

Dr. Rosanna Maule

Associate Professor

Concordia University
Mel Hoppenheim School of Cinema
S.FB 337-1455 de Maisonneuve Blvd. W.
Montreal, Quebec H3G 1M8
Canada

☎ +1 (514) 848-2424 Ext: 4615
✉ rosm@alcor.concordia.ca

Publications and Scholarly Contributions

Book authored:

Beyond Auteurism: New Directions in Authorial Film Practices in France, Italy, and Spain since the 1980s. (Forthcoming, Bristol: Intellect Books, 2008).

Books and journals' special issues edited:

In the Dark Room: Marguerite Duras and Cinema., co-edited with Julie Beaulieu (Forthcoming, Bern: Peter Lang, 2008).

Femmes et cinéma muet: méthodes, approches, problématiques/Women and the Silent Cinema : Methods, Approaches, Issues. Spec. Issue Editor, *Cinémas* (vol. XVI n.º1, Fall 2005).

Another Cinephilia: Women's Cinema in the 1920s, Dossier, guest co-editor with Catherine Russell, *Framework* 46.1 (Spring 2005), pp. 51-129.

Chapters in books:

"Women's Film Authorship and the Anglo/French Divide: A Comparative Overview of the Feminist Film Discourse in Europe and North America," in *Women and the Silent Screen: an Anthology*, Joanne Hershfield and Patricia Torre San Martín, Eds. (Forthcoming, Guadalajara: Guadalajara University Press, 2007).

"Cultural Specificity and Trans-national Address in the New Generation of Spanish Film Authors: The Case of Alejandro Aménabar," in '*Spanishness' in the Spanish Novel and Cinema of the 20th-21st Century*, Cristina Sánchez-Conejero, Ed. (Forthcoming, Cambridge: Cambridge University Press, 2007).

“The Dialectics of Trans-national Identity and Female Desire in the Films of Claire Denis.” In *Remapping World Cinema: Identity, Culture and Politics in Film*. Edited by Stephanie Dennison and Lim Song Hwee. London and New York: Wallflower Press, 2006, pp. 73–85.

“Du côté d’Europa, Via Asia: the Post-Hollywood Besson.” In *The Films of Luc Besson: Master of Spectacle*. Edited by Susan Hayward and Phil Powrie. Manchester: Manchester University Press, 2006, pp. 23–41.

“De-authorizing the Auteur: Postmodern Politics of Interpellation in Contemporary European Cinema.” in Cristina Degli-Esposti, Ed. *Postmodernism in the Cinema*. Oxford: Berghahn Books, 1998, pp. 140–62.

“*Appunti su nascita e sviluppo del fenomeno cinematografico a Padova. 1895–1909*,” co-authored Marina Baldo and Patrizia Rampazzo, in Aldo Bernardini, Ed. *Cinema e storiografia in Europa*. Reggio Emilia: Comune di Reggio Emilia, 1987, pp. 237–244.

Papers in refereed conference proceedings:

“Feminist Discourse and the Periodisation of Film History in Europe and North America.” In *The Ages of the Cinema: Criteria and Models for the Construction of Historical Periods* (Forthcoming, Udine: Forum, 2008).

“The Multiple Commitment of the Film Author.” In *Il film e i suoi multipli/Film and its Multiples*. Edited by Anna Antonini. Udine: Forum, 2003. 241–50.

Articles in refereed journals:

“Death and Cinematic Reflexivity in Alejandro Amenábar's Tesis.” In *Lugares Sin Limites: Cinema of the 80s and 90s in Latin America, Spain, and Portugal*. Edited by Eduardo Guízar Álvarez and Anna Brígido Corachán. *Torre de Papel Spec. Issue* 10.1 (Spring 2000): 65–76.

“Juanma Bajo Ulloa's Airbag and the Politics of Regionalism in Contemporary Spanish Cinema.” In *Spanish Cinema*. Edited by Marvin D'Lugo. *Post Script, Spec. Issue*: 21.2 (Winter/Spring 2002): 64–77.

“The Importance of Being a Film Author: Germaine Dulac and Female Authorship.” In *Special Women's Issue*. Edited by Rose Capp. *Senses of Cinema* n.º 23 (November/December 2002, www.sensesofcinema.com).

“Une histoire sans noms: les femmes et le concept d’auteur au cinéma des premiers temps.” In *Femmes et cinéma muet: méthodes, approches, problématiques/Women and the Silent Cinema : Methods, Approaches, Issues*. Edited by Rosanna Maule. *Cinémas Spec. Issue* (vol. XVI n.º1, Fall 2005): 35–58.

2002 Maule, Rosanna. “The Importance of Being a Film Author: Germaine Dulac and Female Authorship.” Rose Capp, Ed. *Special Women’s Issue Sensesofcinema* n.º 23 (November/December 2002, www.sensesofcinema.com).

2002 Maule, Rosanna. “Juanma Bajo Ulloa’s Airbag and the Politics of Regionalism in Contemporary Spanish Cinema.” in Marvin D’Lugo, Ed. *Spanish Cinema. Post Script*, Spec. Issue.: 21.2 (Winter/Spring 2002): pp. 64–77

“Death and Cinematic Reflexivity in Alejandro Amenábar’s Tesis.” Eduardo Guízar Álvarez and Anna Brígido Corachán, Eds. *Lugares Sin Limites: Cinema of the 80s and 90s in Latin America, Spain, and Portugal. Torre de Papel Spec. Issue* 10.1 (Spring 2000): pp. 65–76.

“Women’s Authorial Practices in European National Cinemas.” in *Le cinéma d’auteur et le statut de l’auteur au cinéma*. René Prédal. Ed. *Iris. Spec. Issue* n.º 27 (Spring 1999): pp. 123–138.

Paper Presentations as Invited Scholar

2007 “Cultural Specificity and Trans–national Address in the New Generation of Spanish Film Authors: The Case of Alejandro Aménabar.” Paper Presentation as Invited scholar, ‘Spanishness’ in the Spanish Novel and Cinema of the 20th–21st Century, University Of Norther Texas, Denton, TX, Forthcoming, 4–5 May 2007.

2006 Workshop on Trans–national Feminist Historiography, Coordinator and Moderator, Fourth International Film Congress Women and the Silent Screen/Las mujeres y el cine mudo, Universidad de Guadalajara, Guadalajara, Mexico (proposal submitted, forthcoming, June 7–10, 2006, workshop chair).

2003 “Female Film Authorship Reconsidered” “Roundtable: Gendering the Nation,” Obermann Humanities Symposium, University of Iowa, Iowa City, U.S.A., November 2003, paper presentation.

2001 “Juanma Bajo Ulloa’s *Airbag* and the Politics of Regionalism in Contemporary Spanish Cinema.” Third FSAC Graduate Colloquium, Concordia University, Montréal, March 2001, paper presentation.

Refereed Paper Presentations (since 2000)

2007 “From Difference to Differences: Gender Politics in the Age of Postfeminism.” Paper presentation, accepted, Annual Conference of the Canadian Society for Italian Studies, University of Trieste, Italy, forthcoming, June 29 – July 3, 2007.

- 2007 "Feminist Discourse and the Periodization of Film History in Europe and North America." Paper presentation, accepted, *The ages of the Cinema: Criteria and Models for the Construction of Historical Periods*, XIV International Film Studies Conference, Udine, forthcoming, March 20–22, 2007.
- 2006 "Women's Film Authorship and Feminist Film Scholarship: A Comparative Overview." Fourth International Film Congress Women and the Silent Screen/Las mujeres y el cine mudo, Universidad de Guadalajara, Guadalajara, Mexico (paper submitted, forthcoming, June 7–10, 2006).
- 2005 "*Demonlover* (Olivier Assayas, 2002) as Allegory of Global Corporate Media." Studies in French Cinema Conference: Genre and Technology. London, UK, March 2005.
- 2004 "Authorial and Cultural Reinscription in French contemporary Cinema: The Case of Olivier Assayas." "ECRF 4: European Cinema: Directions and Developments," Northumbria University, Newcastle, UK, July 2004.
- 2004 "Une histoire sans noms : les femmes et le concept d'auteur au cinéma des premiers temps," Women and the Silent Screen/Femmes et cinéma muet, Concordia University, Montréal, June 2004.
- 2003 "Serial killers and cinematic reflexivity in *Angustia* (Anguish, José Juan Bigas Luna, 1987) and *Tesis* (Thesis, Alejandro Amenábar, 1995)," Anomalia: The Figure of the Serial Killer and the Modern Imaginary, Concordia University, Montréal, October 2003.
- 2002 "The Dialectics of Trans-national Identity and Female Desire in the Films of Claire Denis." International Film Conference World Cinemas, University of Leeds, Leeds, UK, July 2002.
- 2002 "The Multiple Commitment of the Film Author." 2002 Udine International Film Conference, "Cinema and its Multiples", University of Udine, Udine, Italy, March 2002.
- 2001 "Problems of Authorship." Women and the Silent Screen, International Film Conference, University of Santa Cruz, Santa Cruz, California, November 2001.
- 2001 "Olivier Assayas' Figurative Style and the Contemporary French Auteur Cinema." 2001 SCS Annual Conference, Washington D.C., U.S.A., April 2001.
- 2001 "Self-referentiality as Authorial Allegory in Nanni Moretti's *Palombella rossa* (1989)." UCR's 8th Annual Humanities Conference, Riverside University, Riverside, CA, U.S.A., April 2001.
- 2000 "Virtual Reality and Social Issues in Gabriele Salvatores' *Nirvana*." American Association of Italian Studies Conference, New York, NY, U.S.A., April 2000.

Panel Chairing (since 2000)

- 2005 "European Developments / Développements européens." Visible Evidence, Concordia University, Montréal, August 2005.

2005 "Cinéma des premiers temps: nouvelles approches." Seventh FSAC Graduate Colloquium, Université de Montréal, Montréal, March 2005.

2000 "Italian Film Authors in the Era of the New Media." American Association of Italian Studies Conference, New York, NY, U.S.A., April 2000.

Other Research Contributions

Service on Editorial Boards

2003–present: Member of Editorial Board of *CinémaS*, Refereed Film Journal, Canada.

Direction and Organization of Conferences and Film Series

2006: Consultant with Julie Beaulieu for a series of films by Marguerite Duras at the *Cinémathèque Québécoise*, Montréal (forthcoming, September 15–27 2006).

2006: Co-organizer of the Fourth International Film Congress Women and the Silent Screen/Las mujeres y el cine mudo, Universidad de Guadalajara, Guadalajara, Mexico (June 7–10, 2006).

2004: Co-director of the International Film Congress Women and the Silent Screen/Femmes et cinéma muet, Concordia University, Montréal, June 2–6, 2004.

2002 Screening Programmer and Congress co-director of the 7th DOMITOR Congress, *Cinémathèque Québécoise*, Montréal, June 18–22 2002.

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