 1970
B.A. University of Southern California (summa cum laude), 1967

Academic Positions:

1971-76 Assistant Professor, Boston University
1976-80 Associate Professor, University of California, Santa Barbara
1980-93 Professor, University of California, Santa Barbara
1986 Visiting Professor, Stanford University (Spring quarter)
1987-88 Visiting Professor, Princeton University
1993-- James O. Freedman Professor of Letters, University of Iowa
1995-96 Visiting Professor, University of Fribourg, Switzerland
2004 Santa Barbara Summer Film Institute (intensive 3-week course in science fiction and fantasy film, June-July 2004)

Awards and Honors:

Trustee of Dickens Society (1976-1979 term)
Guggenheim Fellowship for 1978-1979
NEH Senior Fellowship for 1990-91
Camargo Foundation Fellowship (Winter/Spring 2002)
Mellon Dissertation Seminar Grant (4 nationally), July/August 2009, 2011
Elected to American Academy of Arts and Sciences (2010)
Winner of the Barbara and George Perkins Prize for the best book on narrative awarded by the International Society for the Study of Narrative (2011), for Novel Violence
Presidential Lecture, University of Iowa (February 12, 2012)
Visiting Distinguished Professor, Queen Mary, University of London (June 1-June 31st 2012 (research assignment, with some public lectures and seminars)

Professional Positions:

Advisory Editor, Post-Script: Essays on Film and the Humanities, 1980--

Advisory Editor, LIT: Literature, Interpretation, Theory, 1989--
Executive Committee, Division of Late 19th- and Early 20th-Century English
Literature, Modern Language Association, 1985-90
Advisory Committee, PMLA, 1989-1993

MLA Delegate Assembly (Prose Fiction Division), 1992-1995
Advisory Board, Modern Language Quarterly, 1992--
Guest Advisory Editor, Style, 1994
MLA Publications Committee, 1996-99
MLA First Book Prize Committee, 1998-2000; chair, 1999
PMLA Editorial Board, 1999-2001
Jury member for the Truman Capote Prize in Literary Criticism, 2001--
3-Year term on Executive Council, International Society for the Study of
Narrative Literature (2007-09); appointed to jury for the ISSN award for
best essay in narrative theory
Editorial Advisory Board, Film Quarterly, 2009—
Nominated for MLA 2nd-Vice President (February 2013)

Books:

Grammar as Style: Exercises in Creativity (Holt, Rinehart, and Winston, 1971), co-
author with Virginia Tufte, 160 pp.

Dickens and the Trials of Imagination (Harvard University Press, 1974), 260 pp.

Death Sentences: Styles of Dying in British Fiction (Harvard University Press, 1984),
403 pp.

Reading Voices: Literature and the Phonotext, (University of California Press, 1990),
337 pp.

Dear Reader: the Conscripted Audience in Nineteenth-Century British Fiction (the Johns
Hopkins University Press, 1996), 454 pp.

Between Film and Screen: Modernism's Photo Synthesis (May 2000, University of
Chicago Press, 1999 c. date), 386 pp.
—short-listed finalist for the Kraszna-Krausz Moving Image Book Award (2001)

The Look of Reading: Book, Painting, Text (University of Chicago Press: December
2006), 411pp.; 180 illustrations.

Framed Time: Toward a Postfilmic Cinema (University of Chicago Press, summer
2007), 293 pp.; 150 illustrations.

Novel Violence: A Narratology of Victorian Fiction (University of Chicago Press, April 2009), 270 pp; translated 2012 into Chinese: AAAS Contemporary Literary Theory and Criticism Series of Shanghai Foreign Education Language Press

Bookwork: Medium to Object to Concept to Art (University of Chicago Press, 2011)

Closed Circuits: Screening Narrative Surveillance (c. University of Chicago Press, 2015; published Dec 2014), 281 pp.

The Deed of Reading: Literature Writing Language Philosophy (in production at Cornell University Press, forthcoming 2015)

Articles:

"The 'Golden Bower' of Our Mutual Friend," ELH (Spring 1973), pp. 105-30.
- - see below under reprints

"Teaching Prose Fiction: Some 'Instructive' Styles," College English (December 1975), pp. 383-401.

"The Long Goodbye from Chinatown," Film Quarterly (Winter 1975), pp. 25-32.

"Lawrence, 'Being,' and the Allotropic Style," Novel (Spring 1976), pp. 217-42.

"Exhumed Identity: Antonioni's Passenger to Nowhere," Sight and Sound (Winter 1976), pp. 36-40.

"Lamia and the Language of Metamorphosis," Studies in Romanticism (Winter 1976), pp. 3-41.

"Modern Hard Times: Chaplin and the Cinema of Self-Reflection," Critical Inquiry (December 1976), pp. 295-314.

"The Woman in the Moon," Sight and Sound (Summer 1977), pp. 177-85.

"Close Encounters of the Fourth Kind," Sight and Sound (Summer 1978), pp. 167-74.

"The New Mortality of Bleak House," ELH (Fall 1978), pp. 443-87.

"Forster's Epistemology of Dying," The Missouri Review (Spring 1979), pp. 103-21.

"Keaton Through the Looking Glass," The Georgia Review (Summer 1979), pp. 348-67.

"Lying as Dying in Heart of Darkness," PMLA (May 1980), pp. 319-30.

"Coppola's Conrad: The Repetitions of Complicity," Critical Inquiry (Spring 1981), pp. 455-74.

"Shakespearean Dreamplay," English Literary Renaissance (Spring 1981), pp. 44-69.

"The Narrator in Heart of Darkness: A Reply to John V. Hagopian," PMLA (March 1981), pp. 272-73.

"Thresholds of the Visible: The Death Scene of Film," Mosaic (Spring 1983), pp. 33-54; reprinted in Film/Literature, ed. George E. Toles (Winnipeg: Mosaic, 1983), pp. 35-54.

"Death Watch," Film Quarterly (Fall 1983), pp. 16-22.

"The Secret Life of Death in Dickens," Dickens Studies Annual, Vol. 11 (1983), pp. 177-207.

"Signing Off: Dickens and Thackeray, Woolf and Beckett," Philosophical Approaches to Literature, ed. William Cain (Bucknell Univ. Press, 1984), pp. 117-40.

"The 'Videology' of Science Fiction," Shadows of the Magic Lamp: Fantasy and Science Fiction in Film, ed. George Slusser and Eric S. Rabkin (Carbondale: Southern Illinois University Press, 1985), pp. 159-207.

"Singer Sung: Voice as Avowal in Streisand's Yentl," Mosaic (Winter 1986), pp. 135-158.

"Photo-gravure: Death, Photography and Film Narrative," in Wide Angle (Winter 1987), pp. 11-31.

"Catching the Stylistic D/rift: Sound Defects in Woolf's The Waves," ELH (Summer 1987), pp. 421-461.

"Leaving History: Dickens, Gance, Blanchot," forthcoming in The Yale Journal of Criticism (Spring 1989), pp. 145-182.

"'Beckoning Death': Daniel Deronda and the Plotting of a Reading," in Gina Barreca, ed., Sexuality and Death in Victorian Literature (Macmillan, 1989), pp. 69-109.

"Lit et Rature: An Earsighted View," LIT: Literature, Interpretation, Theory (Fall 1989)

pp. 1-18.

"Just of Snow," The Robert Frost Review (Fall 1993), pp. 61-2.

"A Valediction For Bidding Mourning: Death and the Narratee in Bronte's Villette," in Elizabeth Bronfen and Sarah Webster Goodwin, eds., Death and Representation (Johns Hopkins University Press, 1994), pp. 51-79.

"'Count Me In': Dracula, Hypnotic Participation, and the Late-Victorian Gothic of Reading," Lit 5 (Fall 1994), pp. 1-18.

"Reading Figures: the Legible Image of Victorian Textuality," in Carol Christ and John Jordan, eds., Victorian Literature and the Visual Imagination (University of California Press, 1995).

"Film's Victorian Retrofit," Victorian Studies (Winter 1995), 153-198.

"'This Vertiginous Film': Signifying Death in Citizen Kane," Perspectives on Citizen Kane, ed. Ronald Gottesman (New York: G. K. Hall, 1996), pp. 430-448.

"Modernism's Sonic Waiver: Literary Writing and the Filmic Difference" for an anthology on modernism, Sound States: Innovative Poetics and Acoustical Technologies, ed. Adalaide Morris (Chapel Hill: University of North Carolina Press, 1997), 237-273.

"Negative Imprint: Film, Photogram, and the Apocalyptic Moment," Genre 29, 1-2 (Spring/Summer 1996), 193-241

"Tess's Implicated Reader," in John Paul Riquelme, ed., Thomas Hardy's "Tess of the D'Urbervilles," Case Studies in Contemporary Criticism (Boston: Bedford, 1998), 537-551.

"The Photographic Ontology of Science Fiction Film," iris 25 (Spring 1998), 1-33; nominated for the Katherine Singer Kovaks Award for the best article on film of 1998 (National Society for Cinema Studies).

"Cinecriture: Modernism's Flicker Effect," New Literary History 29 (Autumn 1998), 727-768.

"Kubrick's Odyssey as Filmic Epiphany," Moments of Moment: Aspects of the Literary Epiphany, ed. Wim Tigges, University of Leiden Studies in Literature, 25 (1999), 401-19.

"Body Snatching: Sci Fi's Photographic Trace," Alien Zone II: the Spaces of Science Fiction Film, ed. Annette Kuhn (London: Verso, 1999), 226-48 (substantially modified version of 1998 essay for iris, listed above).

"The Foreign Offices of British Fiction," Modern Language Quarterly 61.1 (Spring 2000), 181-206

"From Photograph to Photogram: Film's Victorian Masterplot," special issue on photography in Nineteenth-Century Contexts, ed. Richard Stein (2001)

"Keats and Language" for the Keats Cambridge Companion Series, ed. Susan J. Wolfson (Cambridge University Press, 2001), 135-141

"Dickens and Language" for the Dickens Cambridge Companion Series, ed. John O. Jordan (Cambridge University Press, 2001), 136-151

"Citizen Adam: The Latest James Ivory and the Late Henry James," lead essay in The Henry James Review, (Spring 2002), 1-24

"The Science of British Literature 1819/1851/1882-94," introductory essay to special issue of PMLA on 19th-century Literature and Science (May 2002)

"Painted Reading, Narrative Regress," in Narrative (May 2003), 48 pp.

"Dickens, Eisenstein, Film," in Dickens on Screen, ed. John Glavin (Cambridge University Press, 2004), 123-44.

"Metallusion: the New, the Renewed, and the Novel," review essay of Christopher Ricks, Allusion to the Poets, MLQ (Modern Language Quarterly) 65:4 (December 2004): 583-604.

"Crediting the Liminal: Text, Paratext, Metatext," in Limina/Film's Thresholds (Udine, Italy: Forum, 2004), ed. Victoria Innocenti and Valentina Re, pp. 51-76 plus 61 illustrations.

"The Mind's Sigh: Pictured Reading in Nineteenth-Century Painting," Victorian Studies 46:2 (Winter 2004), 217-230.

"The Avoidance of Stanley Cavell," in Russell Goodman, ed., Contending with Stanley Cavell (New York: Oxford U Press, 2005), pp. 140-56.

"Vitagraphic Time," in Biography 29, no. 1 (Winter 2006), special issue on "Self-Projection and Autobiography in Film," ed. Linda Haverty Rugg, pp. 159-92.

"Frame/d Time: Toward a Photogrammar of the Fantastic," Stillness and Time: Photography and the Moving Image (Brighton: Photoworks/Photoforum, 2006), ed. David Green and Joanna Lowry, pp. 127-50.

“Lector / Spector: Borges and the Bibliobjet,” Variaciones Borges no. 24 (2007), 173-96.

“Rakuzin’s Books, Case by Case,” catalogue essay in The Book of Art (Tel Aviv: Bineth Gallery, March 2008)

“Phonemanography: Romantic to Victorian,” in “Soundings of Things Done,” special issue, ed. Susan J. Wolfson, of Romantic Circles Praxis Series (Spring 2008), unpaginated (approximately 40 p.) e-text

“Dickens and the Narratography of Closure,” Critical Inquiry (Spring 2008), 509-542.

“Belles Lettres and the Bibliobjet: from the Artful to the Unreadable Book,” Back to the Future Book—Vol I: The Past Issue, ed. Laurenz Brunner and Tan Walchli (Bern: Federal Office of Swiss Culture, 2008), 116-136.

“Digital Fatigue: Imaging War in Current American Film,” Film Quarterly, 64.2 (June 2009), 45-52; nominated by the editor as Best Essay of 2009 for the Katherine Singer Kovaks Award of the Society for Cinema and Media Studies

“The Ethical Tempo of Narrative Syntax: Sylleptic Recognitions in Our Mutual Friend,” Partial Answers Vol. 8 (January 2010), 119-145

“Cinnemonics vs. Digitime,” in D.N. Rodowick, ed., Afterimages of Gilles Deleuze’s Film Philosophy (University of Minnesota Press, 2010), 327-350

“Screen Memory in Waltz with Bashir,” Film Quarterly 63.3 (Spring 2010), 58-62

“Bookwork as Demediation,” Critical Inquiry (Spring 2010), 410-57

“Pre-War Trauma: Haneke’s The White Ribbon,” Film Quarterly 63.4 (Summer 2010), 40-47

“‘Written in the Painting’: Word Pictures from Italy,” in Imagining Italy: Victorian Writers and Travellers, ed. Catherine Waters, Michael Hollington, and John Jordan (Cambridge Scholars Publishing, 2010), 216-242.

“Reading Feeling and the ‘Transferred Life’: The Mill on the Floss,” in Rachel Ablow, ed., The Feeling of Reading: Affective Experience and Victorian Literature (Ann Arbor: University of Michigan Press, 2010), 179-206.

“Amnesias of Murder: Mother,” co-authored with Nataša Ďurovičová, Film Quarterly 64.2 (Winter 2010), 64-68

“Book Quirks,” response to John Lurz, Critical Inquiry (Winter 2010), 355-63

“Syllepsis Redux and the Rhetoric of Double Agency,” Partial Answers (January 2012), 93-120

Novelist as ‘Sound Thief’: The Audiobooks of John le Carré,” Audiobooks, Literature, and Sound Studies, ed. Matthew Rubery (New York: Routledge, 2011), 109-126 (previously unlisted; delayed publication)

“Curtain up on Victorian Cinema,” refereed essay (20 pp) on the place of cinema in Long Nineteenth Century studies, for BRANCH, an online encyclopedia and timeline of Victorian Culture. http://www.branchcollective.org/?ps_articles=garrett-stewart-curtain-up-on-victorian-popular-cinema-or-the-critical-theater-of-the-animatograph

“Hamlet’s ‘Serious Hearing’: ‘Sound’ vs. ‘Use’ of ‘Voice,’” Shakespeare Up Close Close, ed. Russ McDonald, Nicholas D. Nace, and Travis D. Williams (Arden, 2012), 257-63.

“Self-Reliance: Emerson to Poe,” Stanley Cavell, Literature, and Film, ed. Andrew Taylor and Áine Kelly (New York: Routledge, 2013), 57-79

“The Deed of Reading: Toni Morrison and the Sculpted Book,” ELH 80 (Spring 2013), 427–453

Essay on “Victorian Diction” for the Oxford Handbook to Victorian Poetry, ed. Matthew Bevis, 30 pp., 2013

“Lived Death: Dickens’s Rogue Glyphs,” Dickens’s Style, ed. Daniel Tyler (Cambridge: Cambridge University Press, 2013), 231-52

“Diction,” The Oxford Handbook of Victorian Poetry, ed. Matthew Bevis (Oxford: Oxford UP, 2013, 93-111

“Sound Thinking: Looped Time, Duped Track,” The Oxford Handbook of Sound and Image in Digital Media, ed. Carol Vernallis, Amy Herzog, and John Richardson (Oxford: Oxford UP, 2013), 465-82

“Counterfactual, Potential, Virtual: Toward a Philosophical Cinematics,” Cinema and Agamben: Ethics, Biopolitics and the Moving Image, ed. Henrik Gustafsson and Asbjorn Gronstad (New York: Bloomsbury, 2014) 161-91

“War Pictures: Digital Surveillance from Foreign Theater to Homeland Security Front,” in The Philosophy of War Films, ed. David LaRocca (University of Kentucky Press),

107-132

“Fourth Dimensions, Seventh Senses: The Work of Mind-Gaming in the Age of Electronic Reproduction,” in Hollywood Puzzle Films (Oxford: Blackwell, 2014), ed. Warren Buckland, 165-184

“Contra Modernism: from the Mediatic to the Transmedial,” in online referred journal Affirmations: of the Modern (publ. University of New South Wales), 1-24, [http://affirmationsdev.library.unsw.edu.au/index.php?journal=aom&page=issue&op=view&path\[\]=4](http://affirmationsdev.library.unsw.edu.au/index.php?journal=aom&page=issue&op=view&path[]=4)

“Transmedium,” The Iowa Review, Volume 44, Issue 3 (Winter 2014/15), 106-121.

Reprints:

"Lawrence, 'Being,' and the Allotropic Style," Novel (Spring 1976), pp. 217-42 in Toward a Poetics of Fiction, ed. Mark Spilka (Indiana University Press, 1977), pp. 331-56.

"Lying as Dying in Heart of Darkness," PMLA 95, in the Norton Critical Edition of Joseph Conrad's Heart of Darkness, ed. Robert Kimbrough (New York: W. W. Norton, 1987), pp. 358-374.

"The New Mortality of Bleak House," ELH 45, in Modern Critical Interpretations: Bleak House, ed. Harold Bloom (New York: Chelsea House, 1987).

Chapter One of Dickens and the Trials of Imagination, in The Critical Cosmos: Victorian Fiction, ed. Harold Bloom (New York: Chelsea House, 1988), pp. 3-29.

Portions of Death Sentences, in Modern Critical Interpretations: A Tale of Two Cities, ed. Harold Bloom (New York: Chelsea House, 1988), pp. 83-97 and Modern Critical Views: Vladimir Nabokov, ed. Harold Bloom (New York: Chelsea House, 1988), pp. 331-351.

"Mr. Micawber's Novel" (pp. 136-43 of Dickens and the Trials of Imagination), in the Norton Critical ed. of David Copperfield (New York: W.W. Norton, 1991), pp. 836-842.

“The Golden Bower of Our Mutual Friend,” from ELH (1973), in Nineteenth-Century Literary Criticism, v. 105 (Gale 2002).

“In the Absence of Audience: of Reading and Dread in Mary Shelley” (from Dear Reader), concluding article in Dorothy J. Hale, The Novel: An Anthology of Criticism and Theory, 1900-2000 (Oxford: Blackwell, 2005), 792-802.

“The Foreign Offices of British Fiction” (MLQ 2000), revised and reprinted in Marshall Brown and Susan Wolfson, eds., Reading for Form (Seattle: U of Washington Press, 2007)

Essay on Buzz Spector’s book sculpture for Variaciones Borges (2007 above) reprinted in the Bruno David Gallery catalogue for a retrospective on Spector’s work (January 2010)

“Lying as Dying in Heart of Darkness,” in Short Story Criticism (Gale, Cengage Learning, 2013)

Not previously mentioned:

“The Theme of Death in Heart of Darkness,” Colonialism in Conrad’s Heart of Darkness, ed. Claudia Durst Johnson (New York: Greenhaven Press, 2012), 67-74

“Screen Memory in Waltz with Bashir,” Killer Images: Documentary Film, Memory, and the Performance of Violence, ed. Joram Ten Brink and Joshua Oppenheimer (New York: Wallflower Press, 2012), 120-126

“Lying as Dying in Heart of Darkness,” in Twentieth-Century Literary Criticism, ed. Lawrence J. Trudeau (Detroit, MI: Gale Cengage Learning, 2014), 38-49.

Reviews:

Of Christopher Ricks, Keats and Embarrassment, in Studies in Romanticism (Summer 1975), pp. 303-308.

Of Gay Clifford, The Transformation of Allegory, in Novel (Fall 1975), pp. 93-96.

Of Judith Wilt, The Readable People of George Meredith, in Novel (Winter 1976), pp. 173-78.

Of Fred Kaplan, Dickens and Mesmerism, in Dickens Studies Newsletter (December 1976), pp. 117-20.

Of Edward Murray, The Cinematic Imagination: Writers and the Motion Pictures, Claude-Edmonde Magny, The Age of the American Novel, and Geoffrey Wagner, The Novel and the Cinema, in The Quarterly Review of Film Studies (February 1977), pp. 131-39.

Of Frank D. McConnell, The Spoken Seen: Film and the Romantic Imagination, and Leo

Braudy, The World in a Frame: What We See in Films, in The Quarterly Review of Film Studies (November 1977), pp. 510-23.

Of Howard Felperin, Shakespearean Representation, and M. C. Bradbrook, Shakespeare: The Poet in His World, in The Yale Review (Spring 1979), pp. 453-60.

Of Bruce F. Kawin, Mindscreen: Bergman, Godard, and First-Person Film, in Film Comment (May/June 1979), pp. 76-77.

Of David Lodge, The Modes of Modern Writing: Metaphor, Metonymy, and the Typology of Modern Literature, in Journal of English and Germanic Philology (April 1979), pp. 275-78.

Of Robert Polhemus, Comic Faith, in Victorian Studies (Autumn 1981), pp. 112-14.

Of Torsten Pettersson, Consciousness and Time: A Study in the Philosophy and Narrative Technique of Joseph Conrad, in Western Humanities Review (Winter 1983), pp. 364-68.

Of Andrew Sanders, Charles Dickens: Resurrectionist, in Dickens Quarterly, (Fall 1984), pp. 87-105.

Of Peter Brooks, Reading for the Plot: Design and Intention in Narrative, in Nineteenth Century Literature (Summer 1986), pp. 100-108.

"Ricks on the Line," review-essay on The Force of Poetry in Western Humanities Review (Summer 1986), pp. 261-271.

Of Jay Clayton, Romantic Vision and the Novel, in English Language Notes (June 1989), pp. 85-88.

Of Michael Wheeler, Death and the Future Life in Victorian Literature and Theology, and Sylvia M. Barnard, To Prove I'm Not Forgotten: Living and Dying in a Victorian City, in Victorian Studies 35 (Spring 1992), pp. 335-337.

"Staying Powers," review-essay on J. Hillis Miller, Theory Then and Now, Tropes, Parables, and Performatives, and Victorian Subjects, in Modern Language Quarterly (June 1993), pp. 295-306.

Of Peter Brooks, Body Works: Objects of Desire in Modern Narrative, Modern Fiction Studies 40.2 (Fall 1994), pp. 423-28.

Of Esther Schor, Bearing the Dead: the British Culture of Mourning from

the Enlightenment to Victoria, JEGP (October 1996), pp. 567-70.

Of Jesse Matz, Literary Impressionism and Modernist Aesthetics, in Modernism/Modernity 10.4 (Fall 2003), 770-72

Lectures:

Paper on the prose styles of Austen, Charlotte Bronte, and Dickens at the Minneapolis NCTE (1972).

Paper on imitative syntax in fictional and nonfictional prose at CCCC meeting in Anaheim, California (1974).

Paper on the pedagogy of stylistic analysis in teaching the novels of D. H. Lawrence at CCCC meeting in St. Louis (1975).

Paper on film and the university curriculum, Chicago NCTE (1976).

"Death in the 'Dark' Novels of Dickens," Los Angeles meeting of the Philological Association of the Pacific Coast (1977).

"Alienation in the Cinema of the Seventies," Aurora College (October 1978).

"In Articulo Mortis: Conrad's Heart of Darkness" Yale University (December 1978).

"The Secret Life of Death in Dickens," UC Santa Cruz (August 1981).

"Signing Off: the Experimental Period," MLA Convention, (December 1981).

"The 'Videology' of Science Fiction," Eaton Conference on Science Fiction and Fantasy, UC Riverside (February 1982).

"'The Sweetness of Death in Effigy': Mortality and Closure in the Novels of Woolf and Beckett," UC Davis (March 1982).

"Fire and Flood: Apocalyptic Imagery in A Tale of Two Cities," UC Santa Cruz (August 1982).

"'The Threshold of the Invisible': Conrad's Nostramo," MLA Convention (December 1982).

"Dying in Style: Dickens and the Rhetoric of Mortal Violence," MLA Convention (December 1982).

"Entering History: Dickens, Gance, Blanchot," National Humanities Center, Research Triangle, North Carolina (March 1984).

"The Awful Eagre': Drowning as Metaphor in The Mill on the Floss," Department of English, University of Colorado, Boulder (October 1984).

"Catching the Stylistic D/rift: Sound Defects in Woolf's The Waves," Department of English Lecture Series, The Johns Hopkins University (Spring 1985).

"Textuality and Transcendence in A Tale of Two Cities and Gance's Napoleon," UC Dickens Project, UC Santa Cruz (August 1985).

Lecture and colloquium on stylistics and prose fiction, The University of Utah, Department of English (October 1985).

"Photo-gravure: Death, Photography and Film Narrative," Conference on Film and Video, Athens University, Ohio (November 1985).

"The Trauma of Temporality in Woolf's The Waves," MLA Convention (1985).

"Eros, Chronos, and Mortal Closure: The Case of Daniel Deronda," MLA Convention (1985).

"Phonic vs. Graphic Effects in Late Woolf," Stanford University, Department of English (April 1986).

"Death and the Photographic Index on Film" The Humanities Center, Stanford University (May 1986).

"Evocalizations' in Modernist Style," MLA (1986).

"Syntax at the Limit: the Case of Late Dickens," MLA (1986).

"Stylistic 'Evocalizations' in Virginia Woolf's Late Fiction," Auburn University (March 1987).

"The Inscribed Reader in George Eliot's Fiction," the Department of English, Connecticut College, March 1988.

"Reading In, Reading Out: Eliot's Daniel Deronda," the Department of English, Princeton University, April 1988. (Also given at the University of Maryland, March 1989.)

"The Photographic Moment in Film," the Interdisciplinary Film Colloquium, Princeton

University, May 1988.

"On Abyme: Photographic Regress, Cinematic Reflex," University of Iowa Colloquium on Cinema and the Other Arts (March 1991).

"Voicing `Reader': The Conscripted Audience of Bronte's Villette," MLA (December 1991).

"A Valediction For Bidding Mourning: Bronte's Villette," Department of English, UCLA (January 1992); also given at Iowa (March 1992).

"Reading Figures: the Legible Image of Victorian Textuality," UC Santa Cruz conference on "Victorian Literature and the Victorian Visual Imagination" (August 1992).

"Modernism's Flicker Effect: Infratext and Intertext," University of Aarhus, Denmark (May 1994)

"Sensations Sweet, Felt in the Blood: Sensation Writing and the Victorian Captive Audience," MLA (December 1994)

"The Implicated Reader in Tess of the D'Urbervilles," International Society for Narrative Study (Conference at Park City, Utah, April 1995)

"The Novel Picture Show: From Illustrated Fiction through Photography to Film," Stanford University conference on early cinema (April 1995)

"Deaths Seen," on the representation of death in film and photography (University of Oregon, Depts. of English and Philosophy, May 1995)

"Bearing the Novel in Mind: Toward a Phenomenology of Victorian Fiction," keynote address, Dickens Universe, UC Santa Cruz (August 1995)

"Bodied Reading: the Return of the Somatic Repressed," Western Society for Eighteenth-Century Studies (UC Berkeley, February 1997)

"The Photographic `Regress' of Recent Film Victoriana," for symposium on Victorian Visuality, C.U.N.Y. Graduate Center (May 1997)

"Ontogeny, Phylogeny, and the Cinematic Masterplot," POROI conference (Univ. of Iowa, January 1998)

"Spaced Time: Gilles Deleuze and the Dialectics of the Interval," Deleuze conference at the Institute for Cinema and Culture, Univ. of Iowa (February 1998)

"Black and White and Noir All Over: Photo Relief in Fritz Lang's Fury," MLA 1998

"Film Noir and the Photographic Trace," Project in the Rhetoric of Inquiry Symposium, University of Iowa, February 1999; lecture subsequently given at Purdue University (March 1999) and at the Chicago Film Symposium (April 1999)

"Keats, Silence, and Slowed Time," University of Virginia, Feb. 2000

Above lecture subsequently given at Emory University, Mar. 2000

"The Look of Reading," lecture at Stanford University (Spring 2000; subsequently delivered at the GEMCS Conference (New Orleans, Nov. 2000)

Lecture and symposium at Indiana University (spring 2001)

"The Look of Reading," Fulbright Lecture, University of Groningen, Netherlands (Sept. 2001); subsequently delivered at the Vanderbilt Dept. of English

"Window as Emblem in the Scene of Reading," College Art Association, Columbia, SC (October 2001)

"The Sublimed Page of Reading: Into and Beyond Romanticism," plenary lecture at Midwest Society for Eighteenth-Century Studies (U of Iowa, Nov. 2001)

"Painted Readers, Narrative Regress," plenary lecture at the Society for Narrative Study (Michigan State Univ., Apr. 2002)

"The Looks of Reading," Yale University, Dept. of English, October 2002

Seminar on "The Afterlife of the Photogram," Yale University, Dept. of Comparative Literature, October 2002

"The Scene of Reading in Painting," Columbia Univ. Dept. of English, Nov. 2002

"Painted Readers, Narrative Regress" Faber Distinguished Lecture, Princeton University, Nov. 2002

Seminar on "Revisiting Between Film and Screen," Center for Media and Culture, University of Chicago, February 2003

"Painted Readers, Narrative Regress," Depts. of English and Art History, Univ. of Chicago, February 2003

"Crediting the Liminal: Paratext, Text, Metatext," plenary lecture, conference on

Liminality in Film, Udine. Italy (March 2003)

“Pictured Reading in Nineteenth-Century Painting,” plenary address at the founding meeting of the North American Victorian Studies Association (Indiana University, October 2003); to be published in Victorian Studies (see above)

Lecture on painted reading at S.U.N.Y Buffalo (Nov. 2003)

Lecture on painting and seminar on film at Texas A&M (February 2004)

“The PhotoFantastic,” keynote address at “Time and the Image” Conference, University of Kent at Caterbury (May 2004)

“Wordsworth’s Foster-Children: From Dickens and Eliot through Hardy,” invited lecture at International Association of University Professors of English (IAUPE) Conference, Vancouver (August 2004)

“Tempotation: from Photogram to Pixel,” plenary lecture at University of Copenhagen conference on “Still and Moving Images” (November 2004)

Book, Painting, Text,” Warhaft Distinguished Lecture at the University of Manitoba (Winnipeg, February 2005)

Plenary lecture for Time@20, international symposium on Gilles Deleuze, Harvard (Spring 2005)

Lecture on “Pictured Books,” University of London, July 2005

Plenary lecture (“Barred Narrative”) at UC Santa Cruz Dickens Project (August 2005)

“The Look of Reading: Book, Painting, Text,” University of Chicago Dept. of English (October 2005)

“Little Dorrit and the Narratology of Closure,” Johns Hopkins University Dept. of English (November 2005)

Response to Dan Morgan, “Godard on Projection,” Chicago Film Seminar (January 2006)

Plenary lecture on Dickens at International Nineteenth-Century Studies conference, Rutgers University (March 2006)

“The ‘Phonemanon’ of Post-Romantic Prose Fiction,” MLA 2006

“Digitime in Recent Cinema,” paper at Hawaii International Conference on Arts and Humanities (January 2007)

Invitation to deliver keynote address on “Dickens and Narratology” at Humanities Conference, Western Australia, Feb 2007 (declined)

Invited respondent at “Picasso 1927-34,” Berkeley Conference (T.J. Clark convening), March 2007

“Dickens and Narratology,” lecture at Boston University, March 2007

Plenary address on “Dickens in Italy” at University of Genoa, June 2007

“Digitime and Inscription in Contemporary Screen Narrative” (delivered at Yale Humanities Center, Princeton University English Department, and UC Santa Barbara Film Studies Department, Aug., Sept. 2007 and Feb. 2008)

2 Lectures: on Film Music and on Postfilmic Digital Narrative, at the University of Chicago (April 2008)

Lecture on “Digital Inscription” at the Free University of Berlin (June 2008)

“‘Writing with Movement’: Inscribed Time in Recent Cinema,” Hotchkis Endowed Lecture, University of California, Berkeley (February 2009)

Presentation on Cinema Studies and the Digital Turn, Duke University (April 2009)

“Screen Narratology,” lecture at the annual convention of the International Society for the Study of Narrative (Birmingham, England, June 2009)

“Cinema’s Digital Turn,” Annual Turner Lecture on Film at Wayne State (Sept. 2009)

Petrou Memorial Lecture, University of Maryland (April 2010)

Lecture and seminars in English and Film Studies at Yale (April 2010)

Special session on my last book, Novel Violence, at the Stanford Center for the Study of the Novel (April 2010); presentations and response

“Literary Narratology and Screen Montage: The White Ribbon Unraveled,” Stanford Novel/Film conference (April 2010)

“Dial M for Montage,” invited lecture at Fritz Lang conference in Vienna (June 2010)

Toward a Literary Narratology,” two day seminar on my work and method, University of Zurich, June 2010

“Bookwork: Medium to Object to Concept to Art,” Beatty Memorial Lecture, McGill University (October 2010)

“The Word Viewed,” Conference on the Literary Criticism of Stanley Cavell, Harvard University (October 2010)

“Metagenre and the Inner Scale of Reading: Victorian Fiction to Conceptual Art,” North American Victorian Studies Association (Montreal, November 2010)

“Close and Closer Reading,” Princeton (November 2010, plenary lecture at the American Association of Literary Scholars and Critics annual meeting)

“The Word as Analytic Unit,” MLA (January 2011)

“The Continued Stakes of Close Reading,” MLA (January 2011)

“Bookwork: Medium to Object to Concept to Art,” Michigan State University (February 2011)

“War and Cinematic Aftershock,” UC Berkeley (February 2010)

Plenary lecture at conference on “Style in Dickens” (Oxford University, March 2011)

“Textual Violence: Toni Morrison and the Sculpted Book,” University of Zurich (June 2011)

“The Deed of Reading,” English Institute Lecture, Harvard University (September 2011)

“Photo Montage in M: Lang and the Long View of Optic Technology,” invited lecture at the IMPACT film conference on Technology, Historiography, and Theory, Concordia University, Montreal (November 2011)

“Biblioclastic Gestures: Book Sculpture as Negative Ekphrasis,” keynote lecture at IMAGE=GESTURE conference, University of Bergen, Norway (November 2011)

“Frame-Advance Modernism,” Plenary Lecture, “Moving Modernisms” conference, Oxford University (March 2012)

“The Weaponized Image,” War and Cinema Symposium, University of St. Andrews (March 2012)

“Dickens the Syntactician,” English Department, University of Edinburgh (March 2012)

7 Spring 2012 lectures at the Swiss Universities of Neuchatel and Zurich, Goethe University, Frankfurt, University of Munich, plus a plenary talk at a conference on the future of the book at the University of Utrecht and papers scheduled during my University of London fellowship at Birkbeck College, Queen Mary, and Oxford. Declined (because of London conflict) an invitation to lecture at the International Book Conference in Barcelona in June.

“The Meta-forks of Dickens,” Metaphor Conference, University of Stockholm (Oct 2012)

Co-directed seminar on the New Formalism, Rutgers University, Center for Critical Studies (February 2013)

“On the Being of Literary Character,” the Stanford Center for the Novel (April 2013)

Lecture on “Secondary Vocality” at the University of Madrid (May 2013)

“Noises Off: Secondary Vocality and the Audial Unconscious,” plenary lecture, “Modernist Soundscapes” Conference, New South Wales, Australia (July 2013)

“George Eliot’s Special F/X: Secondary Vocality, Affect, and Fiction’s Listening Gear,” Cornell University (October 2013)

“Michael Haneke’s Endgame: Amour,” Middlebury College (Oct 2013)

Two lectures and a seminar on “Narratography in Fiction and Film,” University of Zurich (May 2014)

“Surveillancinema,” lecture at Freie Universitat, Berlin (June 2014)

Codex 2.0: Turning the Conceptual Page,” Lecture and work-in-progress seminar at Yale’s Center for the History of the Book, Beineke Library (Dec 2014)