

J.D. CONNOR

History of Art
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EMPLOYMENT

Yale University	2009–16
Assistant Professor, History of Art and Film & Media Studies	
Harvard University	2003–9
Assistant Professor, Visual & Environmental Studies and English	
Slate Magazine	2002–3
Fray Editor; Contributor	
Fordham University	2000–1
Visiting Assistant Professor, English	

EDUCATION

Ph.D., Johns Hopkins University, The Humanities Center	2000
Dissertation: <i>The Language of Men: Identity and Existentialism in the American Postwar</i> Advisers: Walter Benn Michaels and Jerome Christensen	
B.A., Harvard University, Social Studies, <i>summa cum laude</i>	1992
Thesis: <i>Essaying on Liberty: The Statue in the 1980's</i>	

BOOKS

The Studios after the Studios: Neoclassical Hollywood, 1970–2010, Stanford, 2015.

Hollywood Math and Aftermath, book manuscript in preparation; under contract with Bloomsbury Press.

Archives of the Ambient: Taping, Transcription, and Reality from World War II to Watergate, book manuscript in preparation.

ESSAYS

"The Modern Entertainment Marketplace, 2000–2014," *Behind the Silver Screen: Volume 3: Directing*, Virginia Wright Wexman, ed., Jon Lewis, gen. ed., Rutgers, forthcoming 2016.

(ESSAYS, CONTINUED)

- "Independence and the Consent of the Governed: The Systems and Scales of *Under the Skin*," forthcoming 2016, special cluster on *Under the Skin*, *Jump Cut*.
- "The Sony Hack: Data and Decision in the Contemporary Studio," *Media Industries*, 2:2 (Nov. 2015), 42–58,
<http://www.mediaindustriesjournal.org/index.php/mij/article/view/146/188>.
- "Boyz N Culver City: Columbia's Lot," *Post45*, May 15, 2015, special cluster on the '90s, 25 years later, <http://post45.research.yale.edu/2015/05/boyz-n-culver-city-columbias-lot/>.
- "Clean Cuts: Kennedy Modernism on Screen," in *Film and the American Presidency*, Jeff Menne and Christian Long, eds., Routledge, 2015, 135–54.
- "An Eternal Flame: The Kennedy Assassination, National Grief, and National Nostalgia" in *The Cambridge Companion to JFK*, Andrew Hoberek, ed., Cambridge, 2015, 178–95.
- "The New Hollywood, 1981–1999," *Behind the Silver Screen: Volume 6: Art Direction and Production Design*, Lucy Fischer, ed., Jon Lewis, gen. ed., Rutgers, 2015, 118–38.
- "'Like Some Dummy Corporation You Just Move around the Board': Contemporary Hollywood in Virtual Time and Space," in *Capitalist Realism*, Leigh Claire La Berge and Alison Shonkwiler, eds., University of Iowa, 2014, 140–76.
- "Trans-Canada Express: Glenn Gould, Petula Clark, and the Possibilities of Pop," *nonsite.org*, special music issue, #8, 1/20/13, <http://nonsite.org/article/trans-canada-express-glenn-gould-petula-clark-and-the-possibilities-of-pop>.
- "The Biggest Independent Pictures Ever Made: Industrial Reflexivity Today," Blackwell's *History of American Cinema*, v. 4, 1976–present. Roy Grundmann, Cindy Lucia, and Art Simon, eds., 2011 517–41. Reprinted, *American Film History: Selected Readings, 1960 to the Present*, August 2015.
- "'He's Building a Model: Steven Spielberg, J.J. Abrams, Scale, and *Super8*," *Media Fields*, special issue on Scale, November 2011;
<http://www.mediafieldsjournal.org/hes-building-a-model/>.
- "'We'll Eat You Up We Love You So': Warners Gone Wild," *Post45*, <http://post45.research.yale.edu/archives/800>, 6/29/11.

(ESSAYS, CONTINUED)

"What Becomes of Things on Film on Film: Adaptation in Owen Land (George Landow)," *Adaptation* 2:2 (2009) 161–76.

"The Persistence of Fidelity: Adaptation Theory Today," *M/C Journal* 10.2 (2007); <http://journal.media-culture.org.au/0705/15-connor.php>.

"Universal 571: Breaking a Studio's Code," *The Baffler* 15 (February 2003).

"Sartre and Cinema: The Grammar of Commitment," *MLN* 116:5, 1045–68.

"The Projections: Allegories of Industrial Crisis in Neoclassical Hollywood," *Representations* 71, 48–76.

REVIEWS, JOURNALISM, & OTHER WRITINGS

"Making Things Right: *Star Wars: Episode VII: The Force Awakens*," *Los Angeles Review of Books*, Jan. 7, 2016, <https://lareviewofbooks.org/essay/making-things-right-star-wars-episode-vii-the-force-awakens>

"Freaks of the Industry: *Dope*," *Los Angeles Review of Books*, Summer 2015 print edition, 17–20; republished online, Oct. 17, <https://lareviewofbooks.org/essay/freaks-of-the-industry-dope>

"The Trader's Voice: Rick Santelli's Tea Party Rant," *Journal of Visual Culture* 14:2 (August 2015), 184–9, invited contribution to special issue: *Cut*.

"Hollywood's Billion-Dollar Club: In Defense of the Imaginative Potential of the Franchise," Stanford University Press blog, 6/4/15, <http://stanfordpress.typepad.com/blog/2015/06/hollywoods-billion-dollar-club.html>.

FlowTV, Invited Columnist for 2012–13

"Aspect Jumping," 17.3, 12/3/12, <http://flowtv.org/2012/12/aspect-jumping/>

"Parkives: The Residual Media of the Tomorrow...Today," 17.6, 2/8/13, <http://flowtv.org/2013/02/parkives-tomorrow's-residual-media/>

"Space Ghosts: Cartoons and Talk Shows," 4/16/13, <http://flowtv.org/2013/04/space-ghosts/>

Review of David Foster Wallace's *The Pale King*, *Yale Review*, 99.4 (Oct. 2011).

(REVIEWS, JOURNALISM, & OTHER WRITINGS, CONTINUED)

"Scary Movie: Do American Supermoms Make Better Terrorists?" *The Boston Globe, Ideas*, 10/2/05,
http://www.boston.com/news/globe/ideas/articles/2005/10/02/scary_movie

"Marching Orders: E.L. Doctorow and the Problem of Historical Novels," *Slate*, 9/13/05, <http://www.slate.com/id/2126202/>.

"The Anxious Epic" *The Boston Globe, Ideas*, 11/28/04,
http://www.boston.com/news/globe/ideas/articles/2004/11/28/the_anxious_epic/.

Fraywatch: weblog digesting commentary in *Slate's* reader forum, The Fray, archive available <http://slate.com/id/2077581&qp=26079>.

"Making Books about Making Movies," discussion with Bryan Curtis, *Slate*, July 8–10, 2002; <http://www.slate.com/?id=2067792&entry=2067800>.

"The Greening of Anarchism," review of *Green Cultural Studies: Nature in Film, Novel, and Theory* by Jhan Hochman, *ABR. S/O* 1999, 20:6.

Review of *Hearing Things: Voice and Method in the Writing of Stanley Cavell*, by Timothy Gould, *MLN* 113:5 1228–9.

Review Essay: "Disappearing, Inc.: Hollywood Melodrama and the Perils of Criticism," *MLN* 112:5, 958–70.

Review of *Rhetoric, Sophistry, Pragmatism*, Steven Maillioux, ed., *MLN*, 110:4 979–83.

INVITED PRESENTATIONS

"The Piggies and the Market: Hollywood's Global Accounting," Center for Creative Economies, University of California Irvine, May 2014; F. Ross Johnson-Connaught Distinguished Speaker Series, Center for the Study of the United States, University of Toronto, November 2014.

"'A Fair Degree of Fidelity': Making Glenn Gould's Solitude Trilogy," The Recording Technologies series, Wesleyan University, February 2014.

"'Get Out of My Swamp': Hollywood and the Limits of Allegory" The Harrington Symposium on "Weather Patterns: Climate, Culture, and Place Making," University of Texas–Austin, February 2009.

"Can there be a theory of the nonfiction novel?" Yale American Studies Colloquium, March 2008.

"Serpentine: Allegory and System in Neoclassical Hollywood," SUNY-Binghamton, November 2000.

CONFERENCE PRESENTATIONS

"*Kroll Show* and the Comedy-Industrial Complex," SCMS, panel on Vast Narratives in Contemporary Television, March 2016.

"Icon, Index, Transcript: Lessons from Louis Armstrong and the Oral History Association," MLA, panel on Prehistories of the Digital Humanities (Chair and Organizer), January 2016.

Co-organizer, with Kirsty Dootson, of *What a Lovely Day: A Conference on Mad Max: Fury Road & Interstellar*, and panelist, "Forms of Insurance: The Face, the Franchise, and the Deferred-Action Movie," September 2015.

"Friending Eddie Coyle," ASAP/7, Greenville, SC, September 2015; Yale English 20/21 Colloquium, September 2015.

"The Dataflow of the Contemporary Studio," SCMS, panel on the Sony Pictures Hack (Chair and Organizer), March 2015.

"Sound Studies '77: The Neoliberal Turn," Post45, University of North Carolina, October 2014.

"'I Settled for Reality': Design Intensity in the New Hollywood," SCMS, panel on Production Design, March 2014.

"Derivative Works/Derivatives Work/*Dérive*-ative Work" panel on Originality, Becoming Artists, Yale School of Art, February 2014.

"Nixon between Iteration and Erasure," Post45, University of Chicago, November 2013.

"High Concept the Chicago Way: Dan Rostenkowski, Ferris Bueller, Eliot Ness," SCMS, March 2013.

"Listening to Architecture," panel on Civic Noise, The Sound of Architecture, Yale School of Architecture, October 2012.

"The Modern Sound of Modern Massachusetts: *The Friends of Eddie Coyle*," SCMS, panel on The Global Southie, March 2012.

"Trans-Canada Express: Glenn Gould, Petula Clark, and the Possibilities of Pop," Post45, Cleveland, April 2011.

(CONFERENCE PRESENTATIONS, CONTINUED)

- "Déjà Vu all over again: Post-Katrina filmmaking in virtual time and space," SCMS, panel on Visualizing New Orleans, March 2011.
- "The Vectorized Self: From Space to Sound in Joan Didion's *Play it as it Lays*," MLA, panel on Literature and Sound, January 2011.
- "Contemporary Critical Practice as a New Sincerity," Post45, Brown, November 2010.
- "Why no one want make *Hulk 2?*: Independence, Rebooting, and Industrial Reflexivity," SCMS, panel on Hollywood's New Lease on Life, March 2010
- "Tape-recorderese: Language after the End of Man," MLA, panel on Audio Texts, December 2009.
- "Pressing Hard for the White Suit: *Saturday Night Fever* and the Recalibration of Entertainment," Post45, Mizzou, November 2009.
- "'Everyone, absolutely everyone, was tape-recording everyone else': Medium and Totality in the 60s," Post45, Yale, November 2008.
- "Late DreamWorks: Aesthetic Consequences of Hollywood Co-Production," SCMS, Philadelphia, March 2008.
- "Doesn't it look like a Brady, kid?': John Huston Refights the Civil War at MGM," Literature on Screen, panel on The Civil War on Screen, Atlanta, October, 2007.
- "From Reading to Redding; from the Courtship to the Affair: Adaptation in Owen Land (George Landow)," Literature on Screen, panel Beyond Page to Screen, Atlanta, October, 2007.
- "The Critique of Pure Fame: Advertising and Self-Advertising Circa 1960," American Literature Association, panel on Politics and the Postwar, Boston, May 2007; Post45, Cambridge, October 2007.
- "Garage Freaks: Warner Bros. and the Paranoid Soundtrack," Studies in Sound, Iowa, Feb. 2007.
- "From Social Science to Systems Theory: Auden to Ashbery," inaugural Post45 conference, Concordia University, October 2006.
- "Documenting Activism: Lorraine Hansberry, *The Movement*, *The Sign*," NEMLA, panel on Women Writing Race in the 1950s and 60s, March 2005.

(CONFERENCE PRESENTATIONS, CONTINUED)

"Empire of the Son: George W. Bush, and the American Dodgeball Association of America," Inter-National Cinema, conference on Film and Literature, Florida State University, panel on American Empires, January 2005. (Not given: flight cancelled.)

"Product Outplacement: Marketing Desire in Contemporary Hollywood," The Persistence of Form, conference on Film and Literature, Florida State University, panel on Form in Film, January 2004.

"'Now you know it all': Method Semitism in *Gentleman's Agreement*," ASA, panel on Cultural Solutions to Political Problems, Washington, DC, November 2001.

"Anti-Imperialism and Anti-Oxidants: *Braveheart's* Bodily Politics," SCMLA, panel on Scottish Literature, Dallas, TX, November 1997.

"Committing Social Science: American Writing in the Wake of World War II," Anonymity, panel on uniformity, Harvard, March 1997.

"Sartre and Cinema, Character and Commitment," Commitment, panel on Sartre, NYU, February 1997.

"Taylor, Taylor, Studio, Spy: Conspiracy and Film," MLA, panel on Conspiracy, Washington, DC, December 1996; The Studio as Auteur, Johns Hopkins, April 1995.

OTHER PRESENTATIONS

Introduction to *City of Hope* and *Go for Sisters*. Conversation with John Sayles and Maggie Renzi, New Haven Festival of Arts & Ideas, June 2015.

Introduction to Bruce Conner's *Report* and *Television Assassination*, in conjunction with "A Great Crowd Has Gathered," an exhibition of photographs relating to John F. Kennedy, Yale University Art Gallery, November 2013.

Response to panel "Immersive Environments," Exhibiting Architecture, Yale University School of Architecture, October 2013.

Introduction for *A New Leaf*, part of a series of films suggested by Robert Adams for the Yale University Art Gallery, September 2012.

(OTHER PRESENTATIONS, CONT.)

"Making it Big," ROFLCon, moderated panel discussion of web animation and comics, with the Brothers Chapman (homestarrunner.com), Brad Neely (superdeluxe.com), Burnie Burns (roosterteeth.com), and the artists from Cyanide and Happiness (explosm.net), MIT, April 2008. <http://roflcon.org/>.

Moderator for panel discussion honoring the work of producer Jeremy Thomas, featuring Mark Peploe, Nicholas Roeg, Tim Roth, and Debra Winger; Coolidge Corner Theatre, April 17, 2008.

"Reinventing James Bond," *Radio Times*, WHYY, November 17, 2006. Available at <http://www.whyy.org>.

"9/11 Five Years After: Movie and TV Responses," *Radio Times*, WHYY, Sept. 11, 2006. Available at <http://www.whyy.org>.

Panelist on "Dystopian Literature," with Anthony Lappé on *The Leonard Lopate Show*, WNYC, July 19, 2006. Available: <http://www.wnyc.org/shows/lopate/episodes/2006/07/19>

"The Actor's Challenge: Meryl Streep's Roles in Adapted Films," part of the Coolidge Corner Award Seminar Series, March 22, 2006.

Contributor to "*Tristram Shandy*: Filming the Unfilmable," with Michael Winterbottom, NPR's *Morning Edition*, Neda Ulaby reporting, Jan. 17, 2006. Available: <http://www.npr.org/templates/story/story.php?storyId=5172762>

COURSES TAUGHT

GRADUATE

Postmodernism: Frameworks (2014)
Introduction to Sound Studies (2009, 2013, 2015)
Hollywood Classicism (2012)
Theories of the Studio: Arts, Media, Altman (2011)
Cinematic Adaptation (2007)

UNDERGRADUATE

Close Analysis of Film (2010, 2012–16)
The Blockbuster and the Bomb (Summers 2012–15)
Disney (2015)
JFK: Assassination and Aftermath (2013)

(COURSES TAUGHT, CONT.)

Classical Hollywood (2012, 2014)
Filmscapes: The Art of Artifice (2010, 2016)
Contemporary Hollywood Cinema (2003, 2004, 2006, 2009, 2011, 2013)
American Cultures and Countercultures of the 1960s (2005, 2007)
Sound Cinema (under various titles) (2004–09)
Literature and Visuality in America (2003, 2004)
The Nonfiction Novel (2005, 2008)
Thinking Again (English sophomore tutorial on revision) (2004, 2009)
Evidence of Italy: Americans abroad on Film since World War II (Summer 2007)

INDEPENDENT STUDIES

No Wave New York (UG 2015)
Introduction to Film Studies (UG 2015)
Hollywood Economics (UG 2014)
Sound Objects & the New Ontologies (G 2014)
Classical Hollywood Oddities (UG 2013)
Hollywood in the '70s (UG 2008)
American Existentialism (UG 2007)

GRADUATE THESIS COMMITTEES

CURRENT

Women Writers in Early American Television (Anne Berke, American Studies & Film)
Öyvind Fahlström (Maibritt Borgen, History of Art)
Literatures of the Film Industry (Jordan Brower, English & Film)
Classical Hollywood Materiality: Lots, Props, Extras (Zelda Roland, History of Art & Film)
Circumvention of Convention: Atypical Uses of Music in Film (Tahirih Motazedian, Music)
The Liberal Image (Samuel Sackeroff, History of Art)

PAST

The Casual Stance in Conceptual Art (Jacob Stewart-Halevy, History of Art)
Los Angeles Documentary in the '60s and '70s (Joshua Glick, American Studies & Film)
The Early Howard Hawks (Michael Anderson, History of Art)

Creative Writing and the Cold War (Eric Bennett, Harvard English)
The One-Drop Aesthetic (Kevin Birmingham, Harvard English)
Translating Nature: Appropriation and Circulation in the Samurai Film (Heather Steward, Harvard M.A.)

UNDERGRADUATE THESES ADVISED

- 2015–16: Hip-Hop’s Movie Cred: *It’s Hard Out Here for a Pimp* and *Lose Yourself*; Soundscapes of the 1970s Car Chase Film; Sound at the Digital Turn
- 2014–15: Directing Art Direction on Stage: *Sunday in the Park with George* and *Red* (Andrus Prize winner for outstanding thesis on American art); Box Office Poison Control: Hepburn and *Philadelphia Story* (Lamar Prize winner for outstanding Film & Media Studies thesis); Normal Noodles: *Tampopo*, Food & Film; Screen within a Screen: Representing Texting; You Have the Con: Representing Fan Conventions
- 2013–14: The Contemporary Independent Cinema Marketplace; Jackie Kennedy: America’s Favorite Art Historian; Cormac McCarthy’s *The Counselor*
- 2012–13: Sound design in the cinema of David Fincher; Terrence Malick’s mode of production
- 2009–10: Sound in the cinema of Robert Altman; Max Ernst’s forest paintings; Robert Desnos between poetry and film
- 2008–09: A book–historical investigation of the mainstreaming of alternative comics in Spiegelman and Moore; a study of Disney’s move to digital animation (both VES); authorship in the nonfiction novel; Updike in the ‘60s (both English)
- 2007–08: *Beyond Books*, a history of the Grove Press’s film distribution operation (VES; Hoopes Prize winner); *Producing the Producer’s Medium*, an aesthetic and economic investigation of the influence of film conventions on early television (joint VES and Economics); “*Just Us and the Cameras and Those Wonderful People Out There in the Dark*,” on the relationship between movie spectatorship and melodrama in Tennessee Williams and David Lynch (English).
- 2005–06: *Berkeley in the Sixties*, on the revival of Busby Berkeley (VES; Hoopes Prize winner)
- 2004–05: *It’s a Man’s World: Paranoid Styles in the Hardboiled Narratives of Vera Caspary and Dorothy B. Hughes* (joint VES & English); *Thoroughly Modern Mystery: Patricia Highsmith* (English)

FILM LECTURE SERIES CURATED

Warhol at Work and at Home (Mattatuck Museum, in conjunction with an exhibit of works from the Warhol Museum)

Film 101: Sound on Film (Real Art Ways, Hartford, 2015)

Film 101: Cinema by the Numbers (Real Art Ways, Hartford, 2015)

Shooting Stars (Mattatuck Museum, in conjunction with an exhibit of photos by bleacher+everard photography, 2015)

Class in Connecticut (Mattatuck Museum, in conjunction with an exhibit of *The Conversation Pieces*, by Norman Sunshine, 2014)

Films of the Depression (Mattatuck Museum, in conjunction with an exhibit of Connecticut WPA art, 2013)

Direct Democracy: The Presidential Election on Film (Harvard Film Archive, Fall 2004, with Ted Barron)

Highsmith's Games: Patricia Highsmith on Screen (HFA, Spring 2005, with Ted Barron)

The Death of the Decade: Sixties Endings (HFA, Spring 2005, with Ted Barron)

SERVICE

YALE

Committee on the Economic Status of the Faculty	2013–14
Ad Hoc Arts Advisory Committee	2012–Present
Director of Undergraduate Studies for Film & Media Studies	2012–5
Graduate Admissions, History of Art 2010; Film & Media Studies	2009–Present

HARVARD

Director of Undergraduate Studies for Film Studies, VES	2004–08
Director of Undergraduate Studies for VES	2008–09
Faculty Council	2005–07
One of 18 elected representatives to Harvard's Faculty Council; one of 2 junior faculty members in the Humanities.	
Graduate Admissions, English	2005
Undergraduate Steering Committee, English; Honors Board, VES	2003–09
In their respective departments, these were the committees with principal responsibility for the undergraduate curriculum, advising, and admissions.	

(SERVICE CONT.)

Film and Visual Studies Committee 2003–09
Helped develop and write curriculum for new concentration in film studies.

PROFESSIONAL ORGANIZATIONS & SERVICE

Post45: Founding member; Steering Committee; CFO; Conference host 2007, co-organizer 2011; Journal editorial board

SCMS: Member; Interviewer for Field Notes, the SCMS oral history project

Sound Studies Colloquium at Yale: Co-founder with Brian Kane; co-organizer with Kane and Ben Glaser of Techniques of the Listener, a conference at the Whitney Humanities Center, Spring 2016

NEH Consultant for Yale University Art Gallery exhibit of the Lumia works of Thomas Wilfred, 2015–16

MLA member

AWARDS & DISTINCTIONS

InspiringYale 2015
Elected by graduate students as the Humanities faculty member “doing the most interesting and engaging work.” Conference videos available at the Inspiring Yale YouTube channel, <https://www.youtube.com/channel/UC9zVs6HBkiA981NGVfhAFZw>

Graduate Student Mentor, nominee 2014–15

Whitney Humanities Fellow 2012–14

Poorvu Family Award for Interdisciplinary Teaching (\$10,000 award) 2011

Joseph R. Levenson award for undergraduate instruction, nominee 2005–06; 2007–08; 2008–09

REFERENCES

Dudley Andrew, Yale University

Damien Chazelle, director

Jerome Christensen, UC Irvine

Amy Hungerford, Yale University

John MacKay, Yale University

(REFERENCES CONT.)

Charles Musser, Yale University

Alex Nemerov, Stanford University

David Rodowick, University of Chicago

Haidee Wasson, Concordia University