

## HOMAY KING

Professor and Chair on the Marie Neuberger Fund for the Study of the Arts  
Department of History of Art and Program in Film Studies  
Bryn Mawr College  
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### EDUCATION

Ph.D., University of California, Berkeley, in Rhetoric and Film Studies, with distinction. Dissertation: "Effaced Figures: Authorship and the American Cinema." Committee: Kaja Silverman (Director), Leo Bersani, Seymour Chatman.

M.A., University of California, Berkeley, in Rhetoric

A.B., Brown University, in Modern Culture and Media, second major in English Literature, magna cum laude, Phi Beta Kappa. Honors thesis: "Inalienable Possessions: The Daughterly Duty in Chinese American Film and Literature," supervised by Nancy Armstrong and Leonard Tennenhouse.

### PUBLICATIONS

#### Books

*Go West: A Mythology of California's Silicon Valley*. Manuscript in progress.

*Virtual Memory: Time-based Art and the Dream of Digitality*. Durham: Duke University Press, 2015.

<https://www.dukeupress.edu/virtual-memory>

Open-access review: <https://www.journals.uchicago.edu/doi/abs/10.1086/688298?journalCode=ci>

*Lost in Translation: Orientalism, Cinema, and the Enigmatic Signifier*. Durham: Duke University Press, 2010.

<https://www.dukeupress.edu/lost-in-translation>

Open-access reviews:

<https://www.eupublishing.com/doi/abs/10.3366/film.2012.0018>

<https://www.ias.asia/the-review/hollywood-east-asia-and-enigmatic-signifier>

#### Edited Volumes

*Future Varda*. A special issue of *Camera Obscura*, eds. Rebecca J. DeRoo and Hoday King. *Camera Obscura* 106, vol. 36 no. 1 (May 2021). <https://www.dukeupress.edu/future-varda>

#### Articles in Peer-reviewed Journals

"Forever Opaque: Glissant, Laplanche, and Return to Seoul." *Camera Obscura*, forthcoming in 2025.

"Sarah Winchester: Silicon Valley Developer." *Journal of Cinema and Media Studies* 61, no. 4 (Summer 2022).  
[https://quod.lib.umich.edu/j/jcms/images/16\\_61.4king.pdf](https://quod.lib.umich.edu/j/jcms/images/16_61.4king.pdf)

"The Brown Commons in the Time of Pandemic: Reflections on Zoom and Livestreamed Performance." Part of a dossier, "Mediated Identifications: José Esteban Muñoz and Visual Studies," edited by Joshua Javier Guzman and

- Iván A. Ramos. *Afterimage* 49:1 (Spring 2022).  
<https://online.ucpress.edu/afterimage/article/49/1/39/120350/The-Brown-Commons-in-the-Time-of>
- “Anna May Wong and the Color Image.” *Liquid Blackness Journal* vol. 5, no. 2 (October 2021).  
<https://read.dukeupress.edu/liquid-blackness/article/5/2/59/287406/Anna-May-Wong-and-the-Color-Image>
- “Floating Roots: Agnès Varda’s *Uncle Yanco*.” *Camera Obscura* 106, vol. 36 no. 1 (May 2021).
- “Future Varda: Introduction.” Co-authored with Rebecca J. DeRoo. *Camera Obscura* 106, vol. 36 no. 1 (May 2021).
- “Tenuous Frames: Ming Wong’s *Persona Performa*.” *Film Criticism* 39.2 (Winter 2014-2015).
- “Stroboscopic: Andy Warhol and the Exploding Plastic Inevitable.” *Criticism* 56.3 (2014). Reprinted in *Bauhaus Imaginista* edition 4 (January 2019).
- “Born Free? On Fantasy and Repetition in *The Act of Killing*.” *Film Quarterly* 67.2 (March 2014).
- “Anabasis.” *October* 142 (Fall 2012). Reprinted and translated into French in *Anabases*, ed. Anna Colin (Berlin: Archive Books, 2014).
- “Antiphon: Notes on the People’s Microphone.” *The Journal of Popular Music Studies* 24.2 (Summer 2012). Excerpt previously published in *Machete: Occupy Philadelphia*, Marginal Utility Gallery (December 2011).
- “The Shanghai Gesture.” *Forum: The University of Edinburgh Postgraduate Journal of Culture and the Arts* 6 (Spring 2008).
- “Sign in the Void: Ottinger’s *Johanna d’Arc of Mongolia*.” *Afterall* 16 (Autumn/Winter 2007).
- “Matter, Time, and the Digital: Varda’s *The Gleaners and I*.” *Quarterly Review of Film and Video* v. 24, n. 5 (Fall 2007).
- “Girl Interrupted: The Queer Time of Warhol’s Cinema.” *Discourse* v. 28, n. 1 (Winter, 2006).
- “Lost in Translation.” *Film Quarterly* v. 59, n. 1 (Fall 2005).
- “Free Indirect Affect in Cassavetes’ *Opening Night* and *Faces*.” *Camera Obscura* 56, v. 19, n. 2 (Summer 2004). Reprinted and translated into German in *Maske und Kothurn: Internationale Beitrage zuer Theater-, Film- und Medienwissenschaft* (Vienna: Böhlau Verlag, 2009).
- “Enter Malkovich.” *Fort Da* v. X, n. 1 (Spring 2004).
- “Appearance and Its Discontents: Valie Export’s *Invisible Adversaries*.” *Discourse* v. 22, n. 2 (Spring 2000).
- “‘All the Shapes We Make’: *The Passenger*’s Flight from Formal Stagnation.” *Qui Parle* v. 11, n. 2 (Fall-Winter 1999). Reprinted in *Fort/Da* v. VI, n.2 (Fall 2000).

### Essays in Edited Volumes and Museum Catalogues

- “Freud/Lacan/Bergson.” *Informatics of Domination*, eds. Zach Blas, Melody Jue, and Jennifer Rhee (Durham: Duke University Press, 2025).
- “Notes on Repetition, Reenactment, and Loops.” *The Oxford Handbook of Film Theory*, ed. Kyle Stevens (Oxford: Oxford University Press, 2022).
- “Teaching *Vagabond*.” *The Sustainable Legacy of Agnès Varda*, eds. Feride Cicekoglu and Colleen Kennedy-Karpat (London: Bloomsbury Press, 2022).

- “Kitchen,” “Restaurant,” and “Face.” Catalogue essays for the Andy Warhol Film Catalogue Raisonné, ed. John Hanhardt (New York: The Whitney Museum of American Art and Yale University Press, 2021).
- “Unfathomable: Opacity, Enigma, Race.” *Saturation: Racial Matter, Institutional Limits, and the Excesses of Representation*, eds. C. Riley Snorton and Hentyle Yapp (New York: The New Museum, 2020).
- “Statues Also Live: Tania Bruguera’s *Monument to New Immigrants*.” *Monument Lab*, eds. Paul Farber and Kenneth Lum (Philadelphia: Temple University Press, 2019). Catalogue essay in conjunction with the public art exhibition in the City of Philadelphia.
- “Myth for an Age of Lies and Marble for an Age of Walls.” *Myths of the Marble*, eds. Alex Klein and Milena Høgsberg (Philadelphia: Institute of Contemporary Art, 2018). In conjunction with the exhibition *Myths of the Marble*, ICA Philadelphia and Henie Onstad Kunstsenter Oslo. Served as consultant to the curators during a symposium at the ICA Philadelphia. <https://icaphila.org/exhibitions/myths-of-the-marble/>
- “Cinema’s Virtual Chinas.” *China: Through the Looking Glass*, ed. Andrew Bolton (New York: The Metropolitan Museum of Art, 2015). In conjunction with the exhibition presented by the Metropolitan Museum of Art. Served as consultant to curator Andrew Bolton for this historic, attendance record-breaking exhibition mounted jointly by the Met Costume Institute and Department of East Asian Art for the annual Met Gala. <https://www.metmuseum.org/exhibitions/listings/2015/china-through-the-looking-glass>
- “The Lion in the Ass’s Skin.” *Exchanging the Nose for the Yesses*, eds. Benjamin Tiven and Per-Oskar Leu (Rome: CURA Books, 2015).
- “Beyond Repetition: Victor Burgin’s Loops.” *Projective: Writings on the Work of Victor Burgin*, ed. David Campany (Dijon: Les Presses du Réel, 2014). In English and French. In conjunction with the exhibition at MAMCO, Geneva.
- “The Host versus *Cloverfield*.” *Horror after 9/11*, eds. Aviva Briefel and Sam J. Miller (Austin: The University of Texas Press, 2011).
- “No Empire of Signs: Leslie Thornton’s *Adynata*.” *There She Goes: Feminist Filmmaking and Beyond*, eds. Corinn Columpar and Sophie Mayer (Detroit: Wayne State University Press, 2009).
- “The Sadness of the Gaze: Kubrick’s *Barry Lyndon*.” *Stanley Kubrick: Essays on His Films and Legacy*, ed. Gary Rhodes (Jefferson, NC: McFarland, 2008).
- “The Long Goodbye: Jeff Wall and Film Theory.” *Jeff Wall: Photographs* (Köln: Verlag der Buchhandlung Walther König, 2003). In English and German. In conjunction with the retrospective exhibition at the Museum Moderner Kunst, Vienna.

### Popular Press, Creative, and Public Humanities Writing

- “Extra Medium: A Conversation with John Muse and Hoday King.” Cantor Fitzgerald Gallery, Haverford, PA (September 2023). <https://exhibits.haverford.edu/extramedium/extra-medium-a-conversation-with-john-muse-and-hoday-king/>
- “Dear Luke, Dear Adam: Luke Dowd and Adam Holmes-Davies.” Exhibition text contributor. Kingsgate Projects, London, UK (May 2023). <https://www.kingsgatemworkshops.org.uk/dear-luke-dear-adam>
- “Portal” (2022). A short documentary film about queer, BIPOC friends who live alone surviving and connecting remotely through the COVID-19 pandemic. Dir. Rodney Evans. Written by Rodney Evans and Hoday King. Featuring Rodney Evans and Hoday King. 12 minutes. Screenings: Art Basel Miami–Bison at Basel, BAMcinemaFest, Black Public Media, OutFest LA, Reeling Film Fest Chicago, Woodstock Film Festival. Vimeo

- link by request. Interview on WURD's Reality Check: <https://soundcloud.com/onwurd/reality-check-82223-homay-king-and-rodney-evans>
- "Staging the Orient." Interview with Joël Vacheron. *Ying Xiang* no. 1 (July 2021). <https://ying-xiang.org/articles/staging-the-orient>
- "On the Use of the Word 'Like' in California English." *The Hoosac Institute Journal* 7 (March 2021). <https://hoosacinstitute.com/Homay-King>
- "American Uprising." Podcast episode, guest speaker. *Waiting to X-Hale* podcast (June 8, 2020). <https://waitingtohxale.libsyn.com/ep-37-american-uprising>
- "Jonathan Flatley's *Like Andy Warhol*." Book review. *Social Text Online* (February 2019). <https://socialtextjournal.org/jonathan-flatleys-like-andy-warhol/>
- "Homay King on *Shanghai Express*." Interview and video essay for the Criterion Collection's DVD/BRD box set of Josef von Sternberg's films with Marlene Dietrich (July 2018, 25 minutes).
- "Virtual Reality in Real Time." A conversation about virtual reality with Shari Frilot, Chief Programmer at Sundance New Frontier. *Film Quarterly* 71.1 (Fall 2017). <https://filmquarterly.org/2017/10/02/virtual-reality-in-real-time/>
- "*The Bachelor* Stripped Bare." Part of a dossier of short essays on Lifetime Television's *UnReal*. *Public Books* (June 2, 2016). <https://www.publicbooks.org/virtual-roundtable-on-unreal/>
- "The Digital, the Virtual and the Possible: Riffing with Homay King on *Virtual Memory*." Interview for *Film Quarterly* Page Views section (September 25, 2015). <https://filmquarterly.org/2015/09/25/the-digital-the-virtual-and-the-possible-riffing-with-homay-king-on-virtual-memory/>
- "China through the Looking Glass: Academic Who Inspired Exhibition Talks About Rihanna's Gown, Orientalism, and Not Going to the Met Gala." Interview. *International Business Times* (May 8, 2015). <https://www.ibtimes.com/china-through-looking-glass-academic-who-inspired-exhibit-talks-about-rihannas-gown-1914705>

## AWARDS AND GRANTS

- The Catherine Fales Fellowship, Bryn Mawr College, 2024-2025
- Ailsa Mellon Bruce Visiting Senior Fellowship, The Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC, Fall 2021
- Marie Neuberger Fund for the Study of the Arts, Bryn Mawr College, 2020-present
- Mellon Foundation Public Humanities Grant, Bryn Mawr College, 2018
- Anne Friedberg Book Award of Distinction for *Virtual Memory: Time-based Art and the Dream of Digitality*, Society for Cinema and Media Studies, 2017
- Eugenia Chase Guild Chair in the Humanities, Bryn Mawr College, 2016-2020
- Mellon Fellow, Department of History of Art, University of Pennsylvania, 2012-2013
- Mary Flexner Curriculum Development Grant, Bryn Mawr College, 2011
- Regional Faculty Fellowship, Wolf Humanities Center, University of Pennsylvania, for *Virtual Memory: Time-based Art and the Dream of Digitality*, 2010-2011
- Mary Patterson McPherson Award, Bryn Mawr College, 2008-2009
- Rosalyn R. Schwartz Lectureship Award, Bryn Mawr College, 2006-2008
- Christian R. and Mary F. Lindback Foundation Research Grant, for *Lost in Translation: Orientalism, Cinema, and the Enigmatic Signifier*, 2006-2007
- Madge Miller Faculty Research Grant, Bryn Mawr College, Summer 2003

Jeffrey Berg Predoctoral Fellowship, Doreen B. Townsend Center for the Humanities, UC Berkeley, 2000-2001  
Humanities Research Grant, UC Berkeley, Spring 2000  
Outstanding Graduate Student Instructor Award, UC Berkeley, 2000  
Wollenberg Grant, Department of Rhetoric, UC Berkeley, Fall 1998  
Graduate Opportunity Fellowship, UC Berkeley, 1995-1997

## CONFERENCE TALKS AND PANELS

“*The Shanghai Gesture’s* Long Road to the Screen: On Working with the Production Code Administration Files at the Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences.” The Hollywood Conference, University of Southern California, Los Angeles, CA (July 17, 2025).

“Better Living in Eichlerville: California Modernism’s Influence on Apple.” Association for the Study of the Arts of the Present, New York, NY (October 18, 2024). Also at the College Art Association, New York, NY (February 15, 2025) and as an endowed lecture at Bryn Mawr College (February 24, 2025).

“First Dance, Last Dance: Sam Smith’s *Unholy*.” PopCon, New York University, Brooklyn, NY (April 29, 2023)

“Go West.” Society for Cinema and Media Studies, Seattle, WA (March 16, 2019). Also at The Association for the Study of the Arts of the Present, New Orleans, LA (October 19, 2018) and Film-Philosophy Conference, University of Valletta, Malta (June 2025).

“Anna May Wong and the Color-Image.” College Art Association, Los Angeles, CA (February 23, 2018). Also at New York University, Cinema Studies Department, as an invited talk (April 19, 2019).

“An Image Is Being Produced: Procedure and Cliché in Some Films by Harun Farocki.” Documentary After Farocki, Temple University (September 22, 2017) and Association for the Study of the Arts of the Present, Oakland, CA (October 28, 2017).

“The Metamorphic Image: Winchester and the West.” College Art Association, New York, NY (February 17, 2017).

“Social Optics: New Approaches to Experimental Media.” Panel respondent, Society for Cinema and Media Studies, Atlanta, GA (March 30, 2016).

“Impenetrable: Surface Readings of *Under the Skin*.” Panel respondent, Society for Cinema and Media Studies, Montréal, QC (March 27, 2015).

“Virtual Memory: Agnès Varda’s *Beaches*.” Society for Cinema and Media Studies, Seattle, WA (March 20, 2014).

“Indebtedness: Anachronism, Exuberance, and Desire in an Age of Dependence.” Panel chair, American Studies Association, Washington, DC (November 22, 2013).

“Tenuous Frames: Ming Wong’s *Persona Performa*.” Society for Cinema and Media Studies, Chicago, IL (March 9, 2013).

“Antiphon: Notes on the People’s Microphone.” Northern European Cinema Studies Network, Lisbon, Portugal (June 21, 2012).

“Keys to Turing.” Society for Cinema and Media Studies, Boston, MA (March 22, 2012). Also at the University of Southern California, Los Angeles, CA (March 7, 2012) and Bowdoin College, English Department, Bowdoin, ME (November 8, 2012), as invited talks.

"Film and the Virtual." Panel co-chair with Nicholas Sammond, Modern Language Association, Seattle, WA (January 7, 2012).

"Moving On: Andy Warhol's Exploding Plastic Inevitable." Northern European Cinema Studies Network, London, UK (June 23, 2011). Also at the American Studies Association, Baltimore, MD (October 23, 2011) and the Association for the Study of the Arts of the Present, Pittsburgh, PA (October 29, 2011).

"Anabasis." Society for Cinema and Media Studies, New Orleans, LA (March 11, 2011). Also at Duke University, Center for Asian and Asian American Studies (September 23, 2010) and the University of Pennsylvania Colloquium in Cinema Studies (October 6, 2010), as invited talks.

"The Powers of the False in Film and Media." Panel chair, Modern Language Association, Los Angeles, CA (January 5, 2011).

"*The Host* versus *Cloverfield*." Northeastern Modern Language Association, Montréal, QC (April 8, 2010). Also at Muhlenberg College, Department of Film Studies (February 21, 2011), as an invited talk.

"The City and Film I." Panel chair, Society for Cinema and Media Studies, Los Angeles, CA (March 18, 2010).

"Play the Movie: Computer Games and the Cinematic Turn." Panel co-chair with Anna Everett, Modern Language Association, Philadelphia, PA (December 28, 2009).

"Queering the Velvets: A Reading of the Exploding Plastic Inevitable." American Studies Association, Washington, DC (November 5, 2009).

"Yamamoto's Jacket: Wenders' *Notebook on Cities and Clothes*." Society for Cinema and Media Studies – Media Studies Symposium, Josai University, Tokyo, Japan (May 22, 2009).

"The Great Wall: Antonioni's *Chung Kuo Cina*." American Comparative Literature Association, Harvard University, Cambridge, MA (March 27, 2009).

"Whither Film Studies?" Workshop panelist, Modern Language Association, San Francisco, CA (December 30, 2008).

"Cinema Politica." Panel co-chair with Kara Keeling, Modern Language Association, San Francisco, CA (December 28, 2008).

"Sign in the Void: Ulrike Ottinger's *Johanna d'Arc of Mongolia*." Society for Cinema and Media Studies, Philadelphia, PA (March 8, 2008).

"The Chinese Theater: The Orientalist Simulacrum in Classical Hollywood." Panel co-chair with Patricia White: "Projecting the East: Cinema, Exhibition, and Asian America." American Studies Association, Philadelphia, PA (October 13, 2007).

"The Shanghai Gesture." Society for Cinema and Media Studies, Chicago, IL (March 10, 2007), panel co-chair with Susan Courtney: "American Geographies/American Screens." Also at the Philadelphia Cinema and Media Studies Seminar, Temple University (March 2, 2007) and the Stanford University Novel and Film Conference, Center for the Study of the Novel, Palo Alto, CA (April 24, 2010), as invited talks.

"Disoriented." Modern Language Association, Philadelphia, PA (December 29, 2006).

"Translating Orientalism: Leslie Thornton's *Adynata*." Panel chair: "Women Directing and Other Forms of Difference." Society for Cinema and Media Studies, Vancouver, BC (March 2006).

“Empire of Signs: Enigma and Translation in Sophie Calle’s *Exquisite Pain*.” American Comparative Literature Association, Princeton University, Princeton, NJ (March 2006).

“Digital Handbaskets: Agnès Varda’s *Gleaners*.” Panel chair: “Digital Memory.” Society for Cinema and Media Studies, London, UK (March 2005).

“Orientalism, Projection, and the Enigmatic Signifier.” Psychoanalysis and Democracy: The Association for the Psychoanalysis of Culture and Society, Columbia University, New York, NY (October 2004).

“Sternberg’s Authorial System.” The Persistence of Form: Culture, History, and the Aesthetic: 29<sup>th</sup> Annual Conference on Literature and Film, Florida State University (January 2004).

“Free Indirect Cinema.” Panel chair: “Free Indirect Discourse.” Society for the Study of Narrative Literature, Berkeley, CA (March 2003).

“John Cassavetes, Free Indirect Author.” Society for Cinema Studies, Denver, CO (May 2002).

“Andy Warhol: The Author as Supplier.” Society for Cinema Studies, Washington, DC (May 2001).

“Douglas Sirk and the Affection-image.” The Berkeley Symposium: Interdisciplinary Approaches to Visual Representation, UC Berkeley, Berkeley, CA (March 2001).

“Warhol Talk #1.” New Approaches to Experimental Film, UC Berkeley, Berkeley, CA (May 2000).

“The Author Vanishes: Full and Empty Speech in Hitchcock’s *Stage Fright*.” Hitchcock: A Centennial Celebration, New York University, New York, NY (October 1999).

“‘All the Shapes We Make’: *The Passenger*’s Flight from Formal Stagnation.” Mixing Metaphors: The Theory and Practice of Comparative Study in the Humanities, UC Berkeley, Berkeley, CA (February 1999).

“Orchestrating Desire: Music and the Look in Negulesco’s *Humoresque*.” Negotiating Boundaries: The Interdisciplinary Conference on Language and Literature, Texas A&M University, College Station, TX (September 1998).

## INVITED TALKS AND CONVERSATIONS

“*Crying in H Mart*: Michelle Zauner in Conversation with Homa King.” Free Library of Philadelphia, Philadelphia, PA (April 14, 2023).

“Opacity, Enigma: Race, Psychoanalysis, and the Image.” Columbia University Sites of Cinema Seminar, New York, NY (December 6, 2022). Also as a keynote address for the Film-Philosophy Conference, Espinho, Portugal (July 2024).

“Why Laplanche Matters in 2021.” Keynote address, Laplanche in the States: the Sexual and the Cultural, New York University (October 3, 2021). Conference moved online due to COVID-19.

“A Monumental Moment: Considering the Future of Philly’s Public Art.” Roundtable panelist, Temple University (September 22, 2020). Online event.

“Floating Roots: Agnès Varda’s *Uncle Yanco*.” Keynote address, Virtual Varda, Bilgi University, Istanbul (March 28, 2020). Conference moved online due to COVID-19.

“Sarah Winchester and the Origins of Silicon Valley.” UC Berkeley Film and Media Studies Seminar (April 11, 2019).

- "*Cinema/Politics/Philosophy*." Roundtable discussion of the book by Nico Baumbach, Columbia University, New York, NY (March 5, 2019).
- "*The Task*: Screening and Conversation with Leigh Ledare." Lightbox Cinema, Philadelphia, PA (February 28, 2019).
- "Art History Activism." Panel discussion, Institute of Contemporary Art, Philadelphia, PA (March 8, 2017).
- "A Tale of Four Butterflies: Early *Madame Butterfly* Adaptations." Bryn Mawr College Presidential Lecture (February 8, 2017). Also at New York University, Department of Cinema Studies, New York, NY (April 19, 2019).
- "Transforming Media." Brown University Commencement Forum Panel with Rodney Evans, Yoruba Richen, and Christine Vachon, Providence, RI (May 28, 2016).
- "Notes on Some Forms of Repetition." Keynote address, Radical Ephemerality, UC Santa Barbara Department of History of Art, Santa Barbara, CA (April 22, 2016).
- "*Virtual Memory*: Discussion and Book Launch." Conversation with artists Drew Daniel and M.C. Schmidt, Institute of Contemporary Art, Philadelphia, PA (April 14, 2016).
- "Another World Is Virtual." University of Oregon, Department of Cinema Studies (February 18, 2016). Also at New York University, Program in Poetics and Theory, New York, NY (November 5, 2015).
- "Harun Farocki: Recent Work." Conversation with Nora Alter and Thomas Y. Levin following a screening at International House, Philadelphia, PA (April 30, 2015).
- "*The Miracle of Analogy*: A Conversation about Photography, the World, and the Human Psyche." Conversation with Kaja Silverman and Alex Klein, Slought Foundation, Philadelphia, PA (February 27, 2015).
- "Christian Marclay's Two Clocks." Keynote address, Second Chances, Final Glances: Media Afterlives, University of Pittsburgh, Department of Film Studies, Pittsburgh, PA (October 18, 2013).
- "Edgelands: An Evening with Knut Åsdam." Conversation following a screening at International House, Philadelphia, PA in conjunction with a public art project by Åsdam (October 16, 2013).
- "Beyond Repetition: Victor Burgin's Loops." Bryn Mawr College Visual Culture Colloquium (October 2, 2013).
- "Excursus: Video Art." Roundtable conversation programmed by Alex Klein, Institute of Contemporary Art, Philadelphia, PA (June 15, 2013).
- "Pasolini's Language of Reality: Digesting a Polemical Life." Lecture and discussion with Cathy Lee Crane following a screening of *Pasolini's Last Words*, Union Docs, Brooklyn, NY (January 13, 2013).
- "ICA Salon: Staging/Restaging." Roundtable conversation with artists Terry Adkins and Sharon Lockhart, Institute of Contemporary Art, Philadelphia, PA (October 24, 2012).
- "Chai-na/China Signs." Moderator for a conversation with David Eng and Chi-ming Yang about the work of Huang Rei and Ko Siu Lan, Slought Foundation, Philadelphia, PA (April 18, 2012).
- "Stroboscopic: Andy Warhol's Uptight and Exploding Plastic Inevitable." UC Irvine, Department of Comparative Literature (March 2, 2012); New York University, Department of Performance Studies (October 6, 2011); Intimate Collaborations, University of Pennsylvania (January 19, 2013).
- "Desiring Women: Varda's *The Beaches of Agnès*." Media Encounters: Reimagining Feminist Thought, Northwestern University, Evanston, IL (October 23, 2009).



“Intimacies.” Panel moderator, Rethinking Sex, University of Pennsylvania, Philadelphia, PA (March 5, 2009).

Respondent, “Acting Fresh: Civil Rights, the Black Cosmopolitan Theatrical Aesthetic, and the Reception of *Anna Lucasta* (1959),” by Ellen Scott. Philadelphia Cinema and Media Studies Seminar, Temple University (December 11, 2008).

“Exile and Otherness in *Empire of the Sun*.” One Film Program, The Free Library of Philadelphia (March 3, 2008).

“Replicants and Their Others: Ridley Scott’s *Blade Runner*.” Pace University Program in Film and Screen Studies, New York, NY (February 25, 2008).

“Orientalism in the 1980s.” Center for Visual Culture Colloquium, Bryn Mawr College (November 1, 2006).

“The Sadness of the Gaze: Kubrick’s *Barry Lyndon*.” Center for Visual Culture Colloquium, Bryn Mawr College (February 2005).

“The Long Goodbye: Jeff Wall and Film Theory.” Center for Visual Culture Colloquium, Bryn Mawr College (September 2003).

“Wong Kar-wai’s *Days of Being Wild*.” Swarthmore College Asian Film Festival (February 2003).

“*Being John Malkovich*.” Mistaken Identities: Northern California Society for Psychoanalytic Psychology, Berkeley, CA (June 2001).

## CURATORIAL PROJECTS

“Extra Medium | John Muse.” Exhibition curator, Cantor Fitzgerald Gallery, Haverford, PA (September 8-October 15, 2023). <https://exhibits.haverford.edu/extramedium/>

“An island, a ship, a prison: Domietta Torlasco’s *House Arrest* and *Sunken Gardens*.” Exhibition curator, Slought Foundation, Philadelphia, PA (October-November 2018). Featuring a screening and conversation with the artist. [https://slought.org/resources/an\\_island\\_a\\_ship\\_a\\_prison](https://slought.org/resources/an_island_a_ship_a_prison)

“Victor Burgin/Then and Now.” Exhibition co-curator with Kaja Silverman, Slought Foundation, Philadelphia, PA (September-November 2016). Sponsored by the Mellon Foundation, the Andy Warhol Foundation for the Visual Arts, and the Bryn Mawr College Program in Film Studies. [https://slought.org/resources/victor\\_burgin\\_then\\_and\\_now](https://slought.org/resources/victor_burgin_then_and_now)

“Worldwide Warhol.” Programmer, International House, Philadelphia, PA (April 2016). Film program in conjunction with the Philadelphia Museum of Art exhibition *International Pop*.

“27 Years without Images: On the Possibility of Cinema after Revolution.” Exhibition curator, Eric Baudelaire’s “The Music of Ramón Raquello,” Slought Foundation, Philadelphia, PA (February-March 2012). Featuring a screening and conversation with the artist. [https://slought.org/resources/27\\_years\\_without\\_images](https://slought.org/resources/27_years_without_images)

Curatorial consultation on *China: Through the Looking Glass* (Metropolitan Museum of Art, New York, 2015) and *Myths of the Marble* (Institute of Contemporary Art, Philadelphia, 2017). See above under Publications – Essays in Edited Volumes and Museum Catalogues.

## TEACHING EXPERIENCE

Bryn Mawr College, Department of History of Art and Program in Film Studies

Identification in the Cinema (Writing intensive course, cross-listed with Comparative Literature)

History of Narrative Cinema, 1945-present (Lecture, cross-listed with English)

Topics in Theory: 20th-century Theories of Signs and Images (Advanced undergrad/grad seminar)  
Topics in Film: Contemporary Art and Film in Philadelphia, spring 2023 (Trico Philly offering)  
Topics in Film: The Present (Advanced seminar, fall 2020. Designed as a remote offering)  
Topics in Film: Transitional Objects, Digital Media (Advanced undergrad/grad seminar)  
Topics in Film: Orientalism and Cinema (Advanced seminar, cross-listed with English)  
Topics in Film: Feminist Film Theory and Practice (Advanced seminar, cross-listed with Gender and Sexuality)  
Topics in Film: Theories of Authorship and Cinema (Advanced seminar, cross-listed with English)  
Topics in Film: Picturing the Invisible (Advanced seminar in conjunction with Judith Butler residency)  
Theories and Methods in the History of Art (Senior seminar)  
Film Theory (Advanced undergrad/grad seminar, cross-listed with English and Comparative Literature)  
Theories of Time from Plato to Deleuze (Graduate seminar)  
Topics in Contemporary Art: Warhol (Graduate seminar)  
Video Art and Temporality (Graduate seminar co-taught with Hoang Tan Nguyen, English)  
Figures of Resistance in Antiquity and the Present (Graduate seminar co-taught with Annette Baertschi, Classics)  
Birth and Becoming (Graduate seminar co-taught with Catherine Conybeare, Classics)  
Graduate Methods in the History of Art (Graduate seminar)

University of Pennsylvania, Department of Cinema Studies

Transitional Objects: Between Old and New Media (Graduate seminar, 2010, cross-listed with History of Art, English, and Comparative Literature)

University of California, Berkeley, Department of Rhetoric and Film Studies Program

Teaching Assistant and Graduate Student Instructor (1998-2002)

Graduate Student Supervisions, Department of History of Art, Bryn Mawr College

Ph.D. Dissertation Directorships (10 total)

Isabel Casso, untitled project on Los Angeles art and politics, 1960s-1990s (in progress)

Hilde Nelson, untitled project on Black feminist film and video art (in progress)

Meg Hankel, "The Magic of 3-D: A History of Stereoscopy in Art and Visual Culture" (in progress)

Emily Leifer, "Light and Space: Immersive Installation Art and the Environment of the 1970s" (in progress)

Tessa Haas, "Digital (Dis)possession: Critical Perspectives from Objects in Transition" (in progress, placed in a curatorship at the Institute of Contemporary Art, Boston)

Laurel McLaughlin, "Performing Identity: Migratory Aesthetics in Contemporary Diasporic Performance Art" (December 2023, recipient of a Luce/ACLS Predoctoral Fellowship, placed in a curatorship at Tufts University Gallery)

Mechella Yezernitzskya, "Wartime Art and Conflict in the Russian and Soviet Avant-Gardes, 1914-1927" (December 2023, co-directed with Professor Tim Harte, Department of Russian, recipient of an American Association of University Women Predoctoral Fellowship, employed as an independent curator)

Taylor Hobson, "Radiant Sites: Projection and the Mobile Spectator in the Installations of Jim Campbell, Douglas Gordon, and Janet Cardiff" (December 2022, placed in a teaching position at Georgia State)

Michelle Smiley, "Becoming Photography: The American Development of a Medium" (May 2020, placed in a CASVA Wyeth Predoctoral Fellowship, a Postdoctoral Fellowship at Rutgers University, and a curatorship at the Library of Congress)

Johanna Gosse, Department of History of Art, “Cinema at the Crossroads: Bruce Conner’s Atomic Sublime, 1958-2008” (May 2014, placed in a Postdoctoral Fellowship at Columbia University, a Terra Foundation fellowship at Oxford University, a tenure-track job at the University of Idaho, and a permanent Lectureship at the Courtauld Institute)

Ph.D. Committee Memberships (19 total, in addition to directorships)

Masters Thesis Directorships (12 total)

Senior Thesis Supervisions, Bryn Mawr College

Over 50 projects including multiple M.A, M.F.A., and Ph.D. placements

## **ACADEMIC SERVICE AT BRYN MAWR COLLEGE**

Chair, Department of History of Art, Bryn Mawr College (2018-2020, 2021-present)

Committee on Endowed Lectures, Bryn Mawr College (2024-present)

Artist Advisory Committee, ARCH/Monument Lab public art project (2023-2024)

Coordinate with administrators, Monument Lab staff, and artist Nekisha Durrett and team on the production of *Don't Forget to Remember (Me)*, a lasting monumental artwork to be installed in the Cloisters of Old Library (formerly Thomas Hall) on Bryn Mawr's campus. Supervised two student interns on project research.

College History Advisory Group, Bryn Mawr College (2023-2024)

Junior Faculty Liaison, Bryn Mawr College, elected position (2021-2022)

Director of Graduate Studies, Department of History of Art, Bryn Mawr College (2018-2020)

Chair of Graduate Council (2018-2020)

Presidential Advisory Council, Bryn Mawr College (2018-2020)

Co-Founder and Director, Program in Film Studies, Bryn Mawr College (2006-2018)

Committee on Appointments, Bryn Mawr College, elected member (2017-2018)

Visual Studies Steering Committee, Haverford College (2014-2019)

Posse Foundation Scholars Program, Faculty Mentor (2013-2017)

Academic excellence initiative for diverse scholars with leadership potential from urban high schools. Faculty mentors advise a cohort of ten Posse scholars annually in group trainings and individual meetings.

Search Committees (2007-present)

Department of Literatures in English: Film and Media Studies (2022)

Department of History of Art, Modern Art (2019, Chair)

Department of English: Children’s Literature (2018, EEOC officer)

Department of Growth and Structure of Cities: Social Scientist (2018, CAP representative)

Department of Growth and Structure of Cities: Humanist (2017, CAP representative)

Department of History of Art: Chinese Art (2017)

Department of Visual Studies at Haverford College (2016, Bryn Mawr representative)

Department of History of Art: Global Baroque Art (2016)

Department of History of Art: Medieval, Byzantine, and Islamic Art (2013)

Department of English: Film Studies (2007)

Mellon Postdoctoral Fellow in Film Studies, Gender and Sexuality Studies, and LAILS (2006)

Tenure, reappointment, and promotion case committees (2015-present)

Service on multiple departmental and ad hoc committees, including four as Chair

Director, Center for Visual Culture, Bryn Mawr College (2009-2012, 2013-2015)

Programmed a weekly lunchtime colloquium series and special lectures, awarded internship funding, arranged co-sponsorships and publicity for affiliated events.

## PROFESSIONAL ACTIVITIES

*Camera Obscura*, Editorial Collective (2011-present)

*Camera Obscura* is a collectively-run peer-reviewed scholarly journal founded in 1976. Collective members review approximately 32 manuscripts and shepherd 4-6 articles to publication per year, curate an affiliated book series, special issues and dossiers, and supervise graduate student editorial assistants.

<https://www.dukeupress.edu/camera-obscura>

Barnes Foundation, Academic Advisory Committee (2018-2020, 2022-present)

Society for Cinema and Media Studies, Queer Caucus Mentor (2009-2011)

Modern Language Association, Film Division Executive Committee, elected member (2007-2013)

Society for Cinema and Media Studies, Conference Host Committee (2008)

Free Library of Philadelphia, One Film Program Committee (2007-2008)

The Criterion Collection, New York, NY, Researcher (2000)

Conducted background research at MoMA's Celeste Bartos Film Study Center for Criterion DVD editions, including Fassbinder's BRD Trilogy, Fellini's *8 1/2*, and others.

*Qui Parle*, Editorial Board (1996-2000)

*Qui Parle* is a UC Berkeley graduate student-run, peer-reviewed scholarly journal.

<https://www.dukeupress.edu/qui-parle>

Applied Research Center and Center for Third World Organizing, Oakland, CA (1994-1996)

Nonprofit organizations serving BIPOC communities in the San Francisco Bay Area. Conducted research, assisted with editing the journal *Color Lines*, and trained as a community organizer under the supervision of Gary Delgado, Libero Della Piana, Michael Omi, and Rinku Sen.

*South End Press*, Intern (1992)

Performed general office tasks and compiled press kits for publications including bell hooks' *Black Looks*.

Book and Article Manuscript Reviews (multiple per year). Duke University Press, The University of Chicago Press, The University of Washington Press, Bloomsbury Press, Oxford University Press.

Grant Panelist (multiple). American Council of Learned Societies, National Endowment for the Humanities, Pew Foundation.

Tenure and Promotion External Reviews (multiple per year)

## LANGUAGES

English (native), French (advanced), German (advanced)