

Erik Sherman Roraback, D.Phil.

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RESEARCH/TEACHING INTERESTS AND INTERESTS AND COMPETENCIES:

History of U.S. Literature, especially James and Pynchon; Joyce, particularly Finnegans Wake; History and Culture of Central Europe, 300-present C.E.

1650-present occidental thought and culture, especially Spinoza, Leibniz, the Jena Romantics, Hegel, Nietzsche, Bergson, Freud, Benjamin, Wittgenstein, Heidegger, the Frankfurt School with special reference to Adorno, Debord, Deleuze, Luhmann, Blanchot, Baudrillard, Bersani, Said, Balibar, Rancière, the Strasbourg School of Lacoue-Labarthe and Nancy, Badiou, culture and imperialism, and the global culture industry.

Cinema and Cinema Theory, especially Deleuze and international film (e.g., Keaton, Lang, Eisenstein, Welles, Ozu, Tarkovsky, Antonioni, Fellini, Fassbinder, Malick, Resnais); new media studies and philosophy.

ACADEMIC APPOINTMENTS:

(5) Charles University, Prague, Czech Republic, Assistant Professor of U.S. Literature, Cinema Studies and Critical Theory, 10/97-present.

(4) F.A.M.U. (Film and T.V. Faculty Academy of Performing Arts), Prague, Czech Republic, faculty member in Cinema Studies, re-named F.A.M.U. International, 10/03-present. Worldwide students including from Brown Univ., Charles Univ., Suffolk Univ., Univ. of Vienna, Yale Univ., etc.

(3) Vermont College Union Institute and University, Montpelier, Vermont, USA, Adjunct Professor in Graduate Program as field faculty advisor to M.A. students with B.A.'s from Harvard Univ., Univ. of Houston, etc. 10/02-4/04; 10/04-present; Ph.D. dissertation committee advisor to one student, 4/06-present.

(2) CERGE-EI and the School of Humanities at Charles University, Professor in the 'Undergraduate Program in Central European Studies' (UPCES) to teach a core course, "Central Europe: Cultural and Historical Perspectives"; students in program from Columbia Univ., Cornell Univ., Univ. of Oxford, Princeton Univ., Willamette Univ., etc. 2/06-present. The course covers 1700-year-survey-view of central European history plus Freud, Wittgenstein, Benjamin, Georg Lukács, Adorno, and Jan Patočká.

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(1) **Magdalen College, Oxford and Mansfield College, Oxford, UK**, as doctoral candidate tutored twentieth-century literature in English (Mansfield), 1996 and US literature [Magdalen on the invitation of David Norbrook (ed., The Penguin Book of Renaissance Verse: 1509-1659, Penguin) and Mansfield], 1996.

**VISITING
APPOINTMENTS:**

(2) **Université de Provence (Aix-Marseille I), Aix-en-Provence, France, unanimously elected into a Visiting Professorship ("Professeur Invité, 2nd class, 5th echelon, index 820") May 2005 only.**

(1) **Collegium Hieronymi Pragensis (College of Jerome of Prague)**, Prague, Czech Republic, taught a single class only as invited international guest professor, "Literature and Philosophy of the Late Austro-Hungarian Empire" 9/04-12/04.

EDUCATION:

(6) **Doctor of Philosophy, University of Oxford** (Linacre Coll.), Oxford, UK, **19 July 1997**, thesis topic area: "Money and Power in Henry James", doctoral student 10/91-12/92, 1/94-6/97. Supervisor: Mike L.H.L. Weaver, Reader in American Literature, Linacre Coll., Oxford, then ed., History of Photography (Taylor & Francis). D.Phil. examiners: **Terrence Francis Eagleton**, Thomas Warton Professor of English, St. Catherine's Coll., Oxford; now Professor of Cultural Theory & John Rylands Fellow, Univ. of Manchester (UK) and **Maud Ellmann**, Reader in Modern Literature, King's Coll., Cambridge; now Endowed Professor of English, Univ. of Notre Dame (USA).

--Oxford Amnesty International Lecture Series attended 2/92: lectures given at St. Aldate's and at the Sheldonian Theatre, Oxford by the following scholar-teachers: **Wayne Booth, Hélène Cixous, Jacques Derrida, Frank Kermode, Julia Kristeva, Paul Ricoeur, and Edward Said.**

--At Oxford as a D.Phil. candidate attended poetry readings/lectures by then **Oxford Professor of Poetry, Seamus Heaney**, and class sessions/lectures in the English and French faculties by **John Bayley** (Keats and Hardy), **Malcolm Bowie** (**All Souls College, attended post-graduate year-long seminar on "Theoretical Approaches to Textual Analysis"**), John Carey (Milton), **Terry Eagleton** (Lukács and Marxist Theory), **Barbara Everett** (Shakespeare and Renaissance Literature), **Tim Farrant** (Balzac), **Alison Finch** (Balzac), **Emrys Jones** (Shakespeare and Renaissance Literature), **Jeri Jonson** (Feminist Theory), **Donald F. McKenzie** (Bibliography and the Sociology of Texts), **Mike Weaver** (Photography), **Arthur Miller** (Visiting Cameron Mackintosh Chair of Contemporary Theatre), **Jacqueline Rose** (visiting lecture series on colonialism and writing) **George Steiner** (visiting lecture series on comparative literature) among others; **Jean Baudrillard** at the Maison Française d'Oxford.

(5) **Univ. of Oxford/École Normale Supérieure exchange**, Winter and Spring 1995, Paris, France, D.Phil. research, especially for the Balzac

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component.; seminars attended include “**Questions de responsabilité**” with **Jacques Derrida (Glas, Galilée)**, E.H.E.S.S. for six months only in which we read Maurice Blanchot and Martin Heidegger; audited “Les pouvoirs et les limites de la psychanalyse” with Julia Kristeva, l’Univ. de Paris VII-Denis Diderot, and attended a class with Umberto Eco, E.N.S.

(4) **The University of Western Australia** (St. Columba Coll.), Perth, Australia, 2/93-11/93. Full-time non-degree humanities student. Marks: French A, **English Special Studies 599 A+ (the latter constituted 75% of an M.A. coursework degree)**. Perth Rotary Club counselor: Harry William Sorensen, Chancellor-Curtin Univ. of Technology.

(3) **Bachelor of Arts, cum laude, Pomona College, 14 May 1989**, Concentration: English, Claremont, California. Teachers include **Martha Andresen** (California Professor of the Year, 1992) (**‘Shakespeare’**), **Stephen A. Erickson** (*Language and Being*, Yale Univ. Press; *The (Coming) Age of Thresholding*, Kluwer Academic Publishers) (**‘Western Philosophy Thru Its History’**), **Michael Kuhlwein** (**‘Macroeconomics’**), **James Leigh** (**‘Advanced 19th Century American Literature Seminar’** on H. James-S. Crane) **Cristanne Miller** (**‘Senior Seminar’**) (*Cultures of Modernism*, Univ. of Michigan Press), **Brian Stonehill** (*Self-Conscious Fiction from Joyce to Pynchon*, Univ. of Pennsylvania Press) (**‘Modern American Literature’**), and **J. William Whedbee** (*The Bible and the Comic Vision*, Cambridge Univ. Press) (two courses: **Biblical Heritage** and **New Testament**). Senior seminar project: “**The Concept of Fate in Beowulf**”.

(2) **Pomona Program at University College, Oxford** (director Charles Wenden, Bursar, **All Souls Coll.**) Oxford, UK, Fall 1988, individual one-on-one “Milton” tutorial with weekly essays worth two-courses equivalent at Pomona Coll. in Christ Church Coll., Oxford with **Robert Maslen** (*Elizabethan Fictions*, Clarendon Press), and with the **Lady Margaret Professor of Divinity, Rowan Williams**, now **The Archbishop of Canterbury**; a British Politics seminar at Univ. College; and a British Architecture three-student-tutorial in the **Stanford Univ. Centre at Oxford** with the Stanford director and architectural historian **Geoffrey Tyack** (*Oxford: An Architectural Guide*, Oxford Univ. Press): **Grade point average 4.0**.

(1) **University of Washington**, 9/85-6/87, 6/88-8/88 and 6/91-8/91, Seattle, Washington. Classes include American Literature, Anthropology, Art History, Astronomy, French, Geography, Geology, Mathematics, Psychology, Geography, Geology, Shakespeare, Sociology, Spanish, and The Ancient World.

PUBLICATIONS:

(17) A chapter number eight contribution on “**Slavic Encounters: The Reception of Henry James in the Czech and Slovak Lands**”. **The Reception of Henry James in Europe**, ed. Annick Duperray, series editor Elinor Schaffer, from **The Athlone Critical Tradition Series**, London/New York: **Continuum Publishing Company, 2006**. 124-38 and 324-27. UK/USA. This chapter traces the response to James’s

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work by scholars and readers in Bohemia, in Moravia, and in Slovakia, including the presence of such James scholars as F.O. Matthiesen who taught at the Charles English division in 1947, the Charles Ph.D. René Wellek who later exfluxed to Britain and to the United States, and to a very minor extent my own experiences teaching and lecturing on James (in 3 M.A.-level seminars, in 10 B.A.-level survey classes, and in 3 special lecture series components), and in publishing two articles on James: one on The Ambassadors and another on The Wings of the Dove at Prague.

(16) **“Culture and a New Experience of Democracy”** in EREA 4.2 (Autumn 2006), Univ. de Provence. France. This review-article on Thomas Docherty’s *Aesthetic Democracy* (Stanford: Stanford University Press, 2006) offers up a critique of Docherty’s post-Immanuel Levinásian critique of the problem of contemporary aesthetics and political democracy.

(15) An article **“Re-Framing Modernity; or, A Literary and Philosophical Baroque”**. Parallax: A Journal of International Perspectives Centennial issue 4.1 (Fall 2006): 125-38. Boston, USA. This article is a first version of the introduction for, an ongoing baroque project described below under “work in progress”.

(14) **“Cracking from the Air—Modern and Postmodern Examples of the Baroque”** a review article on Gregg Lambert’s The Return of the Baroque in Modern Culture (London: Continuum, 2004). EREA 3.2 (Autumn 2005), Univ. de Provence. France. This piece offers up a critique of and response to an important recent book in the field of modern and postmodern baroque studies; it informs the logic of development of a baroque project.

(13) **“Jean-Luc Nancy, Being-in-Common and the Absent Semantics of Myth”**. Time Refigured: Myths, Foundation Texts & Imagined Communities, eds. Martin Procházka & Ondřej Pilný. Prague: Litteraria Pragensia, 2005. 121-35. Prague/Europe. This piece will be a first version in a component of my fifteen part multi-componential baroque volume.

(12) **“Circulating within Orson Welles’s Mr. Arkadin/Confidential Report for a Newly Armed Eye”**. Theory and Practice in English Studies, Volume 4: Proceedings from the Eighth Conference of English, American and Canadian Studies. Brno: Masaryk University, 2005. 227-33. Brno/Europe. The article interrogates one of Welles’s most underrated films as a way to reflect on the true nature of power and authority as they pertain to the act of the viewer’s moving within the cinematic frame; it forms one chapter for my fifteen-chapter-length incubating film book outlined below under “work-in-progress”.

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(11) **"Interdisciplinarity and Gilles Deleuze's Le pli: Leibniz et le baroque (The Fold: Leibniz and the Baroque)".** *Litteraria Pragensia* 15.29 (2005) 39-47. Prague/Europe. This article analyzes an important late work of Deleuze and builds on its insights through the filter of Leibniz's own texts; the foregoing informs one subunit of my germinating baroque book-length textual endeavour.

(10) **"The Colors and the Spinozist Bodies of Michelangelo Antonioni's L'avventura (The Adventure or The Fling, 1959)".** *EREA* 3.1 (Spring 2005): ix-xviii, Univ. de Provence. France. This interdisciplinary reading of Antonioni employs the writings of Deleuze and Spinoza to home in on the post modern body in a classic work of post-war European film; it constitutes a first version of a chapter in my cinema book.

(9) **"Para-Baroque Conceptual Intersections and Interventions: Finnegans Wake, Gravity's Rainbow and L'Écriture du désastre (The Writing of the Disaster)".** *Hypermedia Joyce Studies*, 5.2 (2005). This article probes the inter-linkages between three major works of twentieth-century prose to highlight their shared and hidden Baroque features; it will be one chapter (of fifteen) in my baroque study.

(8) **"New Pathways through Pynchon".** *Pynchon Notes*, issue 50-51 (copyright date 2004) 174-82. USA.

(7) **"Future Directions for Intercultural Studies as Education Globalizes: An American Scholar's Perspective at Charles University, Prague".** *Parallax: A Journal of International Perspectives* 1.1 (Fall 2003): 67-73. Boston, USA.

(6) **"Artistic Authority, Interpretation and Economic Power: Joyce's Finnegans Wake".** *Hypermedia Joyce Studies* 4.1 (2003). This assesses the intersecting theme of authority, exegesis and forms of cultural-economic power and will be only one of fifteen chapters in my baroque volume.

(5) **"Medicine, Money, Writing, Hermeneutics: James's The Wings of the Dove".** *Litteraria Pragensia* 12.24 (2002): 48-64. Prague/Europe. A new version of this article will be a chapter in my James-Balzac book from Cambridge Scholars.

(4) **"Folding St. Petersburg Communities: Spaces and Subjectivities"** for a special issue on **Image + Identity**. *Arcade: Architecture/Design in the Northwest* 21.1. Seattle, Washington (Autumn, 2002): 28-29. USA. This piece forms an interdisciplinary (Deleuze and Nancy-inspired) epilogue for my baroque book.

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(3) Contributing author to Lectures on American Literature, Prague, Karolinum: Charles Univ. Press, 2002. 313pp. Prague/Europe. My contribution homes in on Post War American prose fiction.

(2) "**Money, Temporality and Bio-Power in The Ambassadors**". Litteraria Pragensia 9.17 (1999): 1-25. (Journal published at the Centre for Comparative Studies, Charles Univ., Prague/Europe and distributed in Amsterdam, The Netherlands.) A revised version of this work will be republished in my James-Balzac book.

(1) Commissioned research done on Henry James for The Age of Elegance: The Paintings of John Singer Sargent (London: Phaidon Press, 1996). UK.

FORTHCOMING PUBLICATIONS:

(2) A text "**Heretical Capital: Walter Benjamin's Cultic Status in Cultural and Theoretical History**" as part of the proceedings for a colloquium on "Cult Fictions, Film and Happenings", Palacky University, Olomouc, Czech Republic, 4-9/9 2005. Olomouc/Europe. This piece dishes up a critique of first-rate readings of Benjamin given by such cultural critics as Adorno, Arendt, Bersani, Jay, and Susan Buck-Morss, among others, in order to underscore Benjamin's radically cultic function today; the foregoing also informs my baroque tome, given that Benjamin figures in it.

(1) An entry on "**James Joyce**" in the Encyclopedia of Irish-American Relations (from ABC-Clio in 2007). This text gives a survey view of Joyce's compositional career and life-narrative.

FORTHCOMING BOOK:

--My 1997 doctoral thesis has been much revised (120,000 words) for publication as The Dialectics of Late Capital and Power: James, Balzac and Critical Theory. I have signed a contract with **Cambridge Scholars Publishing** (UK) to bring the text to publication; I hope it appears by 31 December 2007. This tome tries to conceptualize the vanguard concepts of 'un-power' and of 'un-money' and illumines the dialectical connectedness between various forms of capital and power by engaging with selected narratives by James and Honoré de Balzac. Proposed dust jacket: a Georg Jensen designed bowl.

WORK IN PROGRESS:

2) Producing a volume since 2000 Circulatings within the Guilty Cinematic Image; or, Fifteen Essays on the Sacred Mission of Thirty Films that now contains 85,000 words. I will approach Berg, Continuum, Minnesota, Stanford, and/or Verso about this radical-leftist inter-disciplinary project. Briefly put, the project attempts to find new non sadistic and non authoritative ways of inhabiting the cinematic frame for a new form of force, 'un-power', which would illumine the special rôle of cinema for today's earth, in films by the following vanguard directors: Buster Keaton, Fritz Lang, F.W. Murnau, Carl Theodor Dreyer, Dziga Vertov, Sergei Eisenstein, Orson Welles,

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Michelangelo Antonioni, Rainer Werner Fassbinder, Andrei Tarkovsky, Alain Resnais, Terrence Malick, Bruce Weber and Bertrand Tavernier.

1) Composing a book since 1999 **A Polemical Baroque for Human Destiny: From Spinoza to Baudrillard** that now has 95,000 words. I will approach Cambridge Scholars, Continuum, MIT, Stanford and/or Verso about this radical leftist inter-disciplinary endeavour. Put simply, the book tries as a critical enterprise to substantiate a new way of conceiving of the baroque as a more thoroughgoing and accurate periodizing category for cultural history (or of capitalist "modernity", so-called) in certain patterns of literature, of theory and of philosophy by examining the baroque or baroque-like aesthetics and subjectivities that may be extracted from certain target-texts authored by the following authors: Spinoza, Leibniz, Hegel, Schelling, Schlegel, Kierkegaard, Bergson, Heidegger, Bloch, Benjamin, Joyce, Marcuse, Bataille, Blanchot, Adorno, Klossowski, Debord, Pynchon, Nancy, Lacoue-Labarthe, Irigaray, Rancière, Balibar, Negri, Hardt, Badiou, and Baudrillard. Topics such as authority, community, destiny, ecstasy, existence, finitude and freedom within the configurations of power of the modern baroque-capitalist world to which these authors had to deal (and so whose texts respond) are also addressed in this monograph; one that therefore attempts simultaneously to alter the way we look at cultural and intellectual history, and at textuality.

AWARDS/GRANTS:

- (11) Univ. of Konstanz, Germany, Europe, two week stay in 1/04, two week stay in 1/05, two week stay in 1/06, planned two week stay in 2/07 (to kick around the library for research and to give a lecture in 1/06).
- (10) Paris (from the Univ. of Oxford): one week 5/94, one week 5/96 (for research on Honoré de Balzac at the Balzac Research Center—the Maison de Balzac--and on "French theory" and writing).
- (9) Overseas Research Student Award from the British government, Autumn 1992, Winter and Spring 1994, 1994-95.
- (8) Oxford Univ. Scholarship for Overseas Students, 1991-92, Autumn 1992, Winter and Spring 1994, 1994-95.
- (7) A French government grant to study at the École Normale Supérieure, winter and spring 1995.
- (6) Harvard Univ., Cambridge, MA (from the Univ. of Oxford) one week in 12/94 (for research at Harvard's Widener Library on Henry James).
- (5) Rotary Foundation Graduate Ambassadorial Scholar, Perth, Australia, 1993.
- (4) Senior Exercise: Distinction, May 1989.
- (3) The David L. Edwards Memorial Scholarship, for a Pomona student concentrating in English, 1988-89.
- (2) The Marilyn and Allen Johnson Memorial Scholarship: 1985-86 (Univ. of Washington), 1986-87 (Univ. of Washington), 1987-88 (Pomona Coll.).
- (1) Yearly High Scholarship Award: 1986-87 (Univ. of Washington).

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INVITED LECTURES:

(13) 17 November 2006: public lecture on "**Chiasmatic Forms of Baroque Existence, Community and Spectrality: Walter Benjamin and Guy Debord**" at the English Dept., K.S.U., Manhattan, Kansas, USA. Invite mediated by Prof. Don Hedrick as part of an ongoing Charles/K.S.U. faculty exchange program.

(12) 15 November 2006: public lecture "**Shakespeare, Deleuze and Welles's Chimes at Midnight**", English Dept., K.S.U., Manhattan, Kansas, USA. Invite mediated by Prof. Don Hedrick as part of an ongoing Charles/K.S.U. faculty exchange program.

(11) 16 May 2006: public lecture "**Terrence Malick's The Thin Red Line (1998) and Circulating within the Heideggerian Cinematic Image**", Philosophy Dept., Univ. of Vienna, Austria/Europe; invite mediated by Prof. Dr. Ludwig Nagl with Prof. Dr. Herta Docekal-Nagl.

(10) 17 January 2006: public lecture "**Multisensorial Evocations and Provocations of Lost Paradise: Orson Welles's The Magnificent Ambersons (1942)**" given at the Research Colloquium of Prof. Dr. Aleida Assmann, English Dept., Univ. of Konstanz, Germany/Europe; invite mediated by Dr. Michael Frank.

(9) 22 November 2005: On the invitation of Dean and Prof. Jaroslav Váček gave a talk as a Rotary Ambassadorial Scholar alumnus, "Spinoza, Kafka, Deleuze and Guattari for a New Social and a New Economic", Rotary Club of Prague-Old Town, Hotel Paris, Prague/Europe.

(8) 10 November 2005: public Lecture "**Henry James's The American Scene (1907): Money, Power and 'Race'**" delivered at the Historical Society, Univ. Coll., Cork, Ireland/Europe; invite mediated by the medieval historian Prof. Damian Bracken.

(7) 9 November 2005: public Lecture "**Cruelty, Money and Power: Pairing Balzac's Eugénie Grandet (1833-34) with James's Washington Square (1881)**" given at the American Studies Division, English Department, Univ. Coll., Cork, invite mediated by Prof. Damian Bracken.

(6) 24 May 2005: conference/lecture "**Deleuzian Film Aesthetics**" for a Ph.D. seminar, Film Dept., as visiting prof. at Univ. de Provence, Aix-en-Provence, France/Europe; invite mediated by Prof. Jean-Luc Lioult.

(5) 21 May 2005: conference/lecture "**Literary Space; or, Folding Blanchot onto Pynchon: Enlightenment Reason, the Global System and the Literary Neo-Baroque**", English Dept, as invited prof. at Univ. de Provence, Aix-en-Provence, France/Europe; invite mediated by Prof. Annick Duperray and Prof. Joanny Moulin.

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(4) 21 May 2005: conference/lecture "**Philosophical and Literary Joy Machines: Deleuze's The Fold: Leibniz and the Baroque and Joyce's Finnegans Wake**", English Dept., as invited professor at Univ. de Provence, Aix-en-Provence, France/Europe; invite mediated by Prof. Annick Duperray and Prof. Joanny Moulin.

(3) 10 May 2005: lecture "**Cinema Against Cinema, or The Orson Welles Hit Parade**", English Dept., as invited prof. at Univ. de Provence, Aix-en-Provence, France/Europe; invite mediated by Prof. Annick Duperray and Prof. Joanny Moulin.

(2) 20 November 2003: **Presented a 45-minute Plenary Lecture, "James, Balzac, and the Politics of Money and Power"**, at a conference English and American Studies Days, Univ. of Szeged, Hungary/Europe. Venue: The Headquarters of the Hungarian Academy of Sciences, Szeged, Chapter "Díszterem". The other international plenary speaker was Prof. Jonathan Veitch, The New School of Social Research, New York City, USA.

(1) 20 November 2003: "**Deleuze, Orson Welles and the Cinematic Baroque**", Univ. of Szeged, Hungary.

***SYMPOSIA/CONFERENCE/
WORKSHOP PAPERS/
PANELS***

(17) 13 October 2006: Gave a talk "**Walter Benjamin, Guy Debord and the Realization of Politicized Spectrality**", 10th Constance-Prague-Workshop: Spirits, Spectres, Ghosts, 13-14/10 2006, Univ. of Konstanz, Germany, Europe.

(16) 29 August 2006: Gave a paper "**James, Nancy and the Concept of Freedom**" for a panel "James, Post-structurality and After", ESSE-8, Senate House, London, UK/Europe 29/8-2/9 2006; other participants: Annick Duperray (Convener, Provence), Cornelius Crowley (Paris 10) and Adrian Harding (Provence).

(15) 15 June 2006: Chaired a panel "Finnegans Wake II" and gave a 30-minute paper "**A Baroque Tack on Joyce's Finnegans Wake**", XXth International James Joyce Symposium, Budapest Univ. (Eötvös Loránd Univ., ELTE), Budapest-Szombathely, Hungary/Europe, 11-17/6 2006.

(14) 7 June 2006: Gave a paper "**The Mediatization of German Expressionist Cinema and the Politics of Filmic Transposition: Fritz Lang's Die Nibelungen (The Ring, 1924)**", 30th annual conference of the International Association of Philosophy and Literature, Freiburg, Germany/Europe, 5-10/6 2006.

(13) 14 May 2006: Delivered a paper "**The Necessary Patience and Strangeness of Finnegans Wake**", XLVIe Congrès de la SAES, 12-14/5 2006, Univ. de Nantes, Nantes, France/Europe.

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(12) Gave a ninety-minute talk "**Heretical Capital: Walter Benjamin's Cultic Status in Cultural and Theoretical History**", 12th Colloquium of American Studies" on "Cult Fictions, Film and Happenings", Palacky Univ., Olomouc, Czech Republic/Europe 5-9/9 2005. Plenary lecturer: Werner Sollors, Harvard Univ.

(11) 6 June 2005: A presentation "**Chiasmatic Interventions: Deleuze's Post-modern 'Time-Image' and Orson Welles's Late Medieval Chimes at Midnight (1966)**" given for a panel on "Deleuze and Cinema", 29th annual conference of the International Association of Philosophy and Literature", University of Helsinki, Finland/Europe 2-7/6 2005.

(10) 3 February 2006: A lecture given "**Cinematic Movement within Orson Welles's Mr Arkadin/Confidential Report (1955) for a Newly Armed Eye**", 8th Brno Conference of English, American and Canadian Studies, Masaryk University, Brno, Czech Republic/Europe, 2-4/2 2005.

(9) 12 November 2004: A lecture "**Jean-Luc Nancy, Being-in-Common and the Absent Semantics of Myth**" given at an international conference of the ACUME project, "Mythologies, Foundation Texts and Imagined Communities, Prague, Czech Republic/Europe, 5-7/11 2004.

(8) 17 June 2004: Chaired a panel "Finnegans Wake at 65: 1939-2004" and gave a paper on it "**Joyce's Finnegans Wake: A Critical and Aesthetic Joy Machine for the Twenty-First Century**", XIXth International James Joyce Symposium, National Coll. of Ireland, Dublin/Europe, 12-19/6 2004.

(7) 10 October 2003: Presentation given "**Blanchot and Pynchon: Intermediaries for a New Narrative Space**", 9th Constance-Prague-Workshop: Mediators and Go-Betweens, 10-11/11 2003, Univ. of Konstanz, Germany/Europe.

(6) 17 June 2002: Chaired a panel "Joyce, Deleuze and Nancy" and gave a paper on it "**Excessive Baroque Thresholds: Joyce's Wake and Deleuze's The Fold**", XVIIIth International James Joyce Symposium, Trieste, Italy/Europe, 16-22/6 2002.

(5) Paper proposal "**Between Deleuze's Différence et répétition and Blanchot's L'Écriture du désastre**" was accepted for a panel on "Deleuzian Moves" at the 26th Annual International Association for Philosophy and Literature Conference on INTERMEDIALITIES, Erasmus Univ., Rotterdam, Holland/Europe, 3-8/6 2002 but I was unable to attend for funding fell through from my Prague source. Invited speakers who showed up: Peter Greenaway and Luce Irigaray.

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(4) Paper given "Spinoza, Deleuze and Guattari: Notes Toward a Theater to Come" for an international seminar on Gender in Contemporary Drama, St. Petersburg, Russia, 6-9/12 2001: Venue: Znamenka Palace.

(3) Gave a paper "**Thomas Pynchon: The Global System and the Enlightenment**" for a panel on "Mass Culture—Globalisation or Americanization?", XXVIIth Congress of the Russian Society of American Culture Studies, Moscow State Univ., Moscow, Russia, 30/11-7/12 2001.

(2) 27 June 2000: Chaired a panel "Doors Opened Into Finnegans Wake", and gave a paper on it "**Conceptual Intersections: Joyce's Finnegans Wake, Pynchon's Gravity's Rainbow and Blanchot's L'Écriture du désastre**", XVIIth International James Joyce Symposium, Goldsmith's Coll., London, UK/Europe, 24-30/6 2000.

(1) 14 May 1999: Paper given "**Authority, Interpretation and Economic Power of Joyce's Finnegans Wake**", XXth Paris James Joyce Colloquium, 14-15/5 1999. The general topic for this colloquium was "Cashcash caracktericksticks: Joycean Economics." Venue: Univ. de Paris IV-Sorbonne and the École Normale Supérieure-Paris, France/Europe.

LECTURE SERIES PAPERS:

(4) Gave three special interdisciplinary cinema lectures at the Prague Film and Television Faculty of the Academy of Dramatic Arts (F.A.M.U.): 8 April 2003: "Excessively Noir Film: Welles's The Lady from Shanghai and Touch of Evil".

(3) 25 March 2003: "Cinema against Cinema: Welles and Resnais".

(2) 18 March 2003: "The Colors and the (Spinozist) Bodies of Antonioni's L'Avventura".

(1) Paper given on "Henry James and Foucault" in the Linacre Coll., Oxford seminar series, November 1992.

CONFERENCE/WORKSHOP PARTICIPANT:

(2) Invite to attend "The European Colloquia: The New Equilibria in the World Economy" 30/11 2006, Zofin Palace, Prague: speakers include James Heckman (Nobel Laureate in Economics, 2000), Joseph E. Stiglitz, Columbia Univ. (Nobel Laureate in Economics, 2001, Advisory Committee at CERGE-Prague) and Edward C. Prescott (Nobel Laureate in Economics 2004).

(1) Discussant for the topic, "Uses of Periodization: Beyond Positivist History, 'Structure of Development' and 'Horizon of Expectation'", at a Meeting of the European Network for Reception Studies, Charles Univ. - Prague/Europe, keynote lecture "History without Periods: Dilemma or Deliverance?", Randolph Starn, History Dept., Univ. of California-Berkeley, 7/10 2006.

SYMPOSIA PANELS:

(1) Participated on a "Teaching Joyce" panel, XVIth International James Joyce Symposium, Rome/Europe 14-20/6 1998. Venue: Univ. of Rome.

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**PANELS CONVENED/
MODERATED ONLY:**

(1) 2 February 2005: "Poetry I", 8th Brno Conference of English, American and Canadian Studies, 2-4/2 2005, Brno, Czech Republic/Europe.

LANGUAGES:

(6) Reading, speaking and writing knowledge of French.
(5) Reading knowledge of German.
(4) Working knowledge of Italian.
(3) Reading knowledge of Spanish.
(2) Reading knowledge of Latin.
(1) Working knowledge of Czech.

**PROFESSIONAL
ASSOCIATIONS:**

(9) Henry James Society, 1996-present.
(8) Intl. Assoc. of Philosophy and Literature, 2002, 2004-present.
(7) Intl. James Joyce Foundation, 1998-present.
(6) Leibniz Society of North America, 2003-present.
(5) Modern Language Association of America, 1996-present.
(4) Russian Society of American Culture Studies, 2002.
(3) Pynchon Notes, 1998-present.
(2) CZASE, Czech Republic/Europe, 2006-present.
(1) On the reading committee of E-REA (Univ. de Provence, Aix-Marseille I), Autumn 2005-present.

**BIOGRAPHICAL/
CRITICAL SOURCES:**

(2) Marquis Who's Who in the World: 18th Edition: 2001, 20th Edition: 2003, 21st Edition: 2004, 22nd Edition 2005, 23rd Edition 2006.
(1) For more information use a search tool, GOOGLE or YAHOO for example and enter "Erik Roraback".

**SELECT EXTRA-
CURRICULAR
ACTIVITIES:**

(4) Oxford Univ. Penguins and Linacre Coll. tennis teams, 1991-92 (Linacre captain and #1 singles player), 1994 (Linacre captain and #1 singles player; #3 singles player for Oxford Varsity Match against Univ. of Cambridge), 1995-96 (Linacre co-captain and #1 singles player), 1996-97 (Linacre captain and #1 singles player).
(3) Oxford Univ. Architectural Society, Fall 1988, 1991-92.
(2) United States Tennis Assoc., 1985-1990, 1999-2001, 2003-2004, played in USTA-sanctioned tournaments including the Washington State Open.
(1) Pomona Coll. Student-Faculty Interaction Committee, Spring 1987.

CREDENTIALS:

Dossier with transcripts, certificates and recommendations is available from The College Secretary, Linacre Coll., Oxford OX1 3JA, UK/Europe.

References, Student Evaluations, List of Additional Classes Taught/Advising Experience, and Course Syllabi Available on Request.

