

**Dr. Jonathan Walley** [*CV updated summer 2022*]

Associate Professor, Department of Cinema  
Denison University  
Granville, Ohio 43023  
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**Education**

Ph.D., University of Wisconsin-Madison, Communication Arts: Film Studies, 2005  
M.A., University of Wisconsin-Madison, Communication Arts: Film Studies, 1998  
B. A., Bard College, Film, 1993

**Teaching**

Associate Professor, Denison University Department of Cinema (2012 – present)  
Assistant Professor, Denison University Department of Cinema (2006 – 2012)  
Adjunct Professor, Denison University Department of Cinema (2005 – 2006)  
Adjunct Professor, Southern Methodist University Division of Cinema-Television (Spring 2004)  
Teaching Assistant and Lecturer, Department of Communication Arts, University of Wisconsin-Madison, (1996 – 2003)

*Courses taught at Denison*

- Film Aesthetics and Analysis
- History of Cinema
- Theory of Cinema
- Elementary Cinema Production
- Screenwriting
- Documentary Film: History, Theory, and Aesthetics (FYS course)
- The Horror Film (as FYS course, Cinema seminar, and Writing Intensive seminar)
- Advanced Film Aesthetics (Cinema junior/senior seminar)
- Experimental Cinema: Theory and Practice (Cinema seminar)
- Film and the Avant-Garde (Honors Seminar)
- Cinema Beyond Film: Expanded Cinema (Honors seminar)
- Avant-Garde Cinema (as Cinema junior/senior seminar and Writing Intensive seminar)

*Directed and Independent Studies, Senior Research, and Summer Scholars:*

- Post-Humanism and Non-anthropocentric Moving Images, independent study with Aisling Smith, spring 2022
- The Disney-Fox Merger: Economic and Cultural Implications, senior research project with Josh Poe, spring-fall 2021
- Experimental Documentary, Summer Scholar production project with Taylor Williams, 2019
- NC-17 and the MPAA Ratings System, Summer Scholar research project with Drew Pisano, 2018
- The *Camera Obscura*, independent studies with Drew Danuser, Logan Floyd, Alex Frank, Niyah Miller, Kirstie Rodden, Liz Rosenkranz, Allie Vugrincic, Greg Watson, and Rain Yan, in conjunction with visiting artists Sandra Gibson and Luis Recoder's two-week Department of Cinema residency and "Obscurus Illuminare," an interdisciplinary symposium on the *camera obscura*, and Gibson & Recoder's installation *Interviews*, Mulberry MIX Gallery, spring 2016

- Improvisatory Techniques in Directing and Acting in Film, Summer Scholar research project with Kale Hills, 2012
- Cinematography, independent study with Jiao Ouyang, 2011-2012
- Video Installation Studio Art BFA senior project, directed study with Nathalie VanBalen, 2008-2009 (co-supervised with Alexander Mouton and Micaela Vivero)
- The Films of Seijun Suzuki, directed study with Marc Sloboda, fall 2008
- The Films of David Lynch, senior research project with Daniel Conine, fall 2007
- The films of Yvonne Rainer and Carolee Schneemann, senior honors research project with Aniko Zala, 2007-2008
- Feature-length Screenplay, independent study with Vasilios Koumandarakis, spring 2006

### **Scholarship – In Progress**

“Towards Non-Anthropocentric Moving Images: Exemplars of a Counter-History” (co-authored with Aisling Smith) (article in progress)

“Evocations of the Sublime in the Experimental Moving Image” (article in progress)

“Fighting for the Avant-Garde on the Academic Front: A Roundtable Discussion on Teaching the Experimental Moving Image,” for *The Palgrave Handbook of Experimental Cinema* (see below)

*The Palgrave Handbook of Experimental Cinema* (co-edited collection with Kim Knowles, Palgrave MacMillan, forthcoming 2023)

“Expanded Cinema: Then and Now,” in *A Companion to Experimental Film*, ed. Federico Windhausen (Wiley Blackwell, forthcoming, 2022)

### **Scholarship – Book**

*Cinema Expanded: Avant-Garde Film in the Age of Intermedia* (Oxford University Press, 2020)

- Finalist for the 2021 Kraszna-Krausz Moving Image Book Award, the UK’s leading prize for books published in the fields of photography and the moving image, recognizing “original, innovative and rigorous books about film and cinema”
- Reviewed in *Senses of Cinema*, *Moving Image Review and Art Journal*, *Millennium Film Journal*, *CHOICE Reviews*, *Projections*
- “Essential” rating in *CHOICE Reviews*
- Named a 2021 *CHOICE* Outstanding Academic Title, awarded to “outstanding works for their excellence in presentation and scholarship, the significance of their contribution to the field, their originality and value as an essential treatment of their subject, and significance in building undergraduate collections”

### **Scholarship – Articles, Chapters, and Reviews**

“Speaking of...,” in *Film Talks: 15 Conversations on Experimental Cinema*, eds. Simon Payne and Andrew Vallance (Contact Press, 2021)

“Toward a Conceptual Remapping of the Cinematic: Exit the Cinema in Order to Fold It Back on Itself,” text in collaboration with Sandra Gibson and Luis Recoder, in *Reset the Apparatus! A Survey of the Photographic and the Filmic in Contemporary Art*, ed. Gabriele Jutz (De Gruyter, 2019) (peer reviewed)

“~~Never~~ Twice:’ Re-Creating Expanded Cinema in the UK,” in *Artists’ Moving Image in Britain Since 1989*, eds. Erika Balsom, Lucy Reynolds, Omar Khalif, and Sarah Perks (Yale University Press, 2019) (peer reviewed)

- Finalist for the 2020 Kraszna-Krausz Moving Image Book Award

“Review: Eyal Peretz *The Off-Screen: An Investigation of the Cinematic Frame*,” College Art Association Reviews (caa.reviews) (<http://www.caareviews.org/reviews/3339#.WwAfVqkh3dQ>) (April 2018)

“Five Appendices in Search of a Text: A Disproportionate Response (Piece) to Peter Gidal and Mark Webber, eds., *Peter Gidal / Flare Out: Aesthetics 1966-2016*, with Excurses on ‘Structural Film,’” *World Picture* 12 (Winter 2017)

“Obscurus Projectum,” commissioned catalog essay for Sandra Gibson and Luis Recoder, *Powers of Resolution*, semi-permanent installation at the San Francisco Exploratorium, Fall 2016

“‘A Show That’s Almost Invisible:’ commissioned catalog essay in *Tony Conrad, Two Degrees of Separation (Über Zwei Ecken)*” (Vienna Kunsthalle & Sternberg Press, March 2015)

“Tableaux and ‘Time Shapes:’ Narrative, Temporality, and Objecthood in Avant-Garde Film,” *Millennium Film Journal* no. 58, part 2 (special 35<sup>th</sup> anniversary issue, April 2014), 31-43

“Experimental Cinema’s Elusive Illusion,” *Moving Image Review and Art Journal* vol. 2:2 (2013), 239-250

“Re-Creating Expanded Cinema,” *INCITE! Journal of Experimental Media* no. 4 (2013), 213-225

“Interview with Kerry Laitala,” *Speaking Directly: Oral Histories of the Moving Image (Cinematograph 7)*, ed. Federico Windhausen (San Francisco Cinematheque Books, 2013), 89-104

“Materiality and Meaning in Recent Projection Performance,” *The Velvet Light Trap* 70 (Fall 2012), 18-34; translated into German and reprinted for 2013 Vienna International Film Festival program

“Identity Crisis: Experimental Film and Artistic Expansion,” *October* 137 (Summer 2011), 23-30

“Lessons of Documentary: Reality, Representation, and Cinematic Expressivity,” in *The American Society for Aesthetics Newsletter*, Vol. 31, No. 1 (Spring 2011), n.p.

“‘Not an Image of the Death of Film:’ Contemporary Expanded Cinema and Experimental Film,” in *Expanded Cinema: Art Performance Film*, eds. David Curtis, A.L. Rees, and Duncan White (London: Tate Publishing, 2011), 241-251

“‘Not an Image of the Death of Film:’ Contemporary Expanded Cinema and Experimental Film,” translated into Croatian for *Prošireni Film*, ed. Mirna Belina, 25FPS Film and Media Festival, 2009

“Modes of Film Practice in the Avant-Garde,” in *Art and the Moving Image: A Critical Reader* ed. Tanya Leighton (London: Tate Publishing, 2008), 182-199

“On Ponech on the Essence of Cinema,” *The Journal of Aesthetics and Art Criticism*, Volume 65, No. 4 (Fall 2007), 408-412

“Anthony McCall – Profile” (commissioned essay), Luxonline, [http://www.luxonline.org.uk/artists/anthony\\_mccall/essay\(1\).html](http://www.luxonline.org.uk/artists/anthony_mccall/essay(1).html) (2007), n.p.

“The ‘Paracinema’ of Anthony McCall and Tony Conrad,” in *Avant-Garde Film* ed. Dietrich Scheunemann (Amsterdam: Rodopi, 2007), 355-382

“An Interview with Anthony McCall,” reprinted w/new material in *Anthony McCall: The Solid Light Films and Related Works* ed. Christopher Eamon (Chicago: Northwestern University Press, 2005), 146-163

“An Interview with Anthony McCall,” *The Velvet Light Trap* 54 (Fall, 2004), 65-75

“The Material of Film and the Idea of Cinema: Contrasting Practices in Sixties and Seventies Avant-garde Film,” *October* 103 (Spring 2003), 15-30

“From Objecthood to Subject Matter: Yvonne Rainer’s Transition from Dance to Film,” *Senses of Cinema* (January-February, 2002), n.p.

### **Scholarship – Edited Series**

“Experimental Film and Artists’ Moving Image,” co-edited book series (with Kim Knowles, Aberystwyth University, Wales), Palgrave MacMillan (2018 – present)

- *Durational Cinema: A Short History of Long Films*, Michael Walsh, 2022
- *The Moving Image as Public Art: Sidewalk Spectators and Modes of Enchantment*, Annie Dell’Aria, 2021
- *Memory and Intermediality in Artists’ Moving Image*, Sarah Durcan, 2021
- *Experimental Film and Photochemical Practices*, Kim Knowles, 2020
- *Experimental and Expanded Animation: New Perspectives and Practices*, eds. Nicky Hamlyn and Vicky Smith, 2018.

### **Scholarship – Presentations (conferences, symposia, guest lectures, talks)**

“Towards Non-Anthropocentric Moving Images: Exemplars of a Counter-History,” lecture at E-Flux Screening Room, Brooklyn, NYC, 6/22 (invited, in person)

Guest lecturer, Baltic Analog Lap, Riga, Latvia, 3/22 (invited, online)

“‘It can also be found in nature:’ Jonas Mekas and the Blurring of [Film] Art and Life,” symposium presentation, Jonas Mekas and New York Avant-Garde, 1949-1979, National Gallery of Art, Vilnius, Lithuania, 2/22 (invited, online)

Panel, “Let’s Talk About Expanded Cinema,” Art Association of Australia and New Zealand annual conference, 12/21 (peer reviewed) (online)

Panel chair, “Analogue-Digital,” “The Shifting Ecologies of Photochemical Film in the Digital Era,” Aberystwyth University, Wales, 6/21 (invited, online)

Panel chair, “Transmateriality,” “The Shifting Ecologies of Photochemical Film in the Digital Era,” Aberystwyth University, Wales, 6/21 (invited, online)

*Cinema Expanded* and *Making Images Move*: discussion with Gregory Zinman (Georgia Institute of Technology) about our books, at “The Shifting Ecologies of Photochemical Film in the Digital Era,” Aberystwyth University, Wales, 6/21 (invited, online)

Author’s talk on *Cinema Expanded*, “Intermedial Encounters: Experimental Film, Artists’ Moving Image & Expanded Cinema,” Birkbeck Institute of the Moving Image, Birkbeck University, London, UK, 6/21 (invited, online)

“Expanded Cinema and *Cinema Expanded*,” talk with filmmaker Kerry Laitala, presented by Canyon Cinema and Shapeshifters Microcinema, 1/21 (invited, online)

Panelist for “In Dialogue: *Fields of View: Film Art and Spectatorship*,” panel on the writings of A.L. Rees, LUX (London, UK), 12/20 (invited, online)

“Jonathan Walley and Erika Balsom on Expanded Cinema,” dialogue about my book, *Cinema Expanded: Avant-garde Film in the Age of Intermedia*, for Light Industry, Brooklyn, NY, 7/20 (invited, online)

“Fluxus Films? A Crypto-cine-logical Study,” paper presented at Fluxus | Film, University of Chicago, Chicago, IL, 5/17

“Cinema In and Out of Bounds: Avant-Garde Film and the Expanded Arts,” invited lecture for the Ohio State University Department of the History of Art, 2/15

Invited respondent for “The Idea of Cinema: Framing Conceptual Art,” panel organized by Eli Horwatt for the 2014 Society for Cinema and Media Studies conference, Seattle, WA, 3/14

“Joseph Cornell and the Re-Imagination of Cinema,” invited lecture for “Le cinéma sans caméra de Joseph Cornell” symposium, Institut national d’histoire de l’art, Paris/Musée des Beaux-Arts, Lyon, 2/14

“Expanded Cinema in Four Movements,” invited lecture for the Department of Cinema, SUNY Binghamton, Binghamton, NY, 4/13

“‘Expanded’ / ‘Cinema’: A Revisionist Re-Mapping of Cinema’s Expansion,” invited paper presented at Expanding Cinema: Spatial Dimensions of Film Exhibition, Aesthetics, and Theory, Yale University, New Haven, CT, February 2013

“Lightplay: Experiments in Expanded Cinema,” invited presentation and re-creation of historical works of expanded cinema for Carnegie Museum of Art, Carnegie International Satellite Apartments, Pittsburgh, PA, 10/12

“‘Not to Make Films:’ Dismantled, Dematerialized, and Unmade Cinema,” invited lecture for the School of Art, Carnegie Mellon University, Pittsburgh, PA, 10/12

“Materiality, Meaning, and Mystery: Projection Performance,” invited lecture for the Cinema Studies program, Oberlin College, Oberlin, OH, 4/12

“Projection, Performance, Experimental Film: Recent Developments” (co-organizer), panel for the 2011 Society for Cinema and Media Studies conference, New Orleans, LA, 3/11

“The Materiality and Immateriality of Projection Performance: Medium-Specificity, Metaphor, and Meaning,” paper presented at the 2011 Society for Cinema and Media Studies conference, New Orleans, LA, 3/11

Invited respondent for “*Medium Citizenship: Avant-Garde Film and the Art World*,” panel organized by Ken Eisenstein for the 2011 Society for Cinema and Media Studies conference, New Orleans, LA, 3/11

“Identity Crisis: Experimental Film and Artistic Expansion around 1970,” invited paper presented at “From Close and Afar: The Interweaving of Art and Cinema Around 1970” symposium, Museum Ludwig and the Kunsthistorischen Institut, University of Cologne, Cologne, Germany, 9/10

“Better Talked About Than Seen? The Films of Andy Warhol,” invited lecture for the Department of Film and Electronic Arts, Bard College, Annandale, NY, 4/10

“‘Not an Image of the Death of Film:’ Contemporary Expanded Cinema and Experimental Film,” invited keynote address for Expanded Cinema: Activating the Space of Reception, Tate Modern and Central St. Martins College of Art and Design Conference, London, England, 4/09

“English and American Avant-Garde Film in the 1960s and 70s: Controversy and Polemics,” paper presented at the European Cinema Research Forum, Ohio State University, Columbus, OH, 4/07

“On the Continuing Value of Medium-Specificity in Contemporary Avant-Garde Film” (organizer), panel organized for the 2007 Society for Cinema and Media Studies conference, Chicago, IL, 3/07

“‘Para,’ not Post: The Film Medium and Paracinematic Performance in the Contemporary Avant-Garde,” paper presented at the 2007 Society for Cinema and Media Studies conference, Chicago, IL, 3/07

“Contemporary Horror and the Female Spectator,” paper presented at the 2006 Society for Cinema and Media Studies conference, Vancouver, Canada, 3/06

“Yvonne Rainer’s Kristina Talking Pictures: Autobiography and Avant-garde Film,” invited lecture for “Conversations at the Edge,” School of the Art Institute of Chicago, Chicago, IL, 10/05

“The Paracinema of Anthony McCall and Tony Conrad,” invited paper presented at the International Conference on Avant-Garde Cinema, University of Edinburgh, Scotland, 9/04

“Modes of Film Practice in the Avant-garde: The Case of Anthony McCall,” paper presented at the 2004 Society for Cinema and Media Studies conference, Atlanta, GA, 3/04

“Luis Bunuel and *Un Chien Andalou*,” invited lecture for screening of “Masterpieces of Spanish Cinema,” series, Meadows Art Museum, Southern Methodist University, Dallas, TX, 1/04

“Experimental Cinema Since 1980” (organizer), panel for the 2003 Society of Cinema and Media Studies conference, Minneapolis, MN, 3/03

“Recent Revisionist Work in Avant-garde Film Studies” (co-organizer), panel for the 2002 Society of Cinema Studies conference, Denver, CO, 5/02

“The Material of Film and the Idea of Cinema: Contrasting Practices in Avant-garde Film in the 60s and 70s,” paper presented at the 2002 Society for Cinema Studies conference, Denver, CO, 5/02

“Film and the Avant-garde in the 60s and 70s: Neglected Works, New Perspectives” (organizer), panel for the 2001 Society for Cinema Studies conference, Washington, D.C., 5/01

“From Objecthood to Subject Matter: Yvonne Rainer’s Transition from Dance to Film, 1967-74,” paper presented at the 2001 Society for Cinema Studies conference, Washington D.C., 5/01

“Designs on the Cinema: The Films of Andy Warhol,” paper presented at the 2000 Society for Cinema Studies conference, Chicago, IL, 3/00

### **Denison University Service**

#### *Departmental Service*

Department Chair, 2015-2019, 2022-present

Search Committee (tenure track cinema production professor), 2021

Search Committee (tenure track cinema production professor – search unsuccessful), 2019

Search Committee (tenure track cinema studies professor), 2011

#### *Committees*

Academic Affairs Council, 8/22 – present

President’s Senior Advisory Board, 1/20 – present

President’s Advisory Board, 9/15 – 6/17

Working Group on Faculty Expectations, Incentives, and Promotion (FIG), 12/15 – 5/17

Faculty Retreat Planning Committee, 1/14 – 5/15

Draft Strategic Plan Engagement Group on the Fine Arts, 9/13 – 5/15

University Honor Committee, 12/12 – present

University Appeals Board, 1/11 – 5/14

Library Advisory Committee, 9/09 – 5/10

Knapp Arts Space Renovation Committee, spring/summer 2009

Senior Administrative Review Committee, 9/08 – 5/09

*Additional University Service*

Moderator, Fine Arts Admissions Panel, 10/21

June Orientation, 2018, 2019, 2020, 2022

“Cinema Unraveled? Filmmaking as a Form of Weaving,” virtual presentation for Denison Lunch & Learn, hosted by The Lisska Center and The Arts at Denison, 10/20

Presenter, “The New Alchemists,” an experimental film symposium on analog 16mm film practices, presented by the Department of Cinema, 4/18

Organizer and presenter, “Obscure Illuminare,” an interdisciplinary symposium on the *camera obscura*, in conjunction with an artists’ residency with Sandra Gibson and Luis Recoder, and their installation *Interviews*, Denison University Department of Cinema, 4/16

Panelist, Fall Faculty Symposium, Denison University, 8/15

“Acting Locally, [Not] Thinking Globally,” Denison University Global Studies Seminar Presentation, 10/13

“Cinema In and Out of Bounds,” Denison University Faculty Research Dinner Presentation, 8/13

Curator, East Asian Film and Lecture Series, Denison University, Fall 2011

“Make Them Scary, Not Gory: The Contemporary Paranormal Horror Film,” course taught for 2011 Denison Reunion Alumni College, 6/11

Moderator, panel discussion of *Minus One*, a film by Marc Wiskemann and Jon Osbeck (organized by Professor Wiskemann), 10/10

Advisor, East Asian Film and Lecture Series (Denison Museum, East Asian Studies Program, Modern Languages Program), 2008 – 2011

“What a Long-Dead French Film Theorist Can Tell Us About Digital Special Effects,” presentation for Denison University Tuesday Lunch Series, 10/08

Introduction of films and post-screening talk for “The Art of Science,” Denison Museum exhibition, co-sponsored by Department of Cinema and Denison Film Society, 4/07

“Femme Fright Films: Contemporary Horror and the Female Audience,” co-presentation (w/Jane M. Greene) for Denison University Tuesday Lunch Series, 10/06

“Sight Unseen,” Department of Cinema film series. Initiated new series with Jane M. Greene. 9/05 – 5/07

**Professional Service - Memberships and Affiliations**

Member, Art Association of Australia and New Zealand (AAANZ), 2021 – present



Affiliated scholar, “Reset The Apparatus! A Survey of the Photographic and the Filmic in Contemporary Art,” a three-year research project funded by the Program for Arts-Based Research (PEEK) of the Austrian Science Fund (FWF), and based in the Media Theory Department of the University of Applied Arts Vienna, 2016 – 2019

Associate Editor, *Moving Image Review and Art Journal*, 2013 – present

Elected Co-Chair, ExFM, the Experimental Film and Media Special Interest Group of the Society for Cinema and Media Studies, 2011 – 2014

Member, ExFM, the Experimental Film and Media Special Interest Group of the Society for Cinema and Media Studies, 2008 – present

Member, Advisory Board of *Film Matters: Future Film Scholars*, 2009 – present

Member, the Society for Cinema and Media Studies, 1999 – present

Member, Editorial Board of *The Velvet Light Trap*, 1998 – 2000

### **Professional Service - Other**

External Reviewer, Bowling Green State University Film Program, Department of Theatre and Film, April-May 2019

External dissertation committee member, Eli Horwatt, York University, 2015

Juror, Media City Film Festival, Windsor, Ontario, Canada, 2012

External dissertation committee member, Greg Zinman, New York University, 2010

### **Reviewer for journals, academic presses, and grant programs**

*Cinema Journal*

*Art Journal*

*The Moving Image: The Journal of the Association of Moving Image Archivists*

*Moving Image Review and Art Journal*

*The Canadian Journal of Film Studies*

*Imago: Studi di cinema e media*

Oxford University Press

Bloomsbury Press

Continuum Press

Berghahn Books

Wiley/Blackwell

Palgrave Macmillan

Amsterdam University Press

Edinburgh University Press

Social Sciences and Humanities Research Council of Canada

City University of New York Collaborative Incentive Research Grant Program