

MICHAEL LOREN SIEGEL
CURRICULUM VITAE

20 Washington Pl.
Room 444
Providence, RI 02903
(401) 580-3647
msiegel@risd.edu

EDUCATION

- Ph.D., 2010 Brown University
Modern Culture and Media
Dissertation: *Roma De Profundis: Post-Economic Miracle Rome and the Films of Dario Argento*
Dissertation Committee: Mary Ann Doane (director), Philip Rosen, Massimo Riva
- M.A., 2004 Brown University
Modern Culture and Media
- B.A., 2000 University of Michigan
Film and Video Studies, honors track

ACADEMIC POSITIONS

Special Assistant to the President for Communications and Special Events, 2015–present
Assistant Chair, Social Equity Action Working Group
Rhode Island School of Design

Lecturer, 2007–2009, 2016
Rhode Island School of Design, Literary Arts + Studies

Visiting Assistant Professor, 2014–2015
Clark University, Program in Screen Studies

Lecturer, 2009–2014
Clark University Program in Screen Studies

Adjunct Assistant Professor, 2004, 2010–2014
Brown University, Department of Modern Culture and Media and Italian Studies

Teaching Assistant, 2002 - 2006; 2010
Brown University, Departments of Modern Culture and Media and French Studies

RESEARCH AND TEACHING FIELDS

Transnational Art and Popular/Genre Cinema
Italian Cinema and Television
Classical and Contemporary Film Theory
Space, Place, and the Moving Image
Capitalist Urban Geography
Neoliberalism/Postmodernism
Contemporary Theory
Media Emergence and Convergence
Digital and Post-Cinema
Contemporary Hollywood
Digital Media and the Network Society
Race, Popular Culture, and Reality TV

COURSES TAUGHT

Undergraduate Courses, Rhode Island School of Design, English

2016 Fall	Rhetorics of New Media
2009 Spring	Introduction to Contemporary Critical Theory
2008 Fall	From Literary to Cultural Studies
2008 Spring	Introduction to Contemporary Critical Theory
2007 Fall	From Literary to Cultural Studies

Undergraduate Courses, Clark University, Screen Studies

2015 Spring	Introduction to Digital Filmmaking (two sections) Italian Cinema
2014 Fall	Introduction to Digital Filmmaking (two sections) History of International Cinema Since 1960
2014 Spring	Introduction to Digital Filmmaking (two sections)
2013 Fall	Introduction to Digital Filmmaking (two sections)
2013 Spring	History of American Film After 1950 Directed Study: Digital Filmmaking (Image, Sound, Rhythm)
2012 Fall	History of American Film Until 1950
2012 Spring	Film Genre: Science Fiction Cinema History of American Film After 1950
2011 Fall	Film Theory
2011 Spring	Writing About Film
2010 Fall	Film Genre: Noir, Horror, Melodrama
2010 Spring	Italian Cinema
2009 Fall	Film Authors and Authorship

Undergraduate Courses, Brown University, Modern Culture and Media

As Adjunct Assistant Professor:

2014 Spring	Advanced Filmmaking: The Place of the Moving Image
2013 Spring	Issues in Contemporary Hollywood Cinema
2012 Spring	Global Science Fiction Cinema
2011 Fall	Film Authors and Authorship
2011 Spring	Psychos, Doctors, and Other Monsters: International Horror Cinema
2010 Fall	In Visible Cities: Popular Cinema and Urban Experience
2004 Fall	National Cinemas, International Auteurs: Antonioni and Fassbinder

As Teaching Assistant:

2010 Spring	Cinematic Coding and Narrativity
2006 Fall	Introduction to French Cinema: The First Fifty Years
2005 Spring	Cinematic Coding and Narrativity
2004 Spring	Cinematic Coding and Narrativity
2003 Fall	Introduction to Modern Culture and Media
2003 Spring	Cinematic Coding and Narrativity
2002 Fall	Introduction to Modern Culture and Media

Summer Studies (Pre-frosh) Courses, Brown University, Modern Culture and Media

2015 Summer	History of American Film
2014 Summer	History of American Film
2013 Summer	History of American Film
2012 Summer	History of American Film
2009 Summer	Introduction to the Art of Film
2008 Summer	Introduction to the Art of Film

PUBLICATIONS

Book Chapters

“Ride Into the Danger Zone: Tony Scott and the Reconfiguration of the Screen,” *Post-Cinema: Theorizing 21st Century Cinema*, eds. Shane Denson and Julia Leyda, Reframe Books, forthcoming 2015.

“*Tenebre*, or, Neoliberalism and Everyday Violence,” *The Films of Dario Argento*, ed. Alexia Kannas, Wallflower Press, forthcoming 2014.

“Identification of a Medium: *Identificazione di una donna* (1982) and the Emergence of the ‘Mixed System’ in Italian Television,” *Antonioni: Centenary Essays*, eds. John David Rhodes and Laura Rascaroli, British Film Institute, 2011.

“The Non-Place of Argento: *The Bird With the Crystal Plumage* and Roman Urban History,” *Taking Place: Location and the Moving Image*, eds. Elena Gorfinkel and John David Rhodes, University of Minnesota Press, 2011.

“The Techniques of the Italian, Fascist Observer: Fascist and Post-Fascist Italian Spatio-Visual Culture,” *Cinematic Rome*, ed. Richard Wrigley, Troubador Publishing Ltd., July 2008.

INVITED TALKS

“From *Identificazione* to *Investigazione*: Looking at Looking in Late Antonioni,” Antonioni 1912-2012 Symposium, New York University Casa Italiana, March 2012.

CONFERENCE PRESENTATIONS

“Ride Into the Danger Zone: Tony Scott and the Reconfiguration of the Screen,” Society for Cinema and Media Studies, Seattle, WA, March 2014.

“Profonda Roma: *Deep Red*’s Metropolitan Uncanny,” American Association of Italian Studies, New York, NY, May 2009.

“The Techniques of the Italian, Fascist Observer: Fascist and Post-Fascist Italian Spatio-Visual Culture,” Cinematic Rome Conference, University of Nottingham, Nottingham, England, September 2005.

COMMUNITY INVOLVEMENT

“An Evening With Director Wes Craven.” Moderator, Interviewer, and Host, Wes Craven Keynote, Ivy Film Festival, Brown University, April 2013.

Action Speaks! Underappreciated Dates That Changed America (live public humanities forum and nationally broadcast radio program). Producer, Publicist, and Grant Writer (2010); Scholarly Advisor, 2010 - present.

Providence French Film Festival. Programmer, Director of Publicity, 2003-2006.

Queer Window: LGBTQ Film Festival. Special Advisor, 2005.

Providence Africana Film Festival. Special Advisor, 2004.

ADVISING AND SUPERVISION

Clark University

Advisor, Gustavo Herrera-Taboada, *Overcoming Sorrow: The Struggle of Peruvian Cinema and its Promise of Progress in Claudia Llosa's The Milk of Sorrow* (2008), Senior Honors Thesis in Screen Studies 2014 (awarded High Honors)

Advisor, Amanda Palmer, *This Isn't a Dream, This is Really Happening!: The Wake Up Point in Contemporary Horror Cinema*, Senior Honors Thesis in Screen Studies, 2012–2013 (awarded High Honors)

Advisor, Kate Saccone, *An American in Motion: A Lacanian Analysis of Gene Kelly's Cinematic Approach and Masculine Persona*, Senior Honors Thesis in Screen Studies, 2010 – 2011 (awarded High Honors)

Brown University

Juror and Faculty Co-Sponsor, Ivy Film Festival, Brown University, 2013

Faculty Sponsor, Daniel Stump and Casey Gordon, *Grateful to Shred: The Life and Times of Gnar Tapes*, Royce Fellowship-awarded Digital Film Production, 2012–2013

Supervisor, Alexander Ashe, *Louanne*, Senior Honors Thesis in 16mm Film Production, Brown University, Modern Culture and Media, 2011–2012

Rhode Island School of Design

Advisor, Ramon Cartwright, M.F.A. Thesis in Printmaking, 2011–2012

HONORS AND AWARDS

Graduate School Fellowship, Brown University, Modern Culture and Media, 2001 - 2006

Dissertation Research Fellowship. Brown University, Modern Culture and Media, 2006-2007

Best 16mm Film, University of Michigan, Film and Video Studies, 2000

AFFILIATIONS

Society for Cinema and Media Studies (member of Urban Studies, Contemporary Theory, Experimental Film/Media, and Transnational Cinema Scholarly Interest Groups)

LANGUAGES: Italian (fluent); French (research proficient, conversational); Spanish (basic reading)