

**HOMAY KING**  
hking@brynmawr.edu

## CURRENT POSITION

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

## 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, Linda Williams (Chair, ad hoc)

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. 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.

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

### 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).

### Articles in Peer-reviewed Journals

"Forever Opaque: Glissant, Laplanche, and *Return to Seoul*." *Camera Obscura* 120, vol. 40, no. 3 (December 2025).

"Sarah Winchester: Silicon Valley Developer." *Journal of Cinema and Media Studies* 61, no. 4 (Summer 2022).

"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).

"Anna May Wong and the Color Image." *Liquid Blackness Journal* vol. 5, no. 2 (October 2021).

"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

### In Progress

Untitled essay on Marie Menken. Exhibition text contributor, ed. Indre Urbelyte (Vilnius: the National Museum of Lithuania and Spector Books).

### In Print

- “Freud—Lacan—Bergson.” *Informatics of Domination*, eds. Zach Blas, Melody Jue, and Jennifer Rhee (Durham: Duke University Press, 2025).
- “Dear Luke, Dear Adam: Luke Dowd and Adam Holmes-Davies.” Exhibition text contributor (London: Kingsgate Projects, May 2023).
- “Notes on Repetition, Reenactment, and Loops.” *The Oxford Handbook of Film Theory*, ed. Kyle Stevens (Oxford: Oxford University 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).

“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, Norway.

“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 Costume Institute and Department of East Asian Art.

“Beyond Repetition: Victor Burgin’s Loops.” *Projective: Writings on the Work of Victor Burgin*, ed. David Company (Dijon: Les Presses du Réel, 2014). In conjunction with the exhibition at MAMCO, Geneva, Switzerland.

“*The Host* versus *Cloverfield*.” *Horror after 9/11*, eds. Aviva Briefel and Sam J. Miller (Austin: The University of Texas Press, 2011).

“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 conjunction with the exhibition at the Museum Moderner Kunst, Vienna, Austria.

## INVITED TALKS

“Better Living in Eichlerville: California Modernism’s Influence on Apple.” Vanderbilt University Film Theory and Visual Culture Seminar, Nashville, TN (February 27, 2026). Also at the Association for the Study of the Arts of the Present, New York, NY (October 18, 2024), and the College Art Association, New York, NY (February 15, 2025).

“*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.” Panel: “The Production Code and the Archive: How the PCA Files Changed Film and Media Studies—A Tribute to Barbara Hall.” The Hollywood Conference, University of Southern California, Los Angeles, CA (July 18, 2025).

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

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

“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.

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

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

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

“*Cinema/Politics/Philosophy*.” Part of a 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).
- “A Tale of Four Butterflies: Early *Madame Butterfly* Adaptations.” 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 Ephemeralities, UC Santa Barbara Department of History of Art, Santa Barbara, CA (April 22, 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).
- “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).
- “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).
- “Keys to Turing.” The University of Southern California, Los Angeles, CA (March 7, 2012). Also at the Society for Cinema and Media Studies, Boston, MA (March 22, 2012) and Bowdoin College, English Department, Bowdoin, ME (November 8, 2012).
- “Chai-na/China Signs.” 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).
- “Anabasis.” Duke University, Center for Asian and Asian American Studies, Durham, NC (September 23, 2010). Also at the Society for Cinema and Media Studies, New Orleans, LA (March 11, 2011).
- “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).
- “Desiring Women: Varda’s *The Beaches of Agnès*.” Media Encounters: Reimagining Feminist Thought, Northwestern University, Evanston, IL (October 23, 2009).
- “The Shanghai Gesture.” Stanford University Novel and Film Conference, Palo Alto, CA (April 24, 2010). Also at the Society for Cinema and Media Studies, Chicago, IL (March 10, 2007).

#### **CONFERENCE TALKS AND PANELS (selected)**

- “Go West.” Society for Cinema and Media Studies, Seattle, WA (March 16, 2019). Also at the Film-Philosophy Conference, University of Valletta, Malta (June 23, 2025).
- “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).
- “Virtual Memory: Agnès Varda’s *Beaches*.” Society for Cinema and Media Studies, Seattle, WA (March 20, 2014).

- “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).
- “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).
- “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)
- “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).
- “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).
- “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).
- “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).

## 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, 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, 2010-2011

Mary Patterson McPherson Award, Bryn Mawr College, 2008

Rosalyn R. Schwartz Lectureship Award, Bryn Mawr College, 2006-2008

Christian R. and Mary F. Lindback Foundation Research Grant, 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

## CURATORIAL PROJECTS

“Extra Medium | John Muse.” Exhibition curator and film screening programmer, Cantor Fitzgerald Gallery, Haverford, PA (September-October 2023).

“An island, a ship, a prison: Domietta Torlasco’s *House Arrest* and *Sunken Gardens*.” Exhibition curator and film screening programmer, Slought Foundation, Philadelphia, PA (October-November 2018).

“Victor Burgin/Then and Now.” Exhibition co-curator with Kaja Silverman, Slought Foundation, Philadelphia, PA (September-November 2016).

“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—Eric Baudelaire.” Exhibition curator and film screening programmer, Slought Foundation, Philadelphia, PA (February-March 2012).

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)

## PUBLIC HUMANITIES AND CREATIVE PROJECTS

- “Portal” (2022). Documentary film, 12 minutes. Dir. Rodney Evans. Written by Rodney Evans and Hoday King. Screenings: Art Basel Miami–Bison at Basel, BAMcinemaFest, Black Public Media, OutFest LA, Reeling Film Fest Chicago, Woodstock Film Festival.
- “Staging the Orient.” Interview with Joël Vacheron. *Ying Xiang* no. 1 (July 2021).
- “On the Use of the Word ‘Like’ in California English.” *The Hoosac Institute Journal* 7 (March 2021).
- “Jonathan Flatley’s *Like Andy Warhol*.” Book review. *Social Text Online* (February 2019).
- “Hoday 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, producer Issa Clubb (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).
- “*The Bachelor Stripped Bare*.” Part of a dossier on Lifetime Television’s *UnReal*. *Public Books* (June 2, 2016).
- “The Digital, the Virtual and the Possible: Riffing with Hoday King on *Virtual Memory*.” Interview with Regina Longo. *Film Quarterly* (September 25, 2015).
- “China through the Looking Glass: Academic Who Inspired Exhibition Talks About Rihanna’s Gown, Orientalism, and Not Going to the Met Gala.” Interview with Barbara Herman. *International Business Times* (May 8, 2015).

## TEACHING

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

- Identification in the Cinema (Writing-intensive course)
- History of Narrative Cinema, 1945-present (Lecture, cross-listed with English, Comparative Literature)
- Film Theory (Seminar, cross-listed with English, Comp Lit)
- Topics in Theory: 20th-century Theories of Signs and Images (Seminar, cross-listed with English, Comp Lit)
- Topics in Film: Transitional Objects, Digital Media (Seminar)
- Topics in Film: The Present (Seminar, fall 2020, designed as a remote offering)
- Topics in Film: Orientalism and Cinema (Seminar, cross-listed with English)
- Topics in Film: Feminist Film Theory and Practice (Seminar, cross-listed with Gender and Sexuality)
- Topics in Film: Theories of Authorship and Cinema (Seminar, cross-listed with English)
- Topics in Film: Picturing the Invisible (Advanced grad/undergrad seminar for Judith Butler residency)
- Theories and Methods in the History of Art (Senior seminar)
- Contemporary Art and Film in Philadelphia (Tri-Co Philadelphia offering)
- Graduate Methods in the History of Art (Graduate seminar)
- Theories of Time from Plato to Deleuze (Graduate seminar)
- Topics in Contemporary Art: Warhol (Graduate seminar)
- Video Art and Temporality (Graduate seminar taught with Hoang Tan Nguyen, English)
- Figures of Resistance in Antiquity and the Present (Graduate seminar taught with Annette Baertschi, Classics)

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

- Ph.D. Dissertation Directorships (7 complete, 3 in progress)
- Ph.D. Committee Memberships (19 additional)
- M.A. Thesis Directorships (12 complete, 1 in progress)
- Senior Thesis Supervisions (over 50 projects with multiple M.A, M.F.A., and Ph.D. placements)

**ACADEMIC SERVICE AND LEADERSHIP (regional, national, international)**

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

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

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)

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

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)

**ACADEMIC SERVICE AND LEADERSHIP (Bryn Mawr College)**

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

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

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)

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

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

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

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

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

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

Visual Studies Steering Committee, Bryn Mawr Representative to Haverford College (2014-2019)

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

Search committees (10 tenure-track, one as Chair, 2007-present)

Tenure, reappointment, and promotion committees (multiple, 5 as Chair, 2015-present)

Comparative Literature Steering Committee, Bryn Mawr and Haverford Colleges (2007-2008)

Mellon Foundation Tricollege Forum Seed Grant Administrative Committees (multiple, 2003-2011)

Bryn Mawr Film Institute Academic Consortium (2003-present)

## **LANGUAGES**

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

## **PROFESSIONAL AFFILIATIONS**

The Association for American Studies

The Association for Asian American Studies

The Association for the Study of the Arts of the Present

The College Art Association

The Society for Cinema and Media Studies