

Margaret C. Flinn
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ACADEMIC APPOINTMENTS

The Ohio State University (OSU)
Associate Professor
Department of French and Italian (50%), Department of Theatre, Film, and Media Arts (50%)

University of Illinois at Urbana-Champaign (UIUC)
Assistant Professor August 2004-June 2012
Department of French (100%) and Department of Media and Cinema Studies (0%)
Faculty affiliate of: Center for African Studies, Comparative and
World Literatures, European Union Center, Unit for Criticism and Theory

EDUCATION

Harvard University, Cambridge, MA
Ph.D. in Romance Languages & Literatures (French) June 2005
A.M. in Romance Languages & Literatures (French) November 2000

Cornell University, Ithaca, NY
A.B. *summa cum laude* in French, Minor in Women's Studies, June 1994
Distinction in All Subjects

TEACHING & RESEARCH FIELDS

French, Francophone, and European Cinemas
Bande dessinée
Documentary, animation, new media art/interactive cinema
Cinema and other arts (especially film and literature, film and architecture, film and *bande dessinée*)
Critical Theory
Urban Space in 19th and 20th Century Visual Culture
Gender and Embodiment

FELLOWSHIPS & AWARDS

OSU Arts and Humanities Larger Grant for New Projects, 2022-23.
OSU Global Arts and Humanities Society of Fellows, "Extinction/Imagination" Faculty Fellowship [50% teaching and service reduction, \$4K research funds]. 2021-2022
Fondation Maison des Sciences de L'Homme, Programme DEA—Associate Research Directors short term mobility fellowship, 2020. [Wait-listed for 4K Euro, 6-week stay in Summer 2020, program ultimately suspended due to COVID-19]
OSU Office of International Affairs International Research and Scholar Award: Summer 2020.
OSU Arts and Humanities Small Grant for Travel: 2018. [International Conference/Research Travel Funds]
OSU Arts and Humanities Small Grant for Travel: 2018.

OSU Arts and Humanities Small Grant for Travel: 2017.
 OSU First Year Student Seminar Development: 2016.
 OSU Arts and Humanities Larger Grant for Project Continuation and Completion: 2015-16.
 OSU Arts and Sciences Special Assignment: Spring 2016.
 Virginia Hull Research Award: 2013. [Research funds given to one woman Asst. or Assoc. Prof. in Arts and Humanities annually, OSU]
 UIUC Campus Research Board Award: 2008-9. [Research Materials/Travel Support]
 Camargo Foundation Fellowship, Cassis, France: Fall 2007. [Residential Fellowship and Stipend]
 UIUC Campus Research Board Award for Summer Research, and Humanities Released Time: 2007-2008. [Research Materials/Travel Support and Teaching Replacement]
 Tournées French Film Festival Grant, French-American Cultural Exchange: Fall 2005, Fall 2006, Fall 2007, Fall 2008.
 List of Teachers Ranked as Excellent, UIUC: Fall 2004 (FR 208, 552), Spring 2005 (FR 208, 489), Fall 2005 (FR 208, 552), Spring 2006 (FR 543), Fall 2007 (FR 210), Spring 2007 (FR 208, 488), Spring 2008 (FR 210), Fall 2010 (FR 210, 552), Spring 2011 (FR 488), Fall 2011 (FR 324).
 Krupp Foundation Fellowship for Dissertation Research in Europe, Minda de Gunzburg Center for European Studies, Harvard University: 2002-2003.
 Summer Travel Grant, Department of Romance Languages and Literatures, Harvard University: Summer 1996, Summer 2002.
 Edmund J. Curley Fellowship for Study in France, Department of Romance Languages & Literatures, Harvard University: Spring 2002.
 Certificates of Distinction in Teaching, Bok Center, Harvard University: 2000-2001, Fall 2001.
Goethe Institut Stipendium, Rothenburg-ob-der-Tauber, Germany: June 1999.
 Graduate Fellowship, Department of Romance Languages & Literatures, Harvard University: 1996-1997.
 Mellon Fellowship for the Humanities: 1995-1996.

RESEARCH

Books

Olivier Assayas, manuscript in progress for January 2023 [Delayed due to COVID-19], under contract with University of Illinois Press.

This monograph places Assayas's internationally known "techno-thrillers" in dialogue with the ensemble of Assayas's "domestic" oeuvre, reading the films in light of current theories of cosmopolitanism.

The Social Architecture of French Cinema, 1929-39, Liverpool: Liverpool University Press, 2014.

From the fleetingly captured street scenes of the city symphony, to the meticulously reconstructed studio city of musical comedies; from propagandistic Popular Front documentaries about construction works, to poetic realism's bittersweet portraits of popular neighborhoods: *Social Architecture* explores the construction, representation and experiences of spaces and places in documentary and realist films of the French 1930s. This book tracks the relation between the emergent techniques of French sound cinema and its thematic, social and political preoccupations through analysis of discourse in contemporary press, theoretical texts and through readings of the films themselves. New light is shed on works of canonical directors such as Renoir, Clair, Vigo, and Duvivier by their consideration in relationship to little known documentary films of the era. Film, it is argued, has a readable architecture—a configuration of representations that informs, explains and creates social identities, while reflecting upon the position of individuals with their societies.

[Reviewed by Ben McCann, *French Studies* 69:3 (July 2015), 423-424; Edward Ousselin, *The French Review* 89:2 (December 2015), 198; Martin O'Shaughnessy, *Modern and Contemporary France* 24:1 (2016), 98-9; Benjamin Williams, *Symposium: A Quarterly Journal in Modern Literatures* 70:4 (Dec. 2016), 224-226; Hazel Hahn, *Studies in 20th and 21st Century Literature* 41: 1, art. 3 (2016); Ben McCann, "French Studies: Film Studies," *The Year's Work in Modern Language Studies* 76 (2016 [survey year 2014]), 108-118; Derek Schilling, *SubStance* 46:1 (2017), 184-189.]

Edited Book

Drawing (in) the Feminine: Bande Dessinée and Women. Forthcoming from The Ohio State University Press, February 2024. [Delayed due to COVID-19].

Articles

- "Contemporary Nature Films, Ecocriticism, and Environmental Scale." *Re-Scale*. 2 vols. *Interfaces*. Eds. Martine Beugnet, Clémence Follea, Ariane Hudelet, Eliane de Larimat, Catherine Wheatley. Forthcoming in 2023.
- "Elle s'appelle Sabine: Chiasmus of Care and Capacity." Grace An and Catherine Witt eds., *Ethics of Care in Documentary Film since 1968. French Screen Studies*. 22:1 (Jan 2022). 44-59.
- "Olivier Assayas's Memories of May." *Contemporary French and Francophone Studies: Sites* 23:3-4 (Fall/Winter 2019). 216-224. <https://doi.org/10.1080/17409292.2019.1646018>
- "Popular Terroir: Bande Dessinée as Pastoral Ecocriticism?" Melinda Cro & Rachel Paporone, eds. *Engaging the Pastoral: Social, Environmental, and Artistic Critique in Contemporary Pastoral Literature. Studies in Twentieth & Twenty-First Century Literature*. 42:3 (2018). Article 5. <https://doi.org/10.4148/2334-4415.2041>
- "Photography as Narrative, Aesthetic, and Document in Documentary Bande Dessinée: Emmanuel and François Lepage's *La Lune est blanche* (2014)." *Inks: The Journal of the Comics Studies Society* 2:2 (Summer 2018), 137-59. <https://muse.jhu.edu/article/698078>
- "The 'Ravaged Body' as Carrier of Cultural Memory in Farid Boudjellal's *Petit Polio* series." *Journal of Graphic Novels and Comics* 8:4 (2017). 341-358. <http://dx.doi.org/10.1080/21504857.2017.1288640>
- "Open City: Philibert's *La Ville Louvre*." Patrick M. Bray and Philip Usher, eds. *Building the Louvre: Architectures of Art and Politics, Esprit Créateur*, 54:2 (Summer 2014). 159-171. doi: 10.1353/esp.2014.0028
- "High Comics Art: The Louvre and the *Bande Dessinée*." *European Comic Art*, 6:2 (2013). 69-94. <http://dx.doi.org/10.3167/eca.2013.060204>
- "Spatial Verisimilitude: René Clair's 1930s Studio Paris." Charles Batson and Florian Grandena, eds. *Essays in Honor of Larry Schehr, Contemporary French Civilization*. 37:2-3 (Fall 2012). 217-235. DOI:10.3828/cfc.2012.15
- "Giving a Face to the Conflict: Contemporary representations of women in Franco-North African film." *Francophone Postcolonial Cinema, International Journal of Francophone Studies*. 14:3 (October 2011). 339-363. DOI: 10.1386/ijfs.14.3.339_1
- "Jean-Louis's *Moments* of Jean-Jacques." *Studies in French Cinema*. 10:2 (2010). 141-154. DOI: 10.1386/sfc.10.2.141_1
- "Documenting Limits and the Limits of Documentary: Georges Lacombe's *La Zone* (1928) and the 'documentaire romancé.'" *Contemporary French & Francophone Studies: Sites* 13:4 (September 2009). 405-413. <http://dx.doi.org/10.1080/17409290903096269>
- "Signs of the Times: Chris Marker's *Chats perchés*." James Austin, ed., *New Spaces for French and Francophone Cinema, Yale French Studies* 115 (Spring 2009). 93-111. <http://www.jstor.org/stable/25679757> [Volume reviewed by Kaiama L. Glover, *Symposium* 64:4

(2010), 293-5; James S. Williams, *French Studies* 65:1 (2011), 133-4.]
 “The Prescience of Élie Faure.” *SubStance* 34:3 (December 2005). 47-61. DOI: 10.1353/sub.2005.0043

Book Chapters

- “Catherine Meurisse and the Gender of Art.” Frederick Aldama, ed. *The Routledge Companion to Gender and Sexuality in Comic Book Studies*. Routledge, 2021. 503-515.
- “Max’s Stylish Shoes: Max Linder Duping the Bourgeoisie.” Elizabeth Ezra and Catherine Wheatley, eds. *Shoe Reels: The History and Philosophy of Footwear in Film*. Edinburgh UP, 2020. 18-25. [Volume reviewed by Nilay Ulusoy, *CINEJ Cinema Journal* 9:1 (2021) 538-547; Cheryl Roberts, *Studies in Costume & Performance* 6:2 (Dec 2021) 323-7; Asli Osgen, *NECSUS: European Journal of Media Studies* 11:1 (2022) 360-7.]
- “Assayas et l’ambivalence du scénario publié.” *Films à lire: des scénarios et des livres*, Mireille Brangé and Jean-Louis Jeannelle, eds. *Les Impressions Nouvelles*, 2019. 343-62. [Volume reviewed by Bertrand Gevert, *cinergie.be* (June 5, 2019) <https://www.cinergie.be/actualites/films-a-lire-des-scenarios-et-des-livres>]
- “Julien Duvivier and interwar ‘banlieutopia.’” Philippe Met and Derek Schilling, eds. *Screening the Paris suburbs from the silent era to the 1990s*. Manchester, U.K.: Manchester UP, 2018. 62-76. [Volume reviewed by Peter J. Bloom, *H-France* 19:11 (Jan 2019). <https://h-france.net/vol19reviews/vol19no11bloom.pdf>]
- “Literature as Rancièrian Film Fable.” Patrick M. Bray, ed. *Understanding Rancière, Understanding Modernism*. NY & London: Bloomsbury Press, 2017. 73-82. [Volume reviewed by Joseph Aquisto, *NCFS Journal-org* 46:1-2 (2017) <http://www.ncfs-journal.org/?q=node/1469>; James Harvey, *French Studies* 72:2 (Mar 2018), 324; Alain Agnessan, *Acta fabula* 19:5 (May 2018), <http://www.fabula.org/revue/document11055.php>; Caitlyn Doyle, *H-France Review* 18: 218 (Nov 2018) <https://h-france.net/vol18reviews/vol18no218doyle.pdf>, Lucas Hollister, *The French Review* 92:2 (Dec 2018); Haythem Guesmi, *French Forum* 46:2-3 (Fall/Winter 2021), 301-3.]
- “*The Old Place*, Space of Legends.” Tom Conley and Jeff Kline, eds. *A Companion to Jean-Luc Godard*. Chichester, West Sussex, U.K.: Wiley-Blackwell, 2014. 504-13. [Volume reviewed by Adrian Danks *Senses of Cinema* 76 (September 2015), <http://sensesofcinema.com/2015/book-reviews/a-companion-to-jean-luc-godard-book-review/>; Glen W. Norton, *French Studies* 70:2 (April 2016), 289-90; Ben McCann, “French Studies: Film Studies,” *The Year’s Work in Modern Language Studies* 76 (2016 [survey year 2014]), 108-118; Douglas Morrey, *Movie: A Journal of Film Criticism* 6 (2015), 94-6.]
- “Documentary and Realism.” Tim Palmer and Charles Michael, eds. *Directory of World Cinema: France*. Bristol, U.K.: Intellect, 2013, 30-38. [Volume reviewed by Keith Reader, *French Studies* 68:1 (January 2014), 131-32; Alison Frank, *Film International* 11:62 (2013), 77-78.]

Edited/Co-edited Journal Issues

- Comicalités* issue *Eco-politics and comics*, with Armelle Blin-Rolland and Johanna Sellman. Articles in process for December 2023.
- Forum for Modern Language Studies* issue on *Greening Modern Languages*, with Armelle Blin-Rolland and Martin Veiga, articles in process for winter 2023-4.
- Film Matters* 10:2. Fall 2019. <https://www.intellectbooks.com/film-matters>
- Film Matters* 6:2. Fall 2015. <http://www.intellectbooks.co.uk/journals/view-issue,id=3007/>
- Fixxion* N° 7. “Écrivains-cinéastes? Avenir d’une figure amphibie,” with Jean-Louis Jeannelle. December 2013.
<http://www.revue-critique-de-fixxion-francaise-contemporaine.org/rcffc/issue/view/17>
- Contemporary French Civilization* 32:2. “The New Wave at 50.” (Summer 2008), with Ludovic Cortade.

<http://liverpool.metapress.com/content/tm5t0m38x076/?p=77a180d507144f47b778d65e525dd977&pi=9>

Fabula: Littérature, Histoire, Théorie N° 2. “Ce que le cinéma fait à la littérature et réciproquement.” (December 2006), with Jean-Louis Jeannelle. <http://www.fabula.org/lht/sommaire189.html>

Essay Translations

Jacques Dürrenmatt, “Women in Early *Bandes Dessinées*.” *Drawing (in) the Feminine: Women and Bande Dessinée.*, Margaret C. Flinn, ed. Forthcoming from The Ohio State University Press. [Publication delayed due to COVID-19]

Sylvain Lesage, “Barbarella: Sexual Revolution or Editorial Revolution?” *Inks: The Journal of the Comics Studies Society* 6:2 (Summer 2022). 119-141.

Élie Faure, “The Geographic and Ethnic Affinities of Art.” *Film Studies* 16:1(Spring 2017). 16-35. <https://doi.org/10.7227/FS.16.0003>

Jean-Louis Jeannelle, “Adaptability: Literature and Cinema Redux.” *Studies in French Cinema* 16:2 (June 2016). 95-105. <http://dx.doi.org/10.1080/14715880.2016.1164422>

OSU TEACHING

The Ohio State University, Columbus, OH

From Fall 2012

Arts and Sciences 1138.09: “High and Low? Art and Popular Culture” (First-year seminar, 1 credit S/U, multiple semesters)

Film Studies 2367.01: “The American Film Auteur: Martin Scorsese” (undergraduate, writing across the curriculum, second-level course)

Film Studies 3660: “Documentary Cinema” (undergraduate, for majors and minors, multiple semesters)

Film Studies 4895: “Senior Seminar: Contemporary Art Cinemas: Auteurs, Nations, Genres?” (senior capstone course)

Film Studies 4895: “Senior Seminar: Film Worlds and Realities, from Documentary to Dreams” (senior capstone course)

Film Studies 4895: “Senior Seminar: Intersectional Cinemas of Global Francophonie” (senior capstone Course, fully online SP 2021)

Film Studies 7000: “Graduate Studies in Film History” (historiography proseminar, required for M.A. and GIS students, multiple semesters)

French 2101: “Introduction to French and Francophone Studies” (undergrad bridge course for majors/minors, multiple semesters)

French 2801: “Classics of French Cinema” (General Education course, in English, multiple semesters, including supervision of grader, spring 2020, migrated on-line midsemester due to COVID-19; AU 2020 fully online)

French 2802 [Formerly 1802]: “Cultures of the French Speaking World: Comics and French/Francophone Cultures” (General Education Course, in English, 7-week class SP 2020 migrated on-line on week 3 due to COVID-19; 7-week class, fully online AU 2020 and AU 2021, 14-week in-person AU 2022)

French 3701: “Introduction to French Cinema” (undergraduate survey course, in French)

French 4401: “Topics in French and Francophone Studies: Qu’est-ce que le genre (à l’écran et à l’écrit)?” (undergrad, in French for majors/minors, multiple semesters)

French 4401: “Topics in French and Francophone Studies: Drawing cultures: Comics in the Francophone world” (undergrad for majors/minors, Spring 2020 migrated on-line midsemester due to COVID-19)

French 5701: “Topics in French and Francophone Cinema: Graphismes à la française: Bande dessinée et cinéma d’animation” (undergrad/grad, in French, multiple semesters)

- French 5701: “Gender in Global Francophone Cinemas” (undergrad/grad, in French)
French 5702: “The Social Architecture of Interwar French Film” (undergrad/grad, in English)
French 8303: “Teaching Apprenticeship” (1-2 student Independent Study, multiple semesters, 3 total students in conjunction with FS 3660, 4 total students in conjunction with FS 4895, 1 student in conjunction with FR 2801, 1 student in conjunction with FR 4401)
French 8701: “Topics in French and Francophone Cinema: Document, History, Heritage: Contemporary French Cinemas” (graduate seminar, in French)
French 8701: “Topics in French and Francophone Cinema: *Afriques-sur-Seine*, Franco-African Cinematic Encounters” (graduate seminar, in English)
FRIT 8602: “Topics in French and Italian Studies: Architectures of the Image in Italy and France, 1930s-1960s” (graduate seminar, in English)
FRIT 8602: “Topics in French and Italian Studies: Eco-criticism and Contemporary Popular Visual Culture” (graduate seminar, in English)
Italian 8881: “Interdepartmental Studies: Practice of the Professions” (full year professionalization series—workshops and panel discussions for advanced graduate students in humanities departments, fully Zoom based 2020-21)
French & Italian 8899: “Dissertation Workshop” (full year writing workshop for graduate students in French and Italian, taught in hybrid modality 2020-21)

LANGUAGES

Near-native French, proficient German, basic Italian