

Curriculum Vitae

**RICHARD NEUPERT**

*Wheatley Professor of Theatre and Film Studies*  
*Josiah Meigs Distinguished Teaching Professor, Film Studies*

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**Theatre and Film Studies**  
**University of Georgia**  
Athens, Georgia 30602-3154  
(706) 542-2084

**EDUCATION**

- Ph.D.           Communication Arts; Radio, TV, Film, University of Wisconsin. 1986.  
                  Dissertation: The End: Notions of Closure in the Cinema.  
                  Additional Courses: American Film Program, C.I.E.E., Paris, France, 1980-1981.
- M.A.           Communication Arts, University of Wisconsin, August 1980.
- B.A.           Journalism and Mass Communications, University of Wisconsin, May 1977.

**TEACHING EXPERIENCE**

University of Georgia, Professor, Fall 1994-Present:

Introduction to Cinema	Animation History
History of Cinema I (1895 - 1940)	French Film History
History of Cinema II (1940 - present)	Film Style and Technology
American Ethnic Cinema	Film Theory

Georgia Institute of Technology, Assistant Professor, English Department, 1988-1994.

Northwestern University, Visiting Assistant Professor, Radio / TV / Film, 1987.

University of Wisconsin-Milwaukee, Visiting Assistant Professor, Art History, 1986.

**PUBLICATIONS**

**BOOKS:**

John Lasseter and the Rise of Pixar Style. Champaign: University of Illinois Press, 2016.

French Animation History. London: Wiley Blackwell, 2011.

A History of the French New Wave. Madison: University of Wisconsin Press, 2002. Expanded Second Edition, 2007.

The End: Narration and Closure in the Cinema. Detroit: Wayne State University Press, 1995.

**TRANSLATED BOOKS:**

The French New Wave: An Artistic School. Michel Marie. Oxford, UK: Blackwell, 2003.

Aesthetics of Film. Jacques Aumont, Alain Bergala, Michel Marie, Marc Vernet. Translated and Revised by Richard Neupert, Austin: University of Texas Press, 1992, 1994, 1997.

## CHAPTERS IN BOOKS and ENCYCLOPEDIAS:

- “Contemporary French Animation,” Contemporary French Cinema. Ed. Hillary Radner. London: Wiley Blackwell, 2015; 333-355.
- “Melancholy, Empathy, and Animated Bodies,” Intimacy in Cinema. Ed. David Roche and Isabelle Schmit-Pitiot. Jefferson, NC: McFarland, 2014: 215-223.
- “A Certain Tendency of Truffaut’s Criticism,” The Blackwell Companion to François Truffaut. Ed. Dudley Andrew. London: Wiley Blackwell, 2013: 242-264.
- “Renoir and the French New Wave,” The Blackwell Companion to Jean Renoir. Ed. Alastair Phillips and Ginette Vincendeau. London: Wiley Blackwell, 2013: 356-374.
- “*Cop au vin and Poulet au vinaigre*,” Directory of World Cinema: France. Ed. Tim Palmer and Charlie Michael. Bristol, UK: Intellect, 2013: 234-236.
- “We’re Happy When We’re Sad: Comedy, Gags, and 1930s Cartoon Narration,” Funny Pictures: Animation and Comedy in Studio-Era Hollywood, Ed. Charlie Keil and Daniel Goldmark Berkeley: University of California Press, 2011: 93-108.
- “La couleur et le style visuel dans Le bonheur / Color and Visual Style in Le Bonheur.” Agnès Varda: le cinéma au-delà. Ed. Antony Fiant, Roxane Hamery, Eric Thouvenel. Rennes: France: Presses de l’Université de Rennes, 2009: 79-87.
- “Red Blood on White Bread: Hitchcock, Chabrol, and French Cinema,” After Hitchcock, Ed. R. Barton Palmer. Austin: University of Texas Press, 2007. pp. 127-143.
- “French New Wave,” Encyclopedia of Europe 1914-2004. Ed. Jay Winter and John Merriman. Detroit: Thomson Gale / Scribner, 2006: Vol. 2; 1145-1148.
- “Narrative,” and “D.W. Griffith.” Schirmer Encyclopedia of Film. Ed. Barry Keith Grant. Detroit: Thomson Gale / Scribner, 2006: Vol. 3, 195-203.
- “French New Wave: New Stories, Styles, and Auteurs,” Traditions in World Cinema. Ed. Linda Badley. Edinburgh: Edinburgh University Press, 2006: 41-51.
- “Breathless: Godard Jumps Ahead.” Film Analysis. Ed. Jeffrey Geiger and R. L. Rutsky. New York: W. W. Norton, 2005. 566-581.
- “Film Technology,” in Encyclopedia of American Studies. Bethel, CT: Grolier, 2001.
- “Looking at Film,” in The Cinema Book. Ed. Pam Cook. London: BFI, 1999. 319-323.
- “Painting a Plausible World: Disney's Color Prototypes,” in Disney Discourse: Producing the Magic Kingdom. Ed. Eric Smoodin. New York: Routledge, AFI, 1994. 106-117.

**DVD Commentary:** "Interview." Paris Belongs to Us. Criterion, 2016

**ARTICLES:**

- "Jacques Rivette's Homage to Louis Lumière: To Pastiche and Beyond," *Ciné-Files* 12 (2017).
- "Jacques Demy's *Bay of Angels*: A New Wave Mode of Production," *Post Script* 35, 2 (2016): 14-21.
- "Predicting Movie Trailer Viewers' Like / Dislike via Shot Editing Patterns." Yimin Hou, et. al. International Electrical and Electronic Engineers Journal on Affective Computing (May, 2015).
- "Adieu Philippine and Rozier's Alternative Sound Practice," Studies in French Cinema 11, 1 (2011): 31-41.
- "The New Wave's American Reception," Cinema Journal 49, 4 (2010): 139-145.
- "Kirikou and the Animated Figure / Body," Studies in French Cinema 8.1 (Spring, 2008): 41-56.
- "L'Espace narratif et le dessin animé français," [Narrative Space and French Animation], La Fiction éclatée [Fragmented Fictions] Ed. Jean-Pierre Bertin-Maghit and Geneviève Sellier (Paris: L'Harmattan, 2007): 179-188. AFECCAV Conference proceedings.
- "Triplets of Belleville" [Review Article], Film Quarterly 58, 3 (Spring 2005): 38 - 42.
- "Michel Ocelot's Princes et princesses," [Film Review] French Review 78, 5 (April 2005):1043-1044 .
- "Trouble in Watermelon Land: Pal's Jasper Cartoons," Film Quarterly 55,1 (Fall 2001): 14-26.
- "Color, Lines, and Nudes: Teaching Disney's Animators," Film History 11,1 (1999): 77-84.
- "Dead Champagne: Variety's New Wave," Film History 10, 2 (1998): 219-230.
- "Painterly Pastiche in Un dimanche à la campagne," French Review 70,1 (October 1996): 56-64.
- "Dessin, couleur, et nu: la formation selon Walt Disney," Cinémathèque 4 (Fall 1993): 6-14.
- "Exercising Color Restraint: Technicolor and Hollywood," Postscript 10,1 (Spring 1991): 21-29.
- "L'Immortelle: The Ciné-Roman and Ciné-Lecteur," French Literature Series 12 (1990): 35-42.
- "Musical Score as Closure Device in The 400 Blows," Film Criticism 14,1 (Fall 1989): 26-32.
- "A Cannibal's Text: Pasolini's Pigsty," Film Criticism 12, 3 (Winter 1989): 46-57.

“Le Gai savoir: 444,000 Images Speak for Themselves,” Wide Angle 9, 1 (January 1987): 50-58.

“Je vous salue Marie: Godard the Father,” Film Criticism 10, 1 (Fall 1985): 52-56.

“A Studio Built of Bricks: Disney and Technicolor,” Film Reader 6 (1985): 33-40.

#### **TRANSLATED ARTICLES:**

“Wings of the Desert,” Marc Vernet, Trans. Richard Neupert, The Velvet Light Trap 28 (Fall 1991): 65-72.

“Three Essays on Widescreen Film by André Bazin,” Translations of “Will Cinemascope Save the Cinema?” “The End of Montage,” and “A Little Late,” The Velvet Light Trap 21 (Summer 1985): 8-16.

#### **BOOK REVIEWS:**

Russell Merritt and J.B. Kaufman, Walt Disney’s Silly Symphonies (Gemona, Italy: La Cineteca del Friuli, 2006) for Film Quarterly 62, 3 (Spring, 2009): 82.

Robert Stam, François Truffaut and Friends: Modernism, Sexuality, and Film Adaptation, New Brunswick, NJ: Rutgers University of Press, 2006 for Cinéaste, on-line edition.

Susan Hayward, Simone Signoret: The Star as Cultural Sign, New York: Continuum, 2004 for French Review.

Colin MacCabe, Godard: A Portrait of the Artist at Seventy, New York: Farrar, Strauss & Giroux, 2003, for Film Quarterly 58, 4 (Summer 2005): 61-62.

Ginette Vincendeau, Jean-Pierre Melville: An American in Paris, London: British Film Institute, 2003, for Film Quarterly 59, 1 (Fall, 2005): 59-60.

Paul Wells, Understanding Animation, London: Routledge, 1998; and Kevin S. Sandler, Reading the Rabbit, New Brunswick, NJ: Rutgers UP, 1998, Screen 40, 4 (1999/2000): 467-471.

Michel Aubert and Jean-Claude Seguin, Ed., La Production cinématographique des Frères Lumière, Paris: BIFI, 1997, in French Review 73, 1 (October 1999) 146-147.

Phil Powrie, French Cinema in the 1980s: Nostalgia and the Crisis of Masculinity, Oxford UP, 1997, in Film Quarterly 52,4 (Summer 1999) 45-46.

Rebecca M. Pauly, The Transparent Illusion: Image and Ideology in French Film, in French Review 69,5 (April 1996) 868-869.

Richard Abel, The Ciné Goes to Town: French Cinema 1896-1914, U of California P, 1994, in Film Quarterly 48,4 (Summer 1995) 44-45.

Colin Crisp, The Classic French Cinema, 1930-1960, Indiana UP, 1993 in French Review 68,3 (February, 1995) 560-561.

Marc Vernet, Figures de l’absence, Cahiers du Cinéma, 1988, in French Review 68,5 (April, 1995): 898-899.

Alan Williams, Republic of Images, Harvard UP, 1992, in Film Quarterly 47,4 (Summer 1994): 53-54.

#### **HONORS, AWARDS, and GRANTS**

Outstanding Academic Book Award, French Animation History, Choice, 2012.

Office of Instructional Technology, “High Definition Classroom,” UGA, \$32,000, 2007.

Charles H. Wheatley Professorship of the Arts, UGA, 2006 to present.

Josiah Meigs Distinguished Teaching Professorship, UGA, 2004 to present.  
 M. G. Michael Award for Creative Research, Franklin College, UGA, 2004.  
 Outstanding Academic Book Award, History of the French New Wave Cinema, Choice, 2004.  
 French American Cultural Services and Educational Aid (FACSEA) French Tournée Film Series Grant (Tate Center Film Series), \$1,800 (2001, 2002, 2003, 2004, 2005).  
 Sandy Beaver Excellence in Teaching Award, UGA, 1999.  
 Office of Instructional Support and Development (OISD), Instructional Technology Grant, Digital Video Disc player, 1998, \$1,600.  
 UGA Graduate Research Summer Grant, "The Aesthetics of Animation." 1996, \$4,400.  
 OISD, Instructional Technology Grant, "Video/CG Projector," 1996, \$8,500.  
 OISD, Instructional Improvement Project, "Teaching Film Aesthetics on 16mm Film Stock," 1995, \$2,000.  
 Outstanding Academic Book Award, translation of Aesthetics of Film, Choice Magazine, 1993.  
 Center for Enhancement of Teaching and Learning, Georgia Tech, Instructional Grant, 1991.  
 National Endowment for the Humanities, Travel to Collections Grant to George Eastman House, Rochester, NY, 1990.  
 Center for Humanities and Arts Funding:  
 2016: Distinguished Lecture: Marc Vernet (Montpelier, France).  
 2010: Department Invited Lecture: Eric Smoodin, "Going to the Movies in 1930s France"  
 2009: Department Invited Lecture: Dana Polan, "Julia Child and 'TV that Tastes Good.'"  
 2007: Distinguished Lecture, David Bordwell, "Cinemascope."  
 2004: Visiting Lecture, Kristin Thompson, "Lord of the Rings: A Global Film Event.  
 2001: Visiting International Artist (co-sponsored with Karim Traore, Comparative Literature): Idrissa Ouedraogo (African Film Producer / Director)  
 1999: Visiting Lecturers: Dana White and Matthew Bernstein (Emory University)  
 1998: Visiting Artist: Eddie Bracken (Actor)  
 1998: Visiting Scholar: David Bordwell  
 1998: Visiting Lecture: Alain Robbe-Grillet

## CONFERENCE PAPERS AND INVITED LECTURES

- 2016 "La Pointe Courte: How Agnes Varda Launched an Auteur Career (and a New Wave)," Deutsches Filmmuseum, Frankfurt, Germany, June, 2016.
- "Pixar, Embodied Characters, and Emotional Style." Society for Cinema and Media Studies Conference, Atlanta, GA, March, 2016
- 2015 "Neuroimaging, Movie Trailers, and Emotional Engagement," Society for Cognitive Studies of the Moving Image, London, England, June, 2015.
- "Emotion, Disabilities, and Narration in *Gabrielle*," Society for Cinema and Media Studies Conference, Montreal, Canada, March, 2015.
- 2014 "Searching for Emotion in an fMRI," [En cherchant de l'emotion dans une IRMf] AFECCAV Conference, Plenary presentation, Lyon, France, July, 2014

- “Jacques Demy’s *Bay of Angels*,” Society for Cinema and Media Studies Conference, Seattle WA, March, 2014
- 2013 “Is there a ‘New Wave’ in French Animation?” Society for Cinema and Media Studies Conference, Chicago, IL, March, 2013.
- “Writing to Fit the Technology: Pixar as Test Case,” Screenwriting Research Network International Conference, Madison, WI, August, 2013.
- “Sound as Effect in Canadian Animation,” Magic of Special Effects Conference, Quebec Cinémathèque, Montreal, Canada, November, 2013.
- 2012 “Empathy and Cartoon Bodies: Pixar vs. *Mary and Max*,” SERCIA International Conference, Dijon, France, September, 2012.
- 2011 “Auteur Animators: Narration, Adaptation, and French Animated Cinema,” Screenwriting Research Conference, Brussels, Belgium, September, 2011.
- “Approaches to Teaching Animation: France as Test Case,” Society for Cinema and Media Studies Conference, New Orleans, LA, March, 2011.
- 2010 “Fitting ‘Film Studies’ into the Intro to Cinema Course,” Society for Cinema and Media Studies Conference, Los Angeles, CA, March 2010.
- Panelist (four panels), Roger Ebert’s Film Festival, University of Illinois, April 2010.
- “Persepolis: 2D Animation and the Melancholy Self-Portrait,” Contemporary French Women Filmmakers Conference, University of London, UK, December, 2010.
- 2009 “Adieu Philippine and Rozier’s Alternative Sound Practice,” Studies in French Cinema Conference, London, England, April, 2009.
- “From Renaissance to Azur: Visual Style and French Animation,” Animation Studies Conference, Atlanta, GA, July, 2009.
- 2008 “Writing French History: The New Wave,” Society for Cinema and Media Studies Conference, Philadelphia, PA, March 2008.
- 2007 “*Kirikou* and the Animated Figure / Body,” Studies in French Cinema Conference, London, England, March, 2007.
- “Cop au vin: Chabrol et le policier parodique / Cop au vin: Chabrol, Parody, and the Thriller,” Popular European Cinema Conference, Paris, France, June, 2007.
- “La couleur et le style visuel dans Le bonheur / Color and Visual Style in Le Bonheur,” Le cinéma d’Agnès Varda Conference, Rennes, France, November, 2007.

- 2006 “Color and Individual Style: Varda vs. Demy,” SCMS, Vancouver, Canada, March, 2006.
- “Entre les ciseaux et l’ordinateur: Michel Ocelot, [Between the Scissors and the Computer: Michel Ocelot’s Animation,]” Colloque International AFECCA, Aix-en-Provence, France, September, 2006.
- 2004 “L’Espace narratif et le dessin animé français / Narrative Space and French Animation,” Colloque International AFECCA, Lyon, France.
- “Narration, Race, and Betty Boop,” Society for Cinema Studies, Atlanta, GA.
- 2003 “Tilaj: Story, Style, and African Cinema,” Society for Cinema Studies, Minneapolis, MN.
- “Jean-Luc Godard: 50 Years of Renewing the Cinema,” Atlanta Contemporary Art Center, Atlanta, GA.
- 2002 “Narrative Boundaries in Agnes Varda’s Cinema,” Symposium on Agnes Varda, University of Wisconsin, Madison, October, 2002.
- “Contemporary Auteurs: Agnès Varda as Test Case,” South Atlantic Modern Language Association, Baltimore, MD.
- 2000 “The French Old Wave: Did ‘Quality’ Directors Tell New Wave Stories?” Society for Cinema Studies (SCS) Conference, Chicago, IL.
- “From Dot and Lines to Pixar: Narrative Space in Computer Animation,” South Atlantic Modern Language Association (SAML), Birmingham, AL.
- 1999 “Color and Ethnicity in George Pal’s Jasper and the Watermelons,” SCS Conference, West Palm Beach, FL.
- 1998 “Tout va bien? Cahiers du Cinéma vs. 1970s French Film Practice,” Modern Language Association, San Francisco, CA.
- “Nouveau Roman / Nouveau Cinéma,” Round Table discussion with Alain Robbe-Grillet, UGA Center for Humanities and Arts.
- “Chabrol’s Unsettled Women: Melodrama, Narration, and Obsession,” SCS Conference, La Jolla, CA.
- Workshop: “What *is* a Film Course? Problems with Interdisciplinary Studies,” SCS Conference, La Jolla, CA.
- 1997 “Jumping Off the Paper: Competing Spaces in Early Animation,” Florida State

- University Film and Literature Conference, Tallahassee, FL.
- “Color Aesthetics and the French New Wave,” SCS Conference, Ottawa, Canada.
- 1996 “Making Movement: Len Lye’s Colour Flight,” SCS Conference, Dallas, TX.
- 1995 "Dead Champagne: Variety's New Wave," SCS Conference, New York, NY.
- 1994 "Painterly Pastiche: Color and Class in Tavernier's A Sunday in the Country," SCS Conference, Syracuse, NY.
- 1993 "Is He 'Nouvelle Vague'? Rozier vs. Bourguignon," SCS Conference, New Orleans, LA.
- 1992 "Color, Lines, and Nudes: Teaching Disney's Animators," SCS Conference, Pittsburgh, PA.
- "You Changed the Blue: Color and Space in The American Friend," Florida State University Conference on Literature and Film, Tallahassee, FL.
- 1991 "Newton's Camera: Steadicam's Innovation and Film Style," SCS Conference, University of Southern California, Los Angeles, CA.
- "Red Blood on White Bread: Chabrol's New Wave," Florida State University Conference on Literature and Film, Tallahassee, FL.
- 1990 "Fade to Blue: Color, Codes, and Narration," SCS Conference, Washington DC.
- "Painting a Plausible World: Disney's Color Prototypes," Florida State Conference on Literature and Film, Tallahassee, FL.
- 1989 "Exercising Color Restraint: Technicolor and Hollywood," SAMLA, Atlanta, GA.
- "The Musical Score as Closure Device in The 400 Blows," SCS Conference, Iowa City, IA.
- "L'Immortelle: The Ciné-Roman and the Ciné-Lecteur," Theories of Narrative Conference, University of South Carolina, Columbia, SC.
- "Ingmar Bergman and the Modern European Cinema," Ingmar Bergman Lecture Series, English Department, Loyola College, Baltimore, MD.
- 1987 "Blind Spots: Bruce Baillie as Experimental Ethnographer," SCS Conference, Montreal, Canada
- 1986 "Godard, Robbe-Grillet and the Open Text Film," SCSs Conference, New Orleans, LA.



- 1985 "Le Gai savoir: 444,000 Images Speak for Themselves," Ohio University Film Conference, Athens, OH.
- "Live TV d'Art," Midwest Popular Culture Association Conference, Chicago, IL.
- 1984 "The End: Notions of Closure in the Cinema," Semiotics of the Cinema Conference, Toronto, Canada.

### **PROFESSIONAL SERVICE:**

National:

Editorial Board, Cinema Journal, 2007-2013

Co-Chair, French and Francophone Cinema, Society for Cinema Studies, 2011-present

Panel Chair:

- 2015 Panel Chair: "Perspectives on Cinematic Address," Society for Cinema and Media Studies Conference, Montreal, Canada, March, 2015.
- 2013 Panel Organizer and Chair: "Jean-Luc Godard: History, Theory, Cinema," Modern Languages Association, Chicago, IL, January 2014.
- 2011 "Approaches to Teaching Animation," Panel Organizer and Chair, Society for Cinema and Media Studies Conference, New Orleans, LA.
- 2006 Panel Chair: "Pixar and Beyond: International Animation Today," SCMS, Vancouver, Canada, March 2006.
- 2002 "Film: Contemporary European 'Auteurs,'" SAMLA Conference, Baltimore, MD.
- 2001 "French Film History: The 1990s," SCS Conference, Washington, DC.
- 1999 "Animation and Replication," SCS Conference, West Palm Beach, FL.
- 1993 "The French New Wave: Revisited," SCS Conference, New Orleans, LA.
- 1991 "Contemporary Film History," SAMLA Conference, Atlanta, GA.
- 1990 "Color and Narration in the Cinema," SCS Conference, Washington, DC.

Referee:

- 2016 Routledge, book manuscript.  
University of Michigan, book manuscript.  
Bloomsbury Press, book manuscript.  
Book proposals: Oxford University Press, University of Edinburgh Press, Macmillan Press.  
Studies in French Cinema, article manuscript.
- 2015 Kino-Agora Press, Canada, book manuscript.  
Palgrave, book manuscript.
- 2014 Illinois University Press, book manuscript,  
Columbia University Press, book manuscript,  
Film History, article manuscript
- 2013 Studies in French Cinema, article manuscript  
Adaptation, article manuscript
- 2012 University of Illinois Press, book manuscript

- University of Wisconsin Press, book proposal
- Wayne State University Press, book manuscript
- Cleveland State University Symposium Grant and Article Review
- Cinema Journal, four articles
- Modern and Contemporary France, article manuscript
- 2011 Indiana University Press, book manuscript
- Palgrave, book series proposal
- Cinéma et Cie, Two article manuscripts
- Cinema Journal, Four article manuscripts
- National Endowment for Humanities, Project recommendation
- 2008 Blackwell Press, book proposal
- Cinema Journal, three article manuscripts
- 2007 British Film Institute, book manuscript
- Wayne State University Press, book manuscript
- Modern and Contemporary France, article manuscript
- 2005 Columbia University Press, book manuscript
- Department of Theatre, Arizona State University, book manuscript
- 2004 University of Texas Press, book manuscript
- 2003 National Endowment for the Humanities, Summer Stipend Applications.
- Wayne State University Press, book manuscript
- 2002 Duke University Press, book manuscript
- British Film Institute, London, book manuscript
- 2001 University of California Press, two book manuscripts
- 1999 University of California Press, book manuscript
- South Atlantic Review, article manuscript
- 1998 University of Texas Press, book manuscript
- Cinema Journal, reviewed two article manuscripts
- 1996 American Association of Teachers of French, Film Program Committee for AATF Conference, Lyon, France.
- 1995 National Endowment for the Humanities Conference Proposal: "French Films of the German Occupation," Rutgers University.
- 1994 National Endowment for the Humanities Collaborative Projects.

University of Georgia:

- University Promotion and Tenure Committee, Fine Arts, 2013-2015
- Faculty Admissions Committee, 2010-present
- Editorial Board, University of Georgia Press, 2005-2008.
- Advisory Board, Center for Humanities and the Arts, UGA, 2005-2008.
- Coordinator, Film Studies B.A., Department of Drama, 2002-present.
- Member, Promotion and Tenure Committee, Franklin College, 2003-2009.
- Member, Program Review, Department of English, UGA, 2005-2006.
- Member, Teaching Award Committee, Franklin College, 2003-2005.
- Steering Committee Chair, Film Studies Major, Interdisciplinary Studies Program. .
- Graduate Coordinator, Department of Drama, 2000-2004.
- Host, Cinema Studies Roundtable, Center for Humanities and the Arts, 1999-present.

Chair, Honors and Awards Committee, Department, 1997 - 1999, 2004-present.  
Member, UGA Dean's Forum, 1997-2000.  
Member, UGARF Faculty Research Grant Committee--Fine Arts, 1998–2001, 2004.