

**Elena Del Río**

**Professor of Film Studies**

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**EDUCATION**

Ph.D. Rhetoric (emphasis on Film), University of California at Berkeley, May 1996  
M.A. English, University of Arkansas, August 1989  
B.A. English (Honors), Universidad Central of Barcelona, Spain, June 1979

**PROFESSIONAL EMPLOYMENT**

2016-present Professor of Film Studies, University of Alberta  
2006-2016 Associate Professor of Film Studies, University of Alberta  
2002-2006 Assistant Professor of Film Studies, University of Alberta  
1996-2002 Assistant Professor of English and Film Studies, University of Northern Colorado

**PUBLICATIONS**

**Books:**

The Grace of Destruction: A Vital Ethology of Extreme Cinemas. Bloomsbury Press (book series "Thinking Cinema," edited by David Martin-Jones and Sarah Cooper), 2016, 267 pp.

Deleuze and the Cinemas of Performance: Powers of Affection. Edinburgh: Edinburgh University Press, 2008, 248 pp.

**Refereed Journal Articles:**

"Lars von Trier's Nymph()maniac: Polyphonic Anatomy of a Cruel Film," Image and Narrative (special issue on Artaud and cruelty) (Fall 2016):

"Cinema and the Politics of Force: The Psychopath and the Child," The Cine-Files vol. 10 (special issue on cinematic affect) (Spring 2016): 1-7.

“Samuel Fuller’s Schizo-Violent Cinema and the Affective Politics of War.” Deleuze Studies 6:3 (August 2012): 438-463.

“What a Scene Can Do.” Foreword to Cinephile vol. 5 no. 2: The Scene (June 2009): 4-5.

“Violently Oscillating: Science, Repetition and Affective Transmutation in Fassbinder’s Berlin Alexanderplatz.” Deleuze Studies 3:1 (June 2009): 73-96.

“Ararat and the Event of the Mother.” Canadian Journal of Film Studies vol. 17 no. 2 (Fall 2008): 18-34.

“Deleuze und die Performanz: Ein spinozistischer Beitrag zu einem Kino des Körpers”(Deleuze and the Notion of Performance: A Spinozist Contribution to Film Bodies). Philosophische Diskurse vol. 8 (Philosophie des Films), eds. Birgit Leitner and Lorenz Engell (Weimar: Bauhaus University Press, 2007): 102-113.

“Between Brecht and Artaud: Choreographing Affect in Fassbinder’s The Marriage of Maria Braun.” New Review of Film and Television Studies vol. 3 no. 2 (November 2005): 161-185.

“Alchemies of Thought in Godard’s Cinema: Deleuze and Merleau-Ponty.” SubStance #108 vol. 34 no. 3 (September 2005): 1-17.

“Rethinking Feminist Film Theory: Counter-Narcissistic Performance in Sally Potter’s Thriller.” Quarterly Review of Film and Video vol. 21 no. 1 (January 2004): 11-24.

“Body Transformations in the Films of Claire Denis: From Ritual to Play.” Studies in French Cinema vol. 3 no. 3 (December 2003): 185-197.

“The Remaking of La Jetée's Time-Travel Narrative: Twelve Monkeys and the Rhetoric of Absolute Visibility.” Science Fiction Studies vol. 28 no. 3 (November 2001): 383-398.

“The Body of Voyeurism: Mapping a Discourse of the Senses in Michael Powell's Peeping Tom.” Camera Obscura vol. 45 (Spring 2001): 115-149.

“Politics and Erotics of Representation: Feminist Phenomenology and the Cinema of Valie Export.” Discourse vol. 22 no. 2 (Spring 2000): 46-70.

“The Body as Foundation of the Screen: Allegories of Technology in Atom Egoyan’s Speaking Parts.” Camera Obscura vol. 38 (May 1996): 93-115.

### **Refereed Online Articles:**

“Antonioni’s Blow Up: Freeing the Imaginary from Metaphysical Ground.” Film-Philosophy (<http://www.film-philosophy.com>) vol. 9 (July 2005)(4469 words).

“Performing the Narrative of Seduction: Claire Denis’ *Beau Travail*.” *Kinoeye* 3.7 (June 9, 2003): <http://www.kinoeye.org/03/07/delrio07.php> (3922 words).

### **Refereed Book Chapters:**

“Digital Folds, or Cinema’s Automated Brain.” *The Dark Precursor: Deleuze and Artistic Research Vol. II (Image, Space and Politics)*, eds. Paulo de Assis and Paolo Giudici, Orpheus Instituut: Leuven University Press, 2017, 346-353.

“Kitano’s Outrageous Exploitation Cinema: Yakuza Nobility and the Biopolitics of Crime.” *Exploiting East Asian Cinema*, eds. Mike Dillon and Ken Provencher, New York and London: Bloomsbury, 2017, 8676 words.

“Biopolitical Violence and Affective Force: Michael Haneke’s *Code Unknown*.” *Post-Cinema: Theorizing 21<sup>st</sup>-Century Film*, eds. Julia Leyda and Shane Denson, REFRAME, Spring 2016, 7,841 words.

“Berlin Alexanderplatz: The Becoming-Violence of Performance.” *Acting and Performing in Moving Image Culture: Bodies, Screens, Renderings*, eds. Jörg Sternagel, Deborah Levitt and Dieter Mersch, [transcript] Metabasis, 2012, 233-246.

“Feminine Energies, or the Outside of Noir.” *Deleuze and Film*, eds. David Martin-Jones and William Brown, Edinburgh University Press, 2012, 155-172.

“Fetish and Aura: Modes of Technological Engagement in Atom Egoyan’s *Family Viewing*.” *Image + Territory: Essays on Atom Egoyan*, eds. Monique Tschofen and Jennifer Burwell, Waterloo, ON: Wilfrid Laurier University Press, 2007, 29-52.

### **Reprints:**

“Violently Oscillating: Science, Repetition and Affective Transmutation in Fassbinder’s *Berlin Alexanderplatz*,” in *A Companion to Rainer Werner Fassbinder*, ed. Brigitte Peucker, Malden, MA: Wiley Blackwell, 2012, 269-289.

“The Remaking of *La Jetée*’s Time-Travel Narrative: *Twelve Monkeys* and the Rhetoric of Absolute Visibility,” in *Twentieth-Century Literature Criticism*, Cengage Learning, 2011.

### **Encyclopedia Entries:**

“Film.” *Handbook of Phenomenological Aesthetics*, eds. Hans Rainer Sepp and Lester Embree, Springer, 2010, 111-118.

### **Book Reviews:**

*The Architectural Uncanny*, by Anthony Vidler (Cambridge: MIT Press, 1992). *Discourse* vol. 15 no. 3 (Spring 1993): 177-181.

### **Translations of My Work:**

“Nymph()maniac: anatomie polyphonique d’un film cruel” (Nymph()maniac: Cruel Polyphony of Nature), trans. Aurélien Blanchard, Chimères (Potentialités Cinémas) 89 (Nov 2016): 49-63.

“Kino und das Affektiv-Performative,” trans. Nadja Ben Khelifa, Internationales Jahrbuch für Medienphilosophie vol. 3, 2017: pathos/Passibilität, eds. Jörg Sternagel and Michael Mayer, Berlin/New York: de Gruyter.

### **Reviews of My Work:**

Kyler Chittick, Rev. of The Grace of Destruction: A Vital Ethology of Extreme Cinemas. English Studies in Canada 42:3-4 (Sep/Dec 2016): 186-89.

David. H. Fleming. Rev. of The Grace of Destruction: A Vital Ethology of Extreme Cinemas. CSCP/SCPC (Canadian Philosophy for Continental Philosophy). [www.c-scp.org/2017/07/16/elena-del-rio-the-grace-of-destruction](http://www.c-scp.org/2017/07/16/elena-del-rio-the-grace-of-destruction)

Jenny Gunn, Rev. of The Grace of Destruction: A Vital Ethology of Extreme Cinemas. Alphaville: Journal of Film and Screen Media 13 (Summer 2017): 156-61.

Brown, William. Rev. of Deleuze and the Cinemas of Performance: Powers of Affection. New Review of Film and Television Studies 10:2 (2012): 305-10.

Pisters, Patricia. Rev. of Deleuze and the Cinemas of Performance: Powers of Affection. Skrien (January 2009): 91.

### **CREATIVE WORK**

“Body Affect: As It Moves.” A digital video piece. 18:22 minutes. June 2006. Co-produced by Elena del Río and Miriam Cooley. Presented at the “**Unsettling Conversations**” Conference at UBC, Vancouver, British Columbia. Posted at <http://cinephile.ca/archives/volume-5-no-2-the-scene/foreword-what-a-scene-can-do/>

### **INVITED TALKS**

“Nymph()maniac: Cruel Polyphony of Nature.” Invited by the **School of Writing, Literature and Film, Oregon State University**, keynote at Critical Questions Lecture series, October 6, 2016.

3 Lectures: “Extreme Cinemas as Ethological Experimentation: Lars von Trier’s Dogville”; “Biopolitical Violence and Affective Force: Michael Haneke’s Code Unknown”; “Feminist Ethics, Folds of Pain: David Lynch’s Inland Empire.” Invited by the Department of English and Film Studies, Annual Broadus Lectures series, University of Alberta, March 2016.

“From Violence to Forces: Extreme Cinemas as Ethological Experimentation,” Invited by the **Department of Cinema and Technocultural Studies, University of California at Davis**, April 2015.

Curator/discussant of themed week devoted to Steven Shaviro: Post-Cinematic Affect, a week-long online media project (In Media Res: [www.mediacommons.futureofthebook.org/imr/](http://www.mediacommons.futureofthebook.org/imr/)), August 29-September 2, 2011.

**Deleuze Summer School, University of Amsterdam**, July 5-9, 2010. I was invited to deliver two 1-hour talks (“The Violence of Cinema as an Image of Thought” and “Ethical Cinema”) and two seminars (“The Affective Image of Time I and II”) as one of five instructors participating in the annual Deleuze Summer School.

“The Animated Fetish: Douglas Sirk’s Melodramas and the Affective-Performative.” Invited speaker at the **Performance Studies Series, University of Calgary**, February 8, 2006.

“Body Transformations in the Films of Claire Denis: From Ritual to Play.” Invited by the **Film Studies Program, School of the Arts and Media, University of New South Wales**, Sydney, Australia, April 2003.

#### **CONFERENCE PRESENTATIONS** (2005-2015)

“Digital Folds, or Cinema’s Automated Brain,” presented at the **Conference on Deleuze and Artistic Research** in Ghent, Belgium, November 2015.

Respondent of panel “The Politics of Reanimation” (Chair Kriss Ravetto-Biagioli). **Society for Cinema and Media Studies Conference** in Montreal, March 2015.

“Folding Film into Media: Aesthetics and Micropolitics of Digital Remix Cinema in Gregg Biermann’s Magic Mirror Maze,” presented at the **Society for Cinema and Media Studies Conference** in Montreal, March 2015.

“Inland Empire and the World: The Monad and the Nomad,” presented at the **Film-Philosophy Conference** in Glasgow, July 2014.

“Rendering Immanence: Biopolitics and Vitalism in Carlos Reygadas’ Battle In Heaven,” presented at the **Rendering the Visible II Conference**, Moving Image Studies, Department of Communication, Georgia State University, February 2014.

“Bare Life and Expressive Life: Carlos Reygadas’ Battle in Heaven,” presented at the **6th International Deleuze Studies Conference** in Lisbon, July 2013.

“Biopolitical Violence in the Cinema of Michael Haneke: Code Unknown,” presented at the **Society for Cinema and Media Studies Conference** in Boston, March 2012.

“The Violence of Cinema: Fetish and Difference,” presented at the **4th International Deleuze Studies Conference** in Copenhagen School of Business, June 2011.

“David Lynch’s Inland Empire: Deleuzian/Feminist Ethics of Pain,” presented at the **Society for Cinema and Media Studies Conference** in New Orleans, March 2011.

“Cinema, Philosophy, Bodies, and Passions,” presented at the undergraduate **Professor Lecture Series**, University of Alberta, Fall 2010.

“Samuel Fuller’s Schizo-Violent Cinema and the Politics of War,” presented at the **3rd International Deleuze Studies Conference** in Amsterdam, July 2010.

“The Grace of Destruction: Deleuze and the Ethics of Violent Cinema,” presented at the **Resonances Conference** (a Deleuze and Guattari Conference on Philosophy, Arts and Politics) in Istanbul, April 2010.

“Kitano’s Cinema of Death: The Arithmetic of Subtraction,” presented at the **Society for Cinema and Media Studies Conference** in Los Angeles, March 2010.

“Form and Performance of Death in the Cinema of Kitano Takeshi,” presented (and panel chair) at the **Society for Cinema and Media Studies Conference** in Tokyo, Japan, May 2009.

“Deleuzian Fassbinder: A Physics of the Emotions in Berlin Alexanderplatz.” Part of the panel “Cinema, Affect and Materialism,” presented at the **1st International Deleuze Studies Conference**, University of Cardiff, UK, August 2008.

“Deleuzian Feminism: Reconsidering Butler’s Notion of Performativity.” Presented at the **Communicating Feminisms Conference**, University of Alberta, October 2007.

“Body Affect: As It Moves.” A digital video performance piece. Co-produced by Elena del Río and Miriam Cooley. Presented/performed at the “**Unsettling Conversations**” Conference (An Arts and Education Practice Based Research Collaborative Inquiry), UBC, Vancouver, June 2006.

“Ararat and the Event of the Mother.” Part of the panel “Philosophies of Cinema: Time, History, Affect,” presented at the **Film Studies Association of Canada**, Congress of the Humanities, York University, May 2006.

“Mulholland Drive: Powers of Affection, Powers of the False.” Part of the panel “Performance, Affect, Fold: Deleuze In-Between Media,” presented at the **Society for Cinema and Media Studies Conference** in Vancouver, BC, March 2006.

“Cinema and the Affective-Performative.” Part of the panel “Cinema as Performance” which I put together and chaired, presented at the **Society for Cinema and Media Studies Conference** in London, UK, March-April 2005.

“Epistemological Enclosures in Daniel Defoe's *Roxana*: Writer, Reader, and Text,” presented at the 1988 Annual Meeting of the **South Central Society for Eighteenth-Century Studies**, Louisiana State University.

### **GRADUATE SUPERVISION**

- Rebecca Fredrickson (PhD English and Film Studies). Examiner Thesis Defense: “Orientations in Weather: A Northern Textual Ecology.” (2014)
- Shama Rangwala (PhD English and Film Studies). Examiner. Candidacy Exam (2014)
- Mia S. van Leeuwen (MA Fine Arts: Theatre Practice). MFA Thesis Defense External Examiner: “*Destroy She Said*: Collage as Performance Paradise.” (2014)
- Janis Ledwell-Hunt (PhD English and Film Studies). Examiner Thesis Defense: “Anorexic Affect: Disordered Eating and the Conative Body.” (2013)
- David Houseman (PhD English and Film Studies). Examiner. Candidacy Exam (2012)
- Frances Cullen (MA Art and Design). MA Thesis Defense External Examiner: “The Time of Cinema: A Case Study of Temporality in Contemporary Art.” (2012)
- Rachel Loewen-Walker (PhD Philosophy). External Examiner. Candidacy Exam (2012)
- Lisa Haynes (PhD English and Film Studies). Chair Thesis Defense (2012)
- Brent Bellamy (PhD English and Film Studies). Chair Candidacy Exam (2011)
- Dorota Tecza (MA English and Film Studies). Thesis Supervisor: “Synaesthesia and the Time-Image in *I Am Love*.” (2011)
- Rebecca Fredrickson (PhD English and Film Studies). Examiner. Candidacy Exam (2011)
- Burcu Serazer Pekerman (PhD Film Studies). Thesis Defense External Examiner: “Framed Intimacy: Representation of Woman in Transnational Cinemas.” (University of St. Andrews, UK) (2010)
- Janis Ledwell-Hunt (PhD English and Film Studies). Examiner. Candidacy Exam (2009)
- Volha Isakava (PhD MLCS/ Slavic). Examiner. Candidacy Exam (2008)
- Argelia Gonzalez Hurtado (PhD MLCS/Spanish). Candidacy Exam (2008) PhD Thesis Committee
- Romain Chareyron (PhD MLCS/French). Candidacy Exam (2007). PhD Thesis Committee

- David Foster (PhD English/Film). Examiner. Candidacy Exam (2006)
- Christopher Grignard (PhD English). Chair Candidacy Exam (2005)
- Teresa Rizzo (PhD Film). External Examiner: “From the Cinematic Apparatus to Cinematic Assemblages: A Feminist Intervention.” (University of New South Wales, Sydney, Australia) (2005)
- Dalbir Sehmbly (PhD Comparative Literature). Third exam and thesis supervisor: “Heroic Subversion in American Cinema.” (2003-2004)
- Jurate Motiejunaite (PhD Comparative Literature). Thesis co-supervisor: “Colonized Femininity: Lithuanian and Canadian Women Writers’ Response to Socialism, Capitalism, and Patriarchy.” (Fall 2003 to present)
- Kate Asha Boorman’s (MA Drama thesis). External thesis examiner: “Coco Fusco: De/Reconstructing the Other.” (Fall 2003)

### **SERVICE**

Research Events Co-coordinator, Fall 2017-Winter 2018  
 Film Studies Program Director, Fall 2014-2016  
 Visiting Speakers Chair. Fall 2011-Winter 2013  
 Member, OIL/ICE Committee (Our Intellectual Life/Intellectual and Cultural Events). Fall 2011-Winter 2013  
 Film Studies Acting Program Director. Winter 2011  
 Member, English and Film Studies Graduate Committee. Fall 2007-Spring 2009  
 Member, Film Studies Position Hiring Committee. Winter 2006  
 Member, Equity Committee, 2005  
 Member, Film Studies Position Screening Committee Fall 2005  
 Film Studies Program Director 2004-2005  
 Member, Film Studies Position Screening Committee Fall 2004  
 Film Studies Library Representative 2002-2006  
 FMS 205 (Introduction to Film Analysis) Coordinator 2002-2006

### **EXTERNAL SERVICE**

SSHRC Insight Grant proposal reviewer, January 2015  
 Tenure and Promotion file reviewer McGill University, August 2012  
 Tenure and Promotion file reviewer York University, August 2011  
 Thesis Defense External Examiner. Burcu Serazer Pekerman (PhD Film Studies): “Framed Intimacy: Representation of Woman in Transnational Cinemas.” (University of St. Andrews, UK) (2010)  
 Thesis Defense External Examiner. Teresa Rizzo (PhD Film Studies): “From the Cinematic Apparatus to Cinematic Assemblages: A Feminist Intervention.” (University of New South Wales, Sydney, Australia) (2005)

## **EDITORIAL WORK**

Book manuscript reader: Jennifer Barker, *The Tactile Eye* (U of California Press) (2006)

Book proposal reviewer Wallflower Press (2014)

Book proposal reviewer Bloomsbury Press (2018)

Regular manuscript reader for *Canadian Journal of Film Studies*, *Cinema Journal*, *Cultural Critique*, *Deleuze Studies*, *Mosaic*, *The New Review of Film and Television Studies*, *Rhizomes*, and *Screen*

## **FELLOWSHIPS/GRANTS**

University of Alberta:

SSHRC SRG (Social Sciences and Humanities Research Council of Canada Standard Research Grant): “The Grace of Destruction: Deleuze and the Ethics of Violent Cinema.” (April 2011). \$46,375

VPR University of Alberta SSHRC 4A award (April 2010). \$7,500

Killam Conference Travel Grant (To attend Society for Cinema and Media Studies Conference in Tokyo, Japan)(Spring 2009)

SAS Travel Grant (To attend Deleuze Studies Conference in Cardiff, UK)(Summer 2008)

SAS Travel Grant (To attend Film Studies Association of Canada Conference in Toronto)(Summer 2006)

SAS Travel Grant (To attend Society for Cinema Studies Conference in Vancouver, BC)(Spring 2006)

HSS Special Projects Library Grant (Winter 2006)

SAS Teaching Release Grant (one course release in Fall 2005)

SAS Travel Grant (To attend Society for Cinema and Media Studies Conference in London, UK)(Fall 2005)

Humanities and Social Sciences Special Projects Grant (To purchase African Cinema video collection)(Fall 2004)

SAS Travel Grant (To attend Film Studies Association of Canada Conference in Winnipeg, Manitoba) (Spring 2004)

HFASSR Travel Grant (To attend “Phenomenology of Film Conference” at Jena University, Jena, Germany)(Winter 2004)

SAS Teaching Release Grant (one-course release in Fall 2003)

HFASSR (Humanities, Fine Arts and Social Sciences Research) Travel Grant (Spring 2003) (To attend Film Studies Association of Canada Conference in Halifax, Nova Scotia)

SAS (Support for the Advancement of Scholarship Research Fund) Travel Grant (Fall 2002) (To attend "Body Modifications Conference," Macquarie University, Sydney, Australia)

Special Capital Equipment Fund Grant (\$8,000) (To purchase a collection of non-commercial feminist films on video) (Fall 2002)