

ROBERT B. RAY

I. CAREER

A. Education

Princeton University, A.B. (1965), *cum laude*
 University of Virginia, J.D. (1969), Order of the Coif, *Virginia Law Review*
 Harvard University, M.B.A. (1971), High Honors
 Vanderbilt University, M.A. (1973) (English)
 Middlebury College, French School (1976, 1977)
 Indiana University, Ph.D. (1978) (Comparative Literature, Film)

B. Teaching

Research Assistant and Instructor, Harvard University, 1971–1972 (Business School)
 Assistant Professor of English, University of Florida, 1979–1985
 Associate Professor of English, University of Florida, 1985–1996
 Director of Film and Media Studies, University of Florida, 1989–2003
 Professor of English, University of Florida, 1996–present

C. Non-Academic Employment

Assistant Editor, *Golf Magazine*, 1966–1967
 Legal Practice, Vanderbilt Legal Aid Society, 1973–1974

D. Fellowships and Awards

NDA Fellowship, Vanderbilt University, 1972–1973
Poetry's Bess Hokin Prize for Poetry, 1979
 Lilly Foundation Teaching Fellow, 1979–1980
Poetry's Oscar Blumenthal Prize for Poetry, 1980
 University of Florida Research Grant, 1982
 University of Florida, College of Arts and Sciences Teacher of the Year Award (finalist), 1985
 University of Florida, College of Arts and Sciences Outstanding Teacher Award, 1986
 Obermann Fellow, Institute for Advanced Study, University of Iowa, Summer 1992
 University of Florida, College of Arts and Sciences Teacher of the Year, 1993
 University of Florida, Teaching Program Award, 1995
 University of Florida Research Foundation Professor, 2000–2002
 University of Florida Academy of Distinguished Teaching Scholars, 2005–present

II. PUBLICATIONS

A. Books

- All the President's Men (BFI Film Classics)*, with Christian Keathley. London: Bloomsbury, 2023.
- The Structure of Complex Images*. New York: Palgrave Macmillan, 2020.
- Walden X 40: Essays on Thoreau*. Bloomington: Indiana University Press, 2011.
- The ABCs of Classic Hollywood*. New York: Oxford University Press, 2008.
- How a Film Theory Got Lost And Other Mysteries in Cultural Studies*. Bloomington: Indiana University Press, 2001.
- The Avant-Garde Finds Andy Hardy*. Cambridge: Harvard University Press, 1995.
- A Certain Tendency of the Hollywood Cinema, 1930–1980*. Princeton, N.J.: Princeton University Press, 1985.

B. Articles and Book Chapters

- “Why Did Film Studies Ignore Perkins?” *Movie: A Journal of Film Criticism* 10 (2023), pp.84-88.
- “The Uses of Perplexity.” With Trevor Mowchun. *Movie: A Journal of Film Criticism* 10 (2023), pp. 137-151.
- “Cinephilia as a Method,” in *For the Love of Cinema: Teaching Our Passion in and Outside the Classroom*, eds. Rashna Wadia Richards and David T. Johnson. Bloomington: Indiana University Press, 2017, pp. 27-49.
- “The Cukor ‘Problem’: *David Copperfield*, *Holiday*, and *The Philadelphia Story*,” in *George Cukor: Hollywood Master*, eds. Murray Pomerance and R. Barton Palmer. Edinburgh: Edinburgh University Press, 2015, pp. 60-76.
- “Notes on Fred Astaire.” *The CineFiles* #6 (2014) [no page numbers: 2,600 words].
- “Thoreau, Cavell, and the Movies,” in *Stanley Cavell, Literature, and Film: The Idea of America*, eds. Andrew Taylor and Aine Kelly. New York: Routledge, 2013, pp. 169-184.
- “The Mystery of Movie Stardom.” *New England Review*, Vol. 32, no. 4 (2011–2012), pp. 175-184.
- “A Reply to Adrian Martin.” *Cineaste*, Vol. 35, no. 4 (Fall 2010), p. 6.
- “Eight Film Studies Problems for the Twenty-First Century.” In Jeff Rice and Marcel O’Gorman, eds., *New Media/New Methods: The Academic Turn from Literacy to Electracy*. West Lafayette, IN: Parlor Press, 2008, pp. 47-66.
- “Film Studies and the Problems of the New Century.” *New England Review*, Vol. 27, no. 4 (2006), pp. 106-120.
- “Critical Senility vs. Overcomprehension: Rock Criticism and the Lesson of the Avant-Garde,” in *Pop Music and the Press*, ed. Steve Jones. Philadelphia: Temple University Press, 2002, pp. 72-78.
- “The Automatic *Auteur*; or, A Certain Tendency in Film Criticism,” in *Directed by Allen Smithee*, eds. Jeremy Braddock and Stephen Hock. Minneapolis: University of Minnesota Press, 2001, pp. 51-75.

- “Mystery Trains” [on reinventing Film Studies]. *Sight and Sound*, November 2000, pp. 12-13.
- “The Field of ‘Literature and Film’,” in *Film Adaptation*, ed. James Naremore. New Brunswick: Rutgers University Press, 2000, pp. 38-53.
- “How to Teach Cultural Studies.” *Studies in the Literary Imagination*, Vol. 31, no. 1 (1998), pp. 25–36.
- “Impressionism, Surrealism, and Film Theory: Path Dependence, Or How a Tradition in Film Theory Gets Lost,” in *The Oxford Guide to Film Studies*, ed. John Hill and Pamela Church Gibson. Oxford: Oxford University Press, 1997, pp. 67-76.
- “Hollywood and Ideology,” in *The Oxford Guide to Film Studies*, ed. John Hill and Pamela Church Gibson. Oxford: Oxford University Press, 1997, pp. 363-364.
- “Interrogations.” *The Psychoanalytic Review*, Vol. 84, no. 5 (1997), pp. 667-680.
- “Snapshots: The Beginnings of Photography,” in *The Image in Dispute*, ed. Dudley Andrew. Austin: University of Texas Press, 1996, pp. 293-307.
- “Classic Hollywood’s Holding Pattern: The Combat Films of World War II,” in *Howard Hawks: American Artist*, ed. Jim Hillier and Peter Wollen. London: British Film Institute, 1996, pp. 190-199. [An excerpt from *A Certain Tendency of the Hollywood Cinema*.]
- “Snapshots: The Beginnings of Photography,” in *Photo-Textualities: Reading Photographs and Literature*, ed. Marsha Bryant. Newark: University of Delaware Press, 1996, pp. 152-159.
- “The Mystery of Edward Hopper.” *Whitney Museum of American Art 75: New American Film and Video Series*, 1995, no page numbers (6 pages).
- “*Pulp Fiction* and the Archive.” *The Psychoanalytic Review*, Vol. 83, no. 3 (1995), pp. 469-473.
- “Barcelona.” *The Psychoanalytic Review*, Vol. 82, no. 2 (1995), pp. 313-316.
- “The Culmination of Classic Hollywood: *Casablanca*,” in *Text Book: An Introduction to Literary Language* (2nd edition), eds. Robert Scholes, et. al. New York: St. Martin’s Press, 1995, pp. 200-205. [An excerpt from *A Certain Tendency of the Hollywood Cinema*.]
- “How to Start an Avant Garde.” *The Antioch Review*, Vol. 52, no. 1 (Winter 1994), pp. 34-43.
- “The Thematic Paradigm,” in *Signs of Life in the USA: Readings on Popular Culture for Writers*, eds. Sonia Maasik and Jack Solomon. New York: Bedford Books/St. Martin’s Press, 1994, pp. 241-249. [An excerpt from *A Certain Tendency of the Hollywood Cinema*.]
- “The Signature Experiment Finds Andy Hardy,” in *Deconstruction and the Visual Arts: Art, Media, and Architecture*, eds. Peter Burnette and David Wills. Cambridge: Cambridge University Press, 1993, pp. 277-295.
- “Film Studies/Crisis/Experimentation.” *Film Criticism*, Vol. XVII, no. 2-3 (Winter-Spring 1993), pp. 56-78.
- “Tracking.” *South Atlantic Quarterly*, Vol. 90, no. 4. (1991), pp. 771-784. Reprinted in *Present Tense: Rock & Roll and Culture*, ed. Anthony DeCurtis. Durham: Duke University Press, 1992.
- “The Avant Garde finds Andy Hardy,” in *Modernity and Mass Culture*, eds. James Naremore and Patrick Brantlinger. Bloomington: Indiana University Press, 1991, pp. 224-252.
- “Postmodernism,” in *Encyclopedia of Literature and Criticism*, eds. Martin Coyle, et. al. London: Routledge, 1990, pp. 131-147.
- “The Twelve Days of Christmas: A Response to Dudley Andrew.” *Strategies* (UCLA), Volume 3 (1990), pp. 268-285.
- “The ABC of Visual Theory.” *Visible Language*, Volume XXII, Number 4 (Autumn 1988), pp. 423-477.

- “The Bordwell Regime and the Stakes of Knowledge.” *Strategies* (UCLA), Number 1 (Fall 1988), pp. 139-181.
- “A Reply to Leland Poague.” *Cinema Journal* 27, 3 (Spring 1988), pp. 45-49.
- “Burt Reynolds: A Star Winks at Machismo.” *The Wall Street Journal*, 8 December 1978, p. 19.
- “Bruce Springsteen: Growing up is Hard to Do.” *The Wall Street Journal*, 4 August 1978, p. 11.
- “Moving On: The Road Motif in American Cinema, Part 2.” *Media Montage*, Fall 1976, pp. 25, 30-31.
- “Moving On: The Road Motif in American Cinema, Part 1.” *Media Montage*, Spring 1976, pp. 25-28.
- “Professional Responsibility and *In re Ryder*.” *Virginia Law Review*, February 1968, pp. 145-193.

III. MISCELLANEOUS

- Wide Awake*. Internationally released CD, co-written with Dale Lawrence, No Nostalgia Records. Reviewed in *Rolling Stone*, *The Village Voice*, and other magazines and daily newspapers. Interview in *Uncut* (June 2000), “Anarchy in the UK,” by Gavin Martin, pp. 64-65. Interview in *American Journalism Review* (July/August 2000), “Golden Oldies,” by Lori Robertson, pp. 56-65.
- Curator for film program running concurrently with the Whitney Museum of American Art’s Edward Hopper Retrospective, June-August 1995.
- Opposite Sex*. Internationally released LP, CD, and cassette, co-written with Dale Lawrence, world-wide, on Warner Brothers/East-West, 1995. Reviewed in *The London Times*, *Q*, *Mojo*, *The Guardian*, etc. Live performances on BBC Radio and BBC Television (*Later with Jules Holland*), May 1995.
- Please Panic*. Internationally released LP, CD, and cassette, co-written with Dale Lawrence, 1992. Reviewed in *Rolling Stone*, *Musician*, *Spin*, *Artforum*, *Libération*, and daily newspapers in Chicago, Los Angeles, London, etc. Interview in *The Guardian* (London), 1 July 1997.
- “Vulgar Boatmen, Pop Distinguée.” Interview in *Libération* (Paris), 25-26 April 1992, p. 37. Reprinted in *L.A. Weekly*, 24-30 July 1992, pp. 45-46.
- You and Your Sister*. Internationally released LP, CD, and cassette, co-written with Dale Lawrence, 1989. Reviewed in *Rolling Stone*, *Musician*, *Artforum*, *Spin*, *The Village Voice*, and daily newspapers. This album is the subject of an essay: Bill Wyman, “An Obsessive Listen to a Twenty-Five-Year-Old Album,” *The New Yorker*, February 4, 2016. Interview in *Washington Review*, June/July 1990, pp. 9-12.
- USIA Worldnet one-hour interview, broadcast to Europe, 1988.
- Faculty, Lilly Humanities Workshop, Colorado Springs, 1986.
- Manuscript reader for Princeton, Harvard, Indiana, Temple, and Rutgers University Presses.

IV. POEMS

- “Memphis, 1954.” *The Spectator*, 2 December 2017, p. 31.
- “Don’t Know About You.” *New England Review*, Vol. 32, no. 3 (2011), p. 144.

- “Seven Hundred New Words.” *Washington Review*, Volume XVI, Number 1 (June/July 1990), p. 10.
- “19 June 1984.” *The Antioch Review*, Winter 1985, p. 73.
- “The Theory of Interruptions.” *The Antioch Review*, Winter 1985, pp. 74-75.
- “The Canonization of the Imaginary.” *The Antioch Review*, Winter 1985, pp. 76-77.
- “Les Cahiers du Chemin.” *Poetry*, March 1982, pp. 313-315.
- “A Passacaglia in Winter.” *Poetry*, March 1982, pp. 316-318.
- “The Meaning of Coincidence in the Old Stories.” *Poetry*, March 1982, pp. 319-323.
- “The Aesthetics of Annotation.” *Poetry*, September 1981, pp. 318-319.
- “The Logic of August.” *Poetry*, August 1980, pp. 249-251.
- “Morning Music.” *Poetry*, August 1980, pp. 252-255.
- “Pronunciamentos from the Guest House.” *Poetry*, August 1980, 256-257.
- “Translations from an Imaginary Poet.” *Poetry*, August 1980, pp. 258-260.
- “Silent Love in Indianola.” *New Boston Review*, June/July 1979, p. 17.
- “A Family Photograph Album, Received on the Second Anniversary of My Father’s Death.” *New Boston Review*, September/October 1979, p. 26.
- “June 21.” *Poetry*, June 1979, pp. 158-159.
- “Pachelbel’s Canon in D Major.” *Poetry*, June 1979, pp. 160-162.
- “On My 35th Birthday.” *Poetry*, June 1979, pp. 163-166.
- “Thinking about the West.” *New Boston Review*, February/March 1970, p. 9.
- “For John Ashbery.” *New Boston Review*, December 1978, p. 20.