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QUALIFICATIONS and CAREER SUMMARY

Professor in Visual Studies, department of English Studies since September 2012.
Professor in Film Studies, University of Edinburgh, Sept 2008 - Sept 2012.
Reader in French and Film Studies, University of Edinburgh, Oct 2005 - Sept 2008.
Lecturer in French and Film Studies, University of Edinburgh, Sept 1999 - Sept 2005.
Lecturer in Film Studies, University of Northumbria, Sept 1997 - Sept 1999.
Associate Lecturer, Edinburgh College of Art, Sept 1996 - June 1999.
Associate Lecturer, University of Glasgow, Sept 1996 - June 1997
PhD in Film Studies, 1996 -1999, University of Edinburgh.
Arts Officer and Curator, Institut français d'Ecosse, March 1989 - August 1997.

ADMINISTRATIVE RESPONSIBILITIES

Head of the film Studies program, University of Edinburgh, 2002 - 2012.
Head of the Department of English Studies, Université Paris Cité, 2015 - 2018
Co-director of the udpn (Usages des Patrimoines numérisés) research network, 2014 – 2019
Co-director of the Arts and Visual Culture research cluster, UMR LARCA, 2018 –
Dean of the Research Committee, English Studies, 2021-

Fellowships

2019-2020 : fellow of the cnrs (centre national de la recherche scientifique)

PUBLICATIONS

Books:

Le cinéma et ses doubles. L'image de film à l'ère du numérique et des écrans de poche,
Bordeaux: Bord de l'eau, 2021.

L'Attrait du flou, Yellow Now, 2017.

Cinema and Sensation: French Film and the Art of Transgression, Edinburgh: Edinburgh
University Press, 2007 and 2012.

Proust at the Movies, co-written with Marion Schmid, London: Routledge 2004.

The Cinema of Claire Denis, Manchester : Manchester University Press, 2004.

Marginalité, sexualité, contrôle – Questions de représentation dans le cinéma français
contemporain, Paris: L'Harmattan, 2000.

Edited Books :

Forthcoming: *Usage des patrimoines numérisés*, edited by Martine Beugnet, Michel Bernard, Baptiste Bohet, Virginie Pringuet and Nicole Vincent, Paris : Maisons des sciences de l'homme, 2022.

Indefinite Visions: Cinema and the attraction of uncertainty, edited by M.Beugnet, A.Cameron et A.Fetveit, Edinburgh: Edinburgh University Press, 2017

Special Issues, Peer Reviewed Journals:

With Lily Hibberd, *Screen*, vol. 61, Issue 4, Winter 2020, <https://doi.org/10.1093/screen/hjaa054>

With Jane Sillars, « Hollywood (re)turns» dossier, *Screen*, vol.58, 2017, <https://doi.org/10.1093/screen/hjx016>

Articles (peer reviewed):

«Subverting the disciplinary gaze. Reviewing Foucault. The panoptic model in *I thought I Was Seeing Convicts, Lockup 360 and Correction*», *Transatlantica*, Forthcoming 2022.

«The Gulliver effect: Screen size, Scale and Frame, from Cinema to Mobile Phones», in *The New Review of Film and Television Studies*, forthcoming 2022.

«Affecting Images: Cinema, Blur and Absorption», in *TIES, Journal of Literature, Text, Image and Sound*, 2021, <http://revueties.org/document/827-affecting-images-cinema-blur-and-absorption>

«Raw becomings: Bodies, discipline and control in Julia Ducornau's *Grave*», with Emmanuelle Delanoé-Brun, *French Screen Studies*, vol. 21:3, 2021, pp. 204-223. <https://doi.org/10.1080/26438941.2021.1920705>

« Touch and See? Regarding Images in the Era of the Interface », *InMedia* [En ligne], vol. 8.1., 2020, <https://doi.org/10.4000/inmedia.2102>

“Vertiginous Hauntings: The Ghosts of *Vertigo*”, with Kriss Ravetto-Biagioli, *Film-Philosophy* 2019 23:3, 227-246, <https://doi.org/10.3366/film.2019.0114>

« La Mort en partage », *Écrans*, special issue ‘Anthropologie et cinéma’, edited by E.André et L.Vanchéri, Vol 1, n° 7, Novembre 2018.

- « An aesthetics of exhaustion? Digital found footage and Hollywood», *Screen* 58, Autumn 2017, pp. 218-228.
- « The Reflexive turn: mediating and remediating Hollywood», with Jane Sillars, *Screen* 58, introduction to the « Hollywood (re)turns» dossier, 2017, pp. 197-201.
- « Parasite Cinema », with Kriss Ravetto, *Image & Narrative*, Vol 17, n 5, Winter 2017, pp 66-79.
- «Firing at the Clocks: Cinema, Sampling and the Cultural Logic of the Late Capitalist Artwork», special issue on Christian Marclay, *Frameworks* 54:2, Autumn 2013.
- «The Aesthetics and Politics of Obsolescence: Hand-made Film in the Era of the Digital», with Kim Knowles, *MIRAJ - Moving Image Review & Art Journal*, Volume 2 Issue 1, April 2013, pp. 54-68
- «Zidane: A Portrait of the Twenty-first Century», with Elizabeth Ezra, *Screen*, vol. 50, 2010, pp. 77-86.
- «Traces of the Modern – An Alternative History of the French Cinema», with Elizabeth Ezra, *Studies in French Cinema*, tenth anniversary issue, 10:1, April 2010, pp. 11-38.
- «Ruiz on Proust or The Pathology of Vision», *Modern French Identities*, n°84, 2009, pp. 293-311.
- «Re-enchanting the World': Claire Denis' *Vendredi Soir* and Pascale Ferran's *Lady Chatterley*», *Australian Journal of French Studies*, 2009, pp. 197-212.
- «L'Intrus: Claire Denis and Jean-Luc Nancy», *Film-Philosophy*, special issue on Claire Denis and Jean-Luc Nancy, ed. Douglas Morrey, Volume 12, 2008, <http://www.film-philosophy.com/archive/vol12-2008>.
- «Blind Spot (On *Caché*, Michael Haneke, 2005)», *Screen* 48: 2, 2008, pp. 227-231.
- «Cinema and Sensation», *Paragraph. A Journal of Modern Critical Theory*, 31:2, July 2008, pp. 173-189.
- «Figures of Vampirism: French Cinema in the Era of Global Transylvania', *Modern and Contemporary France*, vol. 15, February 2007, pp. 77-88.
- «Les Statues meurent aussi', *CinémAction* 122, 2007, pp. 39-48.
- «Cinema of Evil: Philippe Grandrieux' *Sombre* and *La Vie Nouvelle*», *Studies in French Cinema*, 5/3, 2006, pp. 175-184.

«Close-up Vision: Re-mapping the body in the work of contemporary French filmmakers», *Nottingham French Studies* 45/3, 2006, pp. 24-38.

«Screening the Old. Gender and ageing in Contemporary French Cinema», *Studies in Literary Imagination*, 39:2, 2006, pp. 1-21.

«Resnais and Marker's Les Statues pleurent aussi», *Rohstoff Filmmagazin*, vol. 1, 2004, pp. 23-26.

«Nouveau réalisme et politique de l'anti-spectacle', *French Studies*, 53/7, 2003, pp. 349-366.

«Forever Mozart (Jean-Luc Godard, 1997) », avec Marion Schmid, *CinémAction* vol. 109, 2003, pp. 38-49.

«Beau Travail (Claire Denis, 1999): time, space and myths of identity», with Jane Sillars, *Studies in French Cinema*, vol 1:3, 2001, pp. 165-174.

«Filming Jealousy, La Captive (Chantal Ackerman, 2000)', *Studies in French Cinema*, 2003, pp. 156-164.

«Film Noir, Mort Blanche: J'ai pas sommeil, (Claire Denis, 1995)', *Durham Modern Studies*, Spring 2001, pp. 39-53.

«Le Souci de l'Autre – Nouveau réalisme et critique sociale dans le cinéma français contemporain', *IRIS* vol. 29, Spring 2000, pp. 52-68.

Articles (not peer reviewed)

«Virtual Reality and the Gaze: On Framelessness, Panoptic Vision, and Parragirls 'Memory Work», in SAC (Stadenshule Architecture Class) journal, vol 6, 2021.

«EXPORT's Becomings : Man&Frau&Animal», in *Export Lexikon*, Chronologie der bewegten Bilder bei Valie Export, ed. Sylvia Szely, 2008, Wien: Sonderzahl Verlag, pp. 276-88.

« Philosophy and New Media. Introduction», [Cinephile's 12.1](#), Spring 2018.

«Die Sinnliche Leinwand: L'Intrus, in 'Claire Denis'», *FilmmuseumSynemaPublikation*, 2006, pp. 65-79.

Chapters in books:

'Exploring the Cinematic Imaginary. Adriano, Parente, and the Precision of the Vague', *Towards an Intermedial History of Brazilian Cinema*, eds Lucia Nagib et Tiago de Luga, Edinburgh: E.U.P, Forthcoming 2022.

'Le Drap', with Kriss Ravetto, *Dictionnaire d'iconologie filmique*, eds Emmanuelle André, Jean-Michel Durafour, Luc Vancheri, Lyon : PUL, Forthcoming 2022.

'Foundfootage numérique : de l'appropriation à l'artification', *Les devenirs numériques des patrimoines*, eds Michel Bernard, Martine Beugnet et al, Paris : Maison des Sciences de l'homme, Forthcoming 2022.

'The Bigger Picture', *What Film is Good For*, eds Julian Hanich, Los Angeles: University of California Press, Forthcoming 2022.

'Dream Screen: On Cinema and Painting, Blur and Absorption', in *Cinematic Intermedialities*, ed by K.Knowles and M.Schmid, Edinburgh: Edinburgh University Press, 2021, pp. 52-70.

'Visions tactiles: l'étreinte à l'écran, entre le voir et le toucher', dans : *L'intimité en partage*, edited by Frédérique Berthet et Marion Froger, Presses Universitaires de Vincennes, 2018, pp.65-74.

'(S)wipe: phénoménologie d'un geste filmé', dans *Le geste Filmé*, edited by Christa Blumlinger et Mathias Lanvin, Paris : Labex H2H, forthcoming, Winter 2018.

'In Praise of the Vague', introduction to *Indefinite Visions*, 2017, Edinburgh: E.U.P, pp.1-17.

'Uncanny Encounter: The iPhone and the Debride Camera', dans : *Exposing the Film Apparatus. The Film Archive as a Research Laboratory*, sous la direction d'Annie van den Oever et Giovanna Fossati, Amsterdam: Amsterdam University Press, 2016.

With Annie van den Oever, 'Gulliver Goes to the Movies: Screen Size, Scale, and Experiential Impact' dans: *Screens. From Materiality to Spectatorship – A Historical and Theoretical Reassessment*, sous la direction de: Dominique Chateau et José Moure, Amsterdam: Amsterdam University Press, 2016, pp. 247-258.

'The Practice of Strangeness: L'Intrus, from Jean-Luc Nancy (2000) to Claire Denis (2004)', *The Essay Film : Dialogue, Politics, Utopia*, edited by Elizabeth Papazian et Caroline Eades, Columbia University Press, 2016, pp. 68-86.

With Laura Mulvey, 'Film, Corporeality, Transgressive Cinema: A Feminist Perspective' dans : *Feminisms : Diversity, Difference and Multiplicity in Contemporary Film Cultures*, edited by Laura Mulvey et Anna Backman Rogers, Amsterdam: Amsterdam University Press, 2016, pp 187-203.

'Miniature Pleasures: On Watching Films on an iPhone', *Cinematicity*, eds. Jeffrey Geiger et Karin Littau, Edinburgh: E.U.P, 2014, pp. 196-210.

«Commerce and the War of the Sexes», *Companion to Jean-Luc Godard*, London and Oxford: Wiley-Blackwell, Winter 2014

«An Invention with a Future: French Cinema after the End of Cinema», eds Hilary Radner et Raphaëlle Moine, *The Blackwell Companion to Contemporary French Cinema*, London and New York: Blackwell, Forthcoming, Winter 2014.

«Tactile Visions : From embodied to Encoded Love», *Carnal Aesthetics: Transgressive Imagery and Feminist Politics*, Ed. Marta Zarzycka and Bettina Papenburg, London and New York: IB Tauris, pp.175-198, 2013.

'The Wounded Screen', dans *New Extreme Cinema*, edited by Tania Horeck, EUP, 2011, pp 18-38.

'La forme et L'informe : de la dissolution du corps à l'écran' in *Images des Corps / Corps des images au cinéma*, ed. Jérôme Game, Paris : ENS Editions, 2010, pp. 49-71

'Experimental French Cinema: the Figural and the Formless', in *Avant-garde Cinema*, eds. A.Graf & D. Scheuneman, 2007, Amsterdam: Rodopi

'Y'aura-t'il de la neige à Noël, Sandrine Veysset (1997)' in *24 frames* edited by Phil Powrie, Walflower Press, 2004

'Poétique de la marge', *Les Glaneurs et la glaneuse (Agnès Varda, 2000)*, in *Cinéma Contemporain: état des lieux*, publié dans la collection 'Champs Visuels', edited by Jean-Pierre Eskenazi, Paris : L'Harmattan, troisième trimestre 2004

'French Cinema of the Margins', dans *European Cinema*, edited by Elizabeth Ezra, Oxford: Oxford University Press, 2003, pp. 282-299.

'Space, Representation and Social Exclusion', dans *Lectures de la ville/The City as Text*, Nice: Presses de la Faculté des Lettres, 2000, pp. 24-36.

Tales of Ordinary Evil, in *France in Focus*, Londres: Berg, 2000, pp. 194- 207.

'Die Kunst des 'Zapping', Zu Bertrand Blier's *Merci La Vie*', dans *Europäische Kinokunst im Zeitalter des Fernsehens*, edited by Volker Roloff, Helmut Schanze et Dietrich Scheunemann, Munich: Wilhelm Fink Verlag, 1998, pp. 326-338.

'En avoir (ou Pas), Sauve qui Peut (La Vie): Bracketing Gender differences?' dans Working Papers on Contemporary France, ed. Maria Esposito, Londres : University of North London Press, 1998.

Book Series:

Co-editor, with Dr Kriss Ravetto (u. c. Davis), of Edinburgh University Press Studies in Film series, <http://www.euppublishing.com/series/ESIF>

Editorial Boards

Member of the editorial board of the journals *NECSUS*.

Member of the Advisory Board of *Discourse*, and *Open Screens*.

Research Projects

Co-director of the udpn (Usages des Patrimoines Numérisés) network, 14 projects on digitized archives, supported by a 400 000 euros SPC grant over 5 years. <https://udpn.fr/>

Co-director, with Emmanuelle André, of the Technological Uncanny project, a series of round tables and collaborations between artists, media theoreticians and computer scientists, <http://udpn.fr/spip.php?article91>