

Resume of Dr. Mark A. Reid

Department of English

University of Florida

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Present position: Professor of English, Affiliate faculty in African American Studies, the Center for European Studies, and the Center for African Studies at the University of Florida-Gainesville

Education: 1982-1988

The University of Iowa, Iowa City

STUDIES: American Film and African American Literature

MINOR: West African Literature and African American History

DEGREE: MA, American Studies (December 1985)

DEGREE: Ph.D. American Studies (May 1988)

DISSERTATION: "Black Oriented Film (1961-1977): Film Form, Black Culture, Ideological Content" (February 1988) Dissertation Chair: Darwin T. Turner

1980-1981

The University of Chicago: Graduate Student-at-large (Summer, Winter)

STUDIES: American Film, American Literature, and Writers Workshop

1979-1980

The University of Paris, Paris III

STUDIES: African and Arab Cinema, French

1977-1979

The University of Illinois, Chicago

DEGREE: MA, Communications and Theater (August 1979)

THESIS: "The 1949 Problem Film: An Analysis of Hollywood's Treatment of Racism"

1972-1977

Columbia University, New York

DEGREE: AB, English (1977)

MINOR: Film Studies

Employment: 1988-1993, 1995 to Present

University of Florida at Gainesville

POSITION: Professor 1998 to present

Director, Film and Media Studies, 2003-2006

Co-Director, Film and Media Studies, 2002

Associate Professor 1993-July 1998

Assistant Professor: 1988-July 1993

Undergraduate Courses: Writing about Film, Film Analysis, Film History II, African Cinema, African-American Film, African Diaspora Film: Tracing PostNegritude Visual Culture in the US and Western Europe, Black Female-Centered Film, African Literature in English, African-American Literature I and II, African-American Drama, Black Women Writers, Afro-European Literature and Film, Novels of the Harlem Renaissance, Writing about Literature, The World of James Baldwin & Critical Race Theory, Survey

of American Literature: From Crane to the Present, American Fiction since WW II,
Contemporary American

Graduate Seminars: The World of James Baldwin & Critical Race Theory, The World of Langston Hughes, Black Drama, Womanism: Black Diasporic Writing, The Construction of Identity in Black Action Film and Independent Cinema, Spike Lee and the Cinema of Border Crossings, Theoretical Approaches to Black Culture, Afro-European Literature and Visual Culture, A Critical-Theoretical Look at the Harlem Renaissance, The World of James Baldwin.

2001 (Fall)

University of Notre Dame

POSITION: Visiting Professor/Postdoctoral Research Fellow, Department of Film,
Television and Theatre

Undergraduate Courses: African American Cinema, Third Cinema: African Cinema

1993-1995

University of California-Davis

POSITION: Associate Professor of African American Studies and English

Undergraduate Courses: ENL 181: Black Literature, ENL 160: Film History, ENL 162:
Film Theory and Criticism, AAS15: Introduction to African American Humanities,
AAS50: Black Images in Popular Culture, AAS170: African American Film, AAS171:
Black African Cinema.

Graduate Seminar: ENL233: 20th Century Black Literature

1983-1988

University of Iowa, Iowa City

POSITION: Instructor

Undergraduate Courses: The Literatures of African Peoples, American Values

1987 (June-August)

Indiana University-Bloomington

POSITION: Visiting Lecturer in the Film Studies Program of the Comparative Literature
Department

Undergraduate Course: African American Film

1986 (March-August) (ABROAD)

The American Center, Paris, France

POSITION: English as a Second Language Instructor

1985 (January-March) (ABROAD)

University of Ouagadougou, Burkina Faso

POSITION: Visiting Lecturer

Undergraduate Course: Seminar on the African American Novel, 1940-1970

1980-1982

The City Colleges of Chicago

POSITION: English as a Second Language Instructor

Publications: Books and Anthologies

Reid, Mark A., ed. *African American Cinema Through Black Lives Consciousness*.
Detroit: Wayne State University Press, 2019.

- Reid, Mark A. *Black Lenses, Black Voices: African American Film Now*. Lanham, MD: Rowman and Littlefield Publishers, 2005. **CHOICE OUTSTANDING TITLE**
- Reid, Mark A. *PostNegritude Visual and Literary Culture*. Albany: NY: State University of New York Press, 1997.
- Reid, Mark A., ed. *Spike Lee's 'Do the Right Thing'*. New York: Cambridge UP, 1997.
- Reid, Mark A. *Redefining Black Film*. Berkeley and Los Angeles: University of California Press, 1993.
- Reid, Mark, Janine Euvrard, Francis Bordat, Raphaël Bassan, Eds. *Le Cinéma noir Américain*. Paris: CinémAction, 1988.
- Reid, Mark A. *PostNegritude Visual Culture: A Comparative Study* (Work-in-Progress).

Chapters and Sections in Books

“Working Abroad.” *1970 - 2018 Interviews with Med Hondo: A Cinema on the Run*. Eds. Marie-Hélène Gutberlet and Brigitta Küster. Berlin: Archive Books. 2021, pp. 127-136.

“Intersectionality.” *James Baldwin in Context*, edited by D. Quentin Miller, Cambridge University Press, Cambridge, 2019, pp. 127–135. *Literature in Context*.

“Introduction.” *African American Cinema Through Black Lives Consciousness*, edited by Mark A Reid, Wayne State University Press, Detroit, 2019.

“Is there a doctor in the House?: Poitier in *No Way Out* (1950),” in *African American Cinema Through Black Lives Consciousness*. Ed. Mark A Reid. Detroit: Wayne State University Press, 2019, pp. 39-62.

“Whose ‘Post-Racial’ ‘Post-Black’ Is It?: USA, France, Italy, and England” in *Diasporas, Cultures of Mobilities, ‘Race’ 3. African Americans and the Black Diaspora*. Eds. Corinne Duboin & Claudine Raynaud (Montpellier, France: Presses universitaires de la Méditerranée Université Paul-Valéry Montpellier 3, 2016), pp. 91-105.

“Charles Burnett’s Urban Blues as Agency in *Killer of Sheep* (1977) and *To Sleep With Anger* (1990)” in *Charles Burnett: A Troublesome Filmmaker and “El blues urbano de Charles Burnett como agencia: Killer of Sheep (1977) y Nunca te acuestes enfadado (To Sleep with Anger, 1990)”* en *Charles Burnett: Un cineasta incómodo* María Míguez / Víctor Paz (Coordinadores), Eds. María Míguez and Víctor Paz (Tui, Spain: Play-Doc Books-Asociación Cultural Enfoques, March, 2016)

“Agency as Remembering and Retelling.” In *The Spike Lee Brand, A Study of Documentary Filmmaking*. Delphine Letort. New York: State University of New York Press, September 2015.

“Quand les femmes noires s’intéressent aux hommes blancs.” In *Les minorités dans le cinéma américain*. Ed. Anne Crémieux. Paris: Éditions Charles Corlet, Département CinémAction, 2012.

“Reading *Clifford’s Blues* and Blacks in Germany in PostNegritude Time.” In *From Black to Schwarz: Cultural Crossovers between African America and Germany*. Eds. Maria I. Diedrich and Jürgen Heinrichs. Berlin: LIT Verlag Berlin-Hamburg-Münster, 2010, pp. 213-226. Also published by the Michigan State University Press, June 2011.

“Dialogic Modes of Representing Africa(s): Womanist Film” (1991). In *The*

Womanist Reader: The First Quarter Century of Womanist Thought. Ed. Layli Phillips. New York: Routledge, 2006, pp. 193–206.

“Haile Gerima: ‘Sacred shield of culture’.” In *Contemporary American Independent Film: From the Mainstream to the Margins*. Eds. Chris Holmlund and Justin Wyatt. New York: Routledge, 2004, pp. 141-153.

“‘Spike’ Shelton Jackson Lee.” In *African American National Biography*. Eds. Henry Louis Gates Jr. and Evelyn Higginbotham. New York: Oxford UP, 2004.

“Paul Robeson: Songs of Freedom.” In *African Americans in Cinema: The First Half-Century*. CD-ROM. Ed. Phyllis R. Klotman. Urbana and Chicago: University of Illinois Press, 2003.

“New Wave Black Cinema in the 1990s.” In *Film Genre 2000: New Critical Essays*. Ed. Wheeler Winston Dixon. Albany: State University of New York Press, 2000, pp. 12-28.

“Literary Forces Encouraging the Use of Black Writers.” In *Film and Literature: An Introduction and Reader*. Ed. Timothy Corrigan. Philadelphia: Temple Univ. Press, 1999, pp. 305-317 (reprinted from *Redefining Black Film*).

“Border Crossing and Métissage.” In *Des Modèles en question. Villes, cultures, citoyenneté en Amérique du Nord*. Eds. Catherine Pouzoulet and Jacques Portes. Lille, France: Université Charles-de-Gaulles-Lille-3, 1998, pp. 225-234.

“PostNegritude Reappropriation and the Black Male Nude: The Photography of Rotimi Fani-Kayode.” In *The Passionate Camera: Photography and Bodies of Desire*. Ed. Deborah Bright. London and New York: Routledge, 1998, pp. 216-228.

“African-American Cultural Studies: PostNegritude, nationalism and neo-conservatism.” In *Trajectories: Inter-Asia Cultural Studies*. Ed. Kuan-Hsing Chen. London and New York: Routledge, 1998, pp. 263-279.

“Race, Working-Class Consciousness, and Dreaming in African: Song of Freedom and Jericho.” In *Paul Robeson: Artist and Citizen*. Ed. Jeffrey C. Stewart. New Brunswick, NJ: Rutgers UP, 1998, pp. 165-176.

“Oscar Micheaux.” In *The Oxford History of World Cinema, 1895-1995*. Ed. Geoffrey Nowell-Smith. New York: Oxford UP, 1996, p. 499.

“Dialogic Modes of Representing Africa(s): Womanist Film.” In *Cinemas of the Black Diaspora*. Ed. Michael T. Martin. Detroit: Wayne State UP, 1995, pp. 56-69.

“Producing African Cinema in Paris.” In *Cinemas of the Black Diaspora*. Ed. Michael T. Martin. Detroit: Wayne State UP, 1995, pp. 346-353.

“The Black Gangster Film.” In *Film Genre Reader I, II, III, and IV*. Ed. Barry K. Grant. Austin: University of Texas Press, 1995-2001, 2003, 2012, pp. 558-575.

“African-American Filmmakers.” In *The Political Companion to American Film*. Ed. Gary Crowdus. Chicago: Lake View Press, 1994, pp. 3-9.

“Two French-Antillean Filmmakers: Willy Rameau and Julius Amédé Laou.” In *Ex-Iles: Essays on Caribbean Cinema*. Ed. Mbye B. Cham. Trenton, NJ: Africa World Press, 1992, pp. 315-339.

“Les Premiers Indépendants Noirs.” In *Le Cinéma noir américain*. Eds. Mark A. Reid et al., Paris, France: CinémAction, 1988, pp. 35-39.

Articles in Journals and Monographs

“Revisiting *Gone with the Wind*: Reception as the Reflection of Enduring

American Dilemma with notions of Honor and Invaders,” in *A Forum on Gone With the Wind: A Convergence of Voices*, Special Issue “Re-playing Gone with the Wind—Novel, and Film” *Southern Quarterly* vol. 55 nos. 2/3 (Winter/Spring 2018), 248-49.

“Intersectionality and (G)Local Racial Matters.” MLA Commons, 2018.

[https://mla.hcommons.org/?get_group_doc=1000750/1509532959-](https://mla.hcommons.org/?get_group_doc=1000750/1509532959-MarkA.Reid_IntersectionalityandGLocalRacialMatters_v.31.10.17.pdf)

MarkA.Reid_IntersectionalityandGLocalRacialMatters_v.31.10.17.pdf.

“*Black Camera* Remembers St. Clair Bourne.” *Black Camera*, 22:2/23:1 (Spring 2008): 96-97.

“A Few Black Keys and Maori Tattoos: Re-Reading Jane Campion’s *The Piano* in PostNegritude Time.” *Quarterly Review of Film and Video*, 17:2 (2000): 107-116.

“African Cinema Today: Interview with Mark Reid.” *Nka: Journal of Contemporary Art*, 9 (Fall-Winter, 1998): 58-61.

“Colonial Observations: Interview with Claire Denis.” *Jump Cut*, 40 (1996): 67-73.

“The Brand X of PostNegritude Frontiers.” *Film Criticism*, 20: 1-2 (Fall/Winter 1995-1996): 17-25.

“African Cinema Now.” *Modern Days, Ancient Nights: Thirty Years of African Filmmaking*, a catalog (NY: Film Society of Lincoln Center, 1993): 13-14.

“Rebirth of a Nation.” *Southern Exposure*, 20: 4 (1992): 26-28.

“The Photography of Rotimi Fani-Kayode.” *Wide Angle*, 14:2 (1992): 38-51.

“Dialogic Modes of Representing Africa(s): Womanist Film.” *Black American Literature Forum*, 25: 2 (1991): 375-388.

“And Shine Filmed on.” *Jump Cut*, 36 (1991): 43-46.

“Producing African Cinema in Paris.” *Jump Cut*, 36 (1991): 47-51.

“The U.S. Black Family Film.” *Jump Cut*, 36 (1991): 81-88.

“Recent Writing on Black Film.” *Black Film Review*, 5:2 (1989): 18-19

“The Black Action Film: The End of the Patiently Enduring Black Hero.” *Film History*, 2:1 (1988): 23-36.

“Pioneer Black Filmmaker: The Achievement of Oscar Micheaux.” *Black Film Review*. 4: 2 (1988): 6-7.

“Two Black French Filmmakers.” *Black Film Review*, 3:1 (1987): 8-11, 24.

“Early Black Independent Filmmakers.” *Black Film Review*, 2:4 (1986): 21-22.

“An Interview with Med Hondo: Working Abroad.” *Jump Cut*, 31 (1986): 48-49.

“Le Cinéma Noir Américain et Ses Trois Niveaux de Confrontation dans la vie quotidienne.” *9eme FESPACO* (Ouagadougou, Burkina Faso: Festival of PanAfrican Cinema, 1985): 50.

Book and Manuscript Reviews

Review of “And Then, We Heard the Thunder”: Audision in James Baldwin's *If Beale Street Could Talk* (2019-3107) for the journal *African American Review*, May 2019.

Review of Tyechia Thompson, “Routes of Love and Paris Noir” in Jake Lamar’s *Rendezvous Eighteenth*,” (Urbana-Champaign: The University of Illinois African American Studies Publishing Without Walls (AFRO PWW), 2019.

Review of *Soul Searching: Black-Themed Cinema From the March on Washington to the Rise of Blaxploitation*, by Christopher Sieving, *Film & History: An*

- Interdisciplinary Journal of Film and Television Studies* 43.1 (Spring 2013): 34-35.
- Review of “*Baad Bitches*” and *Sassy Supermamas: Black Power Action Films*, by Stephane Dunn, *Journal of American Ethnic History*, 29: 2 (Winter 2010): 116-118.
- Review of *Forgeries of Memory and Meaning: Blacks and the Regimes of Race in American Theater and Film before World War II*, by Cedric J. Robinson, *North Carolina Historical Review*, 86:3 (July 2009): 368-369.
- Review of *Black Magic: White Hollywood and African American Culture*, by Krin Gabbard, *Film Quarterly*, 61:1 (Fall 2007): 75-76.
- Review of *Struggles for Representation: African American Documentary Film and Video*, Eds. Phyllis R. Klotman and Janet K. Cutler, *American Literature*, 72:4 (December 2000): 894-895.
- Review of *Women Filmmakers of the African and Asian Diaspora: Decolonizing the Gaze, Locating Subjectivity*, by Gwendolyn Audrey Foster, *Film Quarterly*, 51:4 (Summer 1998): 62-64.
- Review of *White on Black: Images of Africa and Blacks in Western Popular Culture*, by Jan Nederveen Pieterse, *Research in African Literatures*, 25:1 (1994): 101-103.
- Review of *Screenplays of the African American Experience*, ed. Phyllis Rauch Klotman, *Film Quarterly*, 46:2 (Winter 1992): 60-61.
- Review of *Diary of A Young Soul Rebel*, by Isaac Julien and Colin MacCabe, *Film Quarterly*, 46:2 (Winter 1992): 56-57.
- Review of *Blacks in Film and Television: A Pan-African Bibliography of Film, Filmmakers, and Performers*, comp. John Gray, *Research in African Literatures*, 22:4 (1991): 229-232.
- Review of *No Identity Crisis: A Father and Son’s Own Story of Working Together*, by Melvin and Mario Van Peebles, *Film Quarterly* 46:4 (Summer 1991): 30-31.
- Review of *Blackframes: Critical Perspectives on Black Independent Cinema*, Eds. Mbye Cham and Claire Andrade Watkins, *Film Quarterly*, 44:3 (Spring 1991): 59-60.
- Review of *Cinema of Apartheid: Race and Class in South African Film*, by Keyan Tomaselli, *Film Quarterly*, 43:3 (Spring 1990): 60-61
- Review of *Modernism and the Harlem Renaissance*, by Houston A. Baker Jr., *Criticism* 31:2 (1989) 204-206.

Professional Achievements: Awards

- 2019 University of Florida Term Professorship Award for the 2019-2022
- 2008 University of Florida College of Liberal Arts & Sciences, Faculty Honoree, Fall Academic Convocation
- 2006 Fulbright Fellowship to participate in the faculty seminar: "Muslim Minorities: Opportunities and Challenges in West European Societies. German and French Experiences," May 12-27, Tübingen, Germany, Strasbourg, France and Berlin, Germany.
- 2005 *Black Lenses, Black Voices: African American Film Now* (2005) chosen as a CHOICE “Outstanding Title 2005”
- 2003 University of Florida Humanities Scholarship Enhancement Fund Grant
- 2001 University of Notre Dame Postdoctoral Research Fellow, Fall 2001

- 1999 University of Florida Research Foundation Professorship, 1999-2001.
University of Florida Humanities Scholarship Enhancement Fund Grant
- 1997 University of Florida College of Liberal Arts and Science Research Initiation Award
- 1995 American Council of Learned Societies Grant for Travel to International Meetings Abroad
- 1994 University of California-Davis Faculty Research Grant
- 1990-91 University of Florida Division of Sponsored Research Grant for New Faculty
- 1990 McKnight Junior Faculty Fellow 1990-1991
- 1987 Indiana University-Bloomington, Summer Faculty Recruitment Fellow

Professional Consultant:

- 2022 Interview by Nicolas Rapold, “Christopher St. John in “Top of the Heap” from 1972 in which he produced, wrote, directed and starred in.” *Los Angeles Times*, 21 March 2022. <https://www.latimes.com/entertainment-arts/movies/story/2022-03-21/black-cinema-top-of-the-heap-underappreciated-director-christopher-st-john>.
- 2021 Scientific committee of a symposium on feminist film theory at Université Toulouse Jean-Jaurès, France. Evaluating the proposals for papers and possibly assessing the articles for publication (March 2021)
- 2020 CONSULTANT- Promotion on hire to Associate Professor, Columbia University (July 20 and September 24, 2020)
External Referee, Promotion to Full Professor, Univ. of Pittsburgh External (May 25, 2020)
- 2018 External Referee, Tenure and Promotion to Full Professor, University of Pittsburgh
- 2017 Reader, the Oxford Research Encyclopedia of Criminology and Criminal Justice
- 2015 External Referee, Tenure and Promotion to Full Professor, Michigan State University
Reader, Palgrave/Macmillan
Reader, Wallflower Press/Columbia University Press
Reader for *Modern & Contemporary France Journal*
- 2014 Reader, *MELUS*, The Journal for the Society of the Study of the Multi-Ethnic Literature of the United States
Reader, State University of New York Press
- 2013 Reader, *African American Review*
Interview by MSNBC *theGrio.com*’s Courtney Garcia on Lee Daniel’s *The Butler* (2013) appears at <http://thegrio.com/2013/08/23/butler-backlash-could-spell-trouble-for-future-black-films/>
Interview by *Ebony Magazine*’s Margena Christian on Black Action Film (appears in Dec. Issue)
Interview by Gaël Golhen, chief editor of the French film magazine *Premiere*
Interview by Bilge Ebiri, *Bloomberg BusinessWeek*, on African American Cinema
- 2012 External Referee, Promotion to Full Professor, Agnes Scott College
- 2010 External Referee, Promotion to Full Professor, Bates College

- 2009 Reader, *African American Review*
External Referee, Promotion to Full Professor, College of Arts & Sciences,
Indiana University-Bloomington
External Referee, Tenure and Promotion to Associate Professor, College of Arts
& Sciences, University of North Carolina-Chapel Hill
Internal Referee, Tenure and Promotion to Associate Professor, University of
Florida
- 2008 Interviewed by National Public Radio, News & Notes Program, “Inside the
Serious Art of Black Comedic Film” (8 February)
External Referee, Promotion to Full Professor, Wellesley College
- 2007 Internal Tenure and Promotion Referee to Associate Professor, University of
Florida
- 2006 External Tenure and Promotion Referee to Associate Professor, State University
of New York, Purchase College
Reader, Peter Lang Publishing
Reviewer, Irish Research Council for the Humanities and Social Sciences Post-
Doctoral Fellowship
- 2005 Reviewer, John Simon Guggenheim Memorial Foundation Fellowship
- 2004 Reader, Temple University Press
Reader, Peter Lang Publishing
Reader, State University of New York Press
- 2003 Reader, Wesleyan University Press
- 2002 Dissertation Committee Member, Université Paris X – Nanterre (1 June)
Reader, University of Texas Press
Reader, Temple University Press
Reader, University Press of Kansas
Member, Society for Cinema Studies Dissertation Awards Committee
- 2001 Reviewer, Social Sciences and Humanities Research Council of Canada
- 2000 Reviewer, Rockefeller Foundation Bellagio Study and Conference Center
Reader, Cambridge University Press
Reader, Wayne State University Press
External Referee, Tenure and Promotion to Associate Professor, Tulane
University
External Referee, Tenure at Hire Referee, Penn State University
- 1999 Co-director and Faculty, “Black Film Studies: Integrating African American
Cinema into the Arts and Humanities Curriculum,” NEH Summer Institute
for College and University Teachers, University of Central Florida
Reader, University of California Press
- 1998 Editorial Advisor, *The African American Almanac, 8th Edition* Gale Research
Reader, Indiana University Press (two reviews)
Reviewer, Social Sciences and Humanities Research Council of Canada
Organizer and Film Curator, “Africa on Film and Video” conference, Center for
African Studies Gwendolen Carter Lectures Series, University of Florida
- 1997 Reviewer, John Simon Guggenheim Memorial Foundation Fellowship (two
reviews)
- 1996 Reviewer, The Womanist Studies Consortium Rockefeller Fellowship, University

- of Georgia
 Reader, PMLA
 Reader, Greenwood Press
- 1995-99 Member, Advisory Committee for the Paul Robeson Centennial Exhibition,
 Rutgers University, New Brunswick.
- 1995 External Tenure and Promotion to Associate Professor Referee, Occidental
 College, Los Angeles
 Reader, Smithsonian Institution Press
- 1994 External Tenure and Promotion Referee to Associate Professor, Indiana
 University-Bloomington
 Reader, Smithsonian Institution Press
 Member, Society for Cinema Studies, 1995 Conference Planning Committee
- 1993 Expert Witness, Virginia Towler v. John Sayles
- 1992 External Tenure and Promotion Referee to Associate Professor, University of
 Wisconsin-Milwaukee
- 1990 Member, Awards Jury, National Black Programming Consortium's 10th Annual
 International Video and Film Competition, Columbus, Ohio
- 1985-87 Film Programmer and Researcher, Blacklight International Film Festival
 (Chicago and Paris, 1986)

Participation at Professional Meetings and Invited Lectures:

- 2021 INVITED – Panelist on the Researching the Influence of Feminist Film Theory -
 Program and Webinar, Université Toulouse Jean-Jaurès, France (18-19
 November)
- INVITED – NPR WBEZ Interview for “Independent Black cinema got its start on
 Chicago’s South Side” (20 October)
- INVITED Guest Speaker - AFS 3200/COM 3230: The African American
 Cinematic Experience, Wayne State University, Detroit (20 October)
- INVITED – “The Wor(1)ds of James Baldwin- The Civil Rights Movement and
 Not-So Post-Racial Imaginary in Literature and Word,” Lahore University of
 Management Sciences (LUMS), Pakistan (26 February)
- INVITED – ‘Other race film makers’ at “Race films and Norman Studios,”
 Smathers Library, University of Florida (17 February)
- 2020 INVITED – “Representation, Inclusion and Film Critics,” Filmrummet,
 CinemAfrica, Swedish Film Institute Stockholm, Sweden (7 October)
- 2019 INVITED - “The Relevance of Baldwin, the Post-Civil Rights Movement and
 Not-So Post-Racial Imaginary through Critical Race Theory,” Harn Museum of
 Art, University of Florida, Gainesville, FL (10 February)

- INVITED - Participation in the Black Graduate Student Organization's Annual Dr. Rev. Martin Luther King event with *BLACKKLANSMAN* author Ron Stallworth Reitz Union Ballroom (16 January)
- “Southern Intersectional Resistance - Barry Jenkins’ *Moonlight* (2016) and Dee Rees’ *Mudbound* (2017)” at the 13th International Conference of the Collegium for African American Research, University of Central Florida, Orlando, FL (30 January-3 February)
- 2018 “Dee Rees’ *Mudbound* (2017): A Reflection on Intersectional Black and White Alliance between WWII Vets on Returning to a Racist Southland” 35th International Conference on Psychology and the Arts, Dubrovnik, Croatia, (26 June-01 July)
- 2017 "Barry Jenkins’ *Moonlight* (2016): Urban Sexual Blues as Fluid Agency” 34th International Conference on Psychology and the Arts, Palermo, Sicily (27 June-04 July)
- 2016 “The Relevance of Baldwin, the Post-Civil Rights Movement and Not-So Post-Racial Imaginary” at the “A Language to Dwell In: James Baldwin, Paris, and International Visions” The American University of Paris (May)
- 2015 “The Fictional and Reel Depiction of Slavery in Two Contemporary Films” at the 11th International Conference of the Collegium for African American Research, Liverpool Hope University, Liverpool, UK (June)
- “James Baldwin: Public Intellectual, Literary Giant, and Cosmopolitan Womanist,” Modern Language Assoc. convention, Vancouver, Canada (January)
- 2014 “Desirous Discourses of the Racialized Other in Film and Media” at the 31st International Conference on Psychology and the Arts, Universidad Complutense de Madrid (June)
- 2013 “Whose ‘Post-Racial’ and ‘Post-Black’ Is It?: France & the USA” at the African Americans, ‘Race,’ and Diaspora Conference, Montpellier, Université Paul Valéry, Montpellier 3, Site St. Charles (June)
- “Fatou: A PostNegritude Kind of Woman” at the 10th International Conference of the Collegium for African American Research, Agnes Scott College, Decatur/Atlanta, Georgia (March)
- 2012 “In-Treatment: Questioning the Post-Racial Family Film Genre in Jonathan Demme’s *Rachel Getting Married*” at the International Conference on Psychology and the Arts, University of Ghent, Belgium (July)
- “Many Rivers to Cross With Christian and Muslim Flows” Society for Cinema

- and Media Studies, Boston (March)
- Respondent, “Beyond Blaxploitation, 1970-1975” Society for Cinema and Media Studies, Boston (March)
- 2011 “Homelessness and Migration Beyond Race, Religion, and Nation: I Wonder as I Wander” 9th International Conference of the Collegium for African American Research, Université Paris Diderot-Paris 7, Paris, France (April)
- “Genre, Gender, Race, and (Inter)National Place(s)” Reconceptualizing Film Genres: Gender, Race and Hollywood panel, arranged by the MLA Publications Committee, Modern Language Association, Los Angeles (January)
- 2010 Invited, “Things We Lost In the Fire: The State of Black Cinema, A Decade of Reckoning,” Black Cinema Now Conference, New York University – Institute of African American Affairs (March)
- “Sidney Poitier: The Actor, His Films, and the Measure of a Man” Society for Cinema and Media Studies, Los Angeles (March)
- Invited Plenary Speaker, The Sidney Poitier International Conference and Film Festival, The College of the Bahamas, School of English Studies, Nassau (February)
- 2008 “The Blues Idiom in John A. Williams’s *Clifford’s Blues*,” and organizer and chair of the panel “Race, Sexuality, and Masculinity in John A. Williams’s *The Man Who Cried I Am* and *Clifford’s Blues*,” Modern Language Assoc. convention, San Francisco (December)
- “Richard Wright, Paris, and a PostNegritude Interrogation: Immigration, Homeless Lands, and Borderless Crossings,” and chair of the panel Richard Wright in Paris, Richard Wright International Centennial Conference, American University, Paris, France (June)
- Invited, “Searching for a PostNegritude Womanist Identity,” University of Kentucky, Lexington (January)
- 2007 Chair, “Theorizing Adaptation: Intercultural Adaptation,” Modern Language Assoc. convention, Chicago (December)
- “A (re)New(ed) French Cinema of Tricolor: Beur, Blanc, Gay,” Society for Cinema and Media Studies, organizer of ‘A (re)New(ed) French Cinema of Tricolor: Beur, Blanc, Black’ panels 1 and 2, and chair of panel 1, Society for Cinema and Media Studies, Chicago (March)
- 2006 Invited, “Searching for a PostNegritude Womanist Identity in French Film,”

University of Texas, Austin (November)

Organized three panels and chaired “Performance: Riots, Uprisings, and Terrorism, I and II,” Modern Language Assoc. convention, Philadelphia (December)

Fulbright German Studies Seminar: “Muslim Minorities: Opportunities and Challenges in West European Societies: German and French Experiences?” (Tubingen and Berlin, Germany and Strasbourg, France, 13-27 May)

“Reading Clifford’s Blues and Blacks in Nazi Germany in PostNegritude Time,” Crossovers: African Americans and Germany conference, Westphalian Wilhelms-University Muenster, Germany (March)

Invited, “Migrating PostNegritude,” Film and Video Studies Program, University of Oklahoma, Norman (January)

2005 “Challenging and Resisting the Everyday Narratives of the Arab Male in Recent French Cinema,” Modern Language Assoc. convention, Washington, DC (December)

“African American Female Protagonists on Film: Black Women in the City,” Collegium for African American Research, The Black World: InnerSpace, InnerCity, InterAction, International conference, Université de Tours, France (April)

2004 Invited, “Migrating PostNegritude: Afro-Francophone Women in French Cinema” African American and African Diasporic Research in Europe: Comparative and Interdisciplinary Approaches conference, W. E. B. Du Bois Institute of Harvard and the Cercle d’Études Afro-Américaines, Université de la Sorbonne Nouvelle – Paris III, (December)

“Migrating PostNegritude: French Cinema and its Afro-francophone (dis)equivalent,” Fictions françaises et francophones: Petits et Grands Écrans Colloque International AFECCA, Université de Lyon II (July)

“A PostNegritude Kind of Thing: Black and Arab Women in French Urban Cinematic Space,” 20th – 21st Century French and Francophone Studies International Colloquium, Florida State University, (April)

2003 Invited, “When Sue Wears Red: the Black femme fatale in Cinematic Horror” Black American Cinema Re-Considered conference New York University (November)

Invited, Moderator and Discussant, “Race and Representation on the Silver Screen.” Wolfsonian Museum-Florida International University, Miami (June)

- “French Cinema, PostNegritude, and Black Paris,” Collegium for African American Research ‘The African Atlantic: The Making of Black Diasporas’ conference, Winchester, England (April)
- 2002 Invited, Keynote Speaker, The Newark Museum Association’s 28th Annual Black Film Festival (July)
- “PostNegritude Franco-American Visual Culture: Global Borrowings,” Third MESEA Conference, University of Padua, Italy (June)
- Chair, Session Two, ‘Azouz Begag From A to Z’ international conference, Winthrop-King Institute for Contemporary Francophone Studies, Florida State University (March)
- Respondent, Manthia Diawara, “Bamako in the 1960s” Circulations: ‘America’ and Globalization conference, University of Florida (February)
- 2001 Invited, “Imagining Blackness in Recent French Film,” Chicago Film Seminar, School of the Art Institute (November)
- “Teaching The *Autobiography of Malcolm X*,” College of Arts and Letters Core Course Faculty, University of Notre Dame (November)
- Respondent “Black Masculinity” panel, Society for Cinema Studies conference, Washington, DC (May)
- Invited, “Black Film at the Millennium,” Twelfth Annual General L. M. Lewis Lecture, Texas A & M University (April)
- Invited, “The Representation of French Caribbean Migrants-from-Within in Contemporary French Cinema,” ‘Espaces 2000-2001: The French Caribbean Series’, Univ. of Maryland-Baltimore County (April)
- “Black Film Style at the Millennium,” Collegium for African American Research CrossRoutes: Meanings of ‘Race’ for the 21st Century conference, Cagliari, Sardinia, Italy (March)
- 2000 Invited, “Doing Whoopi Unsafely: Being Black, Female and Overly Talented,” Bates College, Lewiston, Maine (May)
- Invited, Plenary Speaker, “State of the Profession,” Society for Cinema Studies conference, Chicago (March)
- 1999 “Race, Class and Gender Still Matter: *Soul Food* and the Middle-Class Black Family at the Millennium,” Modern Language Assoc. convention, Chicago

(December)

Invited, “African American Film, 1980-1990,” Englisches Seminar, Universitaet zu Koeln, Cologne, Germany (June)

“Paul Robeson and the Black Atlantic: Race, (Inter)Nationality and Class Politics,” Centre de Recherches Interdisciplinaires sur l’Amérique du Nord, Université Paris VII, Paris, France (June)

“(T)Racing the British Cinema of Paul Robeson: Race and Class,” Collegium for African American Research ‘Black Liberation in the Americas’ conference, Muenster, Germany (March)

1998 “Mapping the British Film Migrations of Paul Robeson,” Modern Language Assoc. convention, San Francisco (December)

Chair, Paul Robeson on Stage and Screen panel, Modern Language Assoc. convention, San Francisco (December)

Invited, Plenary Speaker, “Criticism and Film Studies” panel, Detroit Film Festival ‘Through a Black Prism’, Detroit (April)

Organizer and Film Curator, “Africa on Film and Video” conference, Gwendolen Carter Lectures Series, Center for African Studies, University of Florida (March)

1997 “PostNegritude Visual Culture: Black Women Crossing Borders,” Nordic Assoc. For American Studies conference, Goteborg, Sweden (August)

“Black women Crossing Borders: Transracial Intimacy,” Society for Cinema Studies conference, Ottawa, Canada (May)

Chair, “Black Women With Nonblack Lovers” panel, Society For Cinema Studies Conference, Ottawa, Canada (May)

1996 Invited, “Black America” panel, ‘America Festival’, Lille, France (October)

Chair, “Racialization of Family, Gender and Sexuality” panel, ‘Race, Culture and National Identity in the Afro-American Diaspora’ conference, Center for Latin American Studies, University of Florida (February)

1995 Chair, “Imagination and Virtual Reality in Black Cinema” panel, Modern Language Assoc. convention, Chicago (December)

Invited, “Border Crossing and Métissage” ‘Ville, Citoyenneté et Culture en Amérique du Nord, des Modèles en Question’ conférence, Le Centre d’Études Lilloises de l’Amérique du Nord, Université Charles de Gaulle-Lille 3 (October)

- Chair, “Oscar Micheaux’s *Within Our Gates*: Between Social Comment and Middle-Class Entertainment” panel, Society for Cinema Studies conference, New York (March)
- Invited, “100 Years of Black Film,” National Museum of American History Program in African American Culture, Washington, D.C. (February)
- 1994 Chair, “Oscar Micheaux’s *Within Our Gates*: Between Social Comment and Middle-Class Entertainment” panel, Modern Language Assoc. convention, San Diego (December)
- “Bob Garnell Kaufman: An African American Jewish Hipster,” Modern Language Assoc. convention, San Diego (December)
- Invited, “PostNegritude Irreverence: Beyond Singular Identities,” ‘Black Cinema: A Celebration of Pan-African Film’ conference, New York University, (March)
- “The Brand X of PostNegritude Frontiers,” Davis Humanities Institute, University of California-Davis (February)
- 1993 Discussant, “Theater of Refusal: Black Art and Mainstream Criticism,” University of California-Davis (December)
- “The Brand X of PostNegritude Frontiers,” American Studies Assoc. conference, Boston (November)
- Invited, The Premier Revival of Oscar Micheaux’s *Within Our Gates*, Mill Valley Film Festival, Mill Valley, CA (October)
- Invited, Lecture on African American Film, Smithsonian Institution, Washington, D.C. (April)
- Chair, ‘Blacks and Afro-Brazil in Media and Culture’ panel, 42nd annual conference, Center for Latin American Studies, University of Florida (April)
- Invited, “The Conquest of Racial, Ideological and Sexual Spaces,” 2nd Etudes Lilloises sur l’Amérique du Nord conférence, Lille, France (March)
- “The Brand X and PostNegritude Frontiers” presentation and Chair of The Construction of Malcolm X in Film, Video and Television panel, Society for Cinema Studies conference, New Orleans (February)
- 1992 Invited, “African American Cultural Studies: PostNegritude, Nationalism and Neo-Conservatism,” ‘Trajectories: Towards A New Internationalist Cultural Studies-An International Symposium,’ Taipei, Taiwan (July)

- “Designing Inter-Racial Love For Cross-Over Audiences,” Society for Cinema Studies conference, Pittsburgh (May)
- “Designing Inter-Racial Love For Cross-Over Audiences: Spike Lee’s Jungle Fever,” French Assoc. for American Studies, Grenoble, France (May)
- 1991 Invited, “High-Tech Lynching: The Media Construction of Anita Hill and Clarence Thomas,” Graduate Seminar lecture, Ohio University Film School, Athens (November)
- Chair, “Filming the Blues, Jazz, Pop of Blackness” panel, Ohio University Film Conference, Athens (November)
- “Introductory Remarks on Idrissa Ouedraogo’s *Yaaba*,” Harn Museum of Art, University of Florida (October)
- “Commodification, Reception and Indigestion: Simulacra in Spike Lee’s *Do the Right Thing*,” 1st Annual Screen Studies conference, Glasgow, Scotland (June)
- 1990 Chair, “Black Artists and Chicago: Texts, Contexts, and Issues of Representation” panel, Modern Language Assoc. convention, Chicago (December)
- “Spike Lee’s *Do the Right Thing*: Ideologies of Contrast and the Ethnic Racial Self,” American Studies Assoc. convention, New Orleans (November)
- Invited, “The Black Gangster Film,” ‘From Harlem to Hollywood’ exhibition, American Museum of the Moving Image, New York (October)
- Chair, “African Diasporic Film: Sexuality, Gender and Consciousness” panel, Society for Cinema Studies conference, Washington, D.C. (May)
- 1989 “Black Womanist Independent Filmmaking: Re-Orienting the Male Gaze and Embodying African,” Modern Language Assoc. convention, Washington, D.C. (December)
- Chair, “The African and African Diasporic Film: Modes of Representing Blackness(es)” panel, African Studies Assoc. convention, Atlanta (November)
- “The Construction of PostNegritude Otherness,” emBodied & enGendered: A Conference to Vision and Revision Sexuality, Gender, and Selfhood in Africa and its Diaspora, Claremont Colleges, Claremont, CA (April)
- USIA Arts America Speaker, Festival of Pan-African Cinema, Ouagadougou, Burkina Faso (West Africa) (March)

- 1988 “The Black Middle-Class Hero as Refiguration of PostNegritude Otherness,”
Modern Language Assoc. Convention, New Orleans (December)
- Panelist, ‘Roundtable on African Cinema’, African Studies Assoc. Convention,
Chicago (October)
- “*Home of the Brave: The Black Soldier as Heroic Victim*,” War Film: Context
and Images Conference, University of Massachusetts-Boston (March)
- 1987 “The Production of Difference in the Film Adaptation of Lorraine Hansberry’s
A Raisin in the Sun,” Comparative Literature Department, Indiana University-
Bloomington (August)
- 1985 Participant, Festival of Pan-African Cinema (FESPACO), Ouagadougou, Burkina
Faso (West Africa) (March)
- 1984 “The Androgynous Dualism and Use of Myth in Richard Bruce Nugent’s ‘*Smoke,
Lilies and Jade*,’” National Council of Teachers of English convention, Detroit
(November)
- Chair, “International Trends in Third World Film” panel, Society for Cinema
Studies conference, University of Wisconsin-Madison (March)

Executive and Editorial Board Member:

- 2008-Present: *Screening Noir*
- 1989-Present: *Jump Cut: A Review of Contemporary Cinema*
- 2013-2016: MLA, Delegate Assembly
- 2008-2012: *Cinema Journal*
- 2007-2009: MLA, Delegate Assembly, Division on Literature and Other Arts
- 2004-2008: MLA, Executive Member of Division on Literature and Other Arts
- 1999: NEH, codirect, Summer Institute for College and University Teachers
"Black Film Studies: Integrating African American Cinema into the Arts
and Humanities Curriculum," University of Central Florida
- 1999-2008: *Quarterly Review of Film and Video*
- 1998-2007: Editorial Advisor, *Inter-Asia Cultural Studies Journal*
- 1998-1999: Editorial Advisor, *The African American Almanac*, 8th Ed. Gale Research
- 1993-1997: *Cinema Journal*
- 1991-1996: *Wide Angle: A Quarterly Journal of Film, History, Theory, and Criticism*
- 1986-1994: *Black Film Review*

Membership in Professional Associations:

- MLA: Modern Language Association
- CAAR: Collegium for African American Research
- CLA: College Language Association
- MELUS: Society for the Study of Multi-Ethnic Literature of the United States

Authors Guild and Authors League of America