

HOMAY KING
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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.

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>

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>

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-vara>

Articles in Peer-reviewed Journals

In Print

"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

"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

Forthcoming

- “Freud/Lacan/Bergson.” *Informatics of Domination*, eds. Zach Blas, Melody Jue, and Jennifer Rhee. In production at Duke University Press.

In Print

- “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 Company (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 Digital Humanities Projects

- “Extra Medium: A Conversation with John Muse and Hoday King. Cantor Fitzgerald Gallery, Haverford College (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: OutFest Fusion LA, BAMcinemaFest, OutFest LA, Reeling Film Fest Chicago, Woodstock Film Festival. Vimeo link by request.

- “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://waitingtoxhale.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>
- “Trigger Warnings Are Flawed: Seven Humanities Professors Offer 10 Reasons that Trigger Warnings are Counterproductive.” Op-ed piece, co-author. *Inside Higher Ed* (May 29, 2014)

AWARDS AND GRANTS

- Ailsa Mellon Bruce Visiting Senior Fellowship, The Center for Advanced Study in the Visual Arts, National Gallery of Art, 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, 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, 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

- “First Dance, Last Dance: *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).
- “Anna May Wong and the Color-Image.” College Art Association, Los Angeles, CA (February 23, 2018). Also at New York University, Cinema Studies Department, at a workshop organized by Feng-Mei Heberer (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 (March 7, 2012) and Bowdoin College, English Department (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), 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 (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 (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 (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 (October 2004).
- “Sternberg’s Authorial System.” The Persistence of Form: Culture, History, and the Aesthetic: 29th 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 (March 2001).
- “Warhol Talk #1.” New Approaches to Experimental Film, UC Berkeley (May 2000).
- “The Author Vanishes: Full and Empty Speech in Hitchcock’s *Stage Fright*.” Hitchcock: A Centennial Celebration, New York University (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 (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 (September 1998).

INVITED TALKS AND CONVERSATIONS

- “*Crying in H Mart*: Michelle Zauner in Conversation with Homay King.” Free Library of Philadelphia (April 14, 2023).
- “Opacity, Enigma: Race, Psychoanalysis, and the Image.” Columbia University Sites of Cinema Seminar (December 6, 2022).
- “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 (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 (April 19, 2019).
- “Transforming Media.” Brown University Commencement Forum Panel (May 28, 2016).

- “Notes on Some Forms of Repetition.” Keynote address, Radical Ephemeralities, UC Santa Barbara Department of History of Art (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 (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 (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 (October 23, 2009).
- “Intimacies.” Panel moderator, Rethinking Sex, University of Pennsylvania (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 (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-October, 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

“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

“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

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: Contemporary Art and Film in Philadelphia, spring 2023 (Trico Philly offering)

Topics: The Present (Advanced seminar, fall 2020. Designed as a remote offering)

Topics: Transitional Objects, Digital Media (Advanced seminar. Also as a graduate seminar)

Topics: Orientalism and Cinema (Advanced seminar, cross-listed with English)

Topics: Feminist Film Theory and Practice (Advanced seminar, cross-listed with Gender and Sexuality)

Topics: Theories of Authorship and Cinema (Advanced seminar, cross-listed with English)

Topics: Picturing the Invisible (Advanced seminar in conjunction with Judith Butler residency)

Theories and Methods in the History of Art (Senior seminar)

Film Theory (Advanced seminar, cross-listed with English and Comparative Literature. Also as a graduate seminar)

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

Masters Thesis Directorships (12 total)

Ph.D. Committee Memberships (18 total)

Ph.D. Dissertation Directorships:

Tessa Haas, "Digital (Dis)possession: Critical Perspectives from Objects in Transition" (in progress; placed in an Assistant Curator position at the ICA Boston)

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)

Laurel McLaughlin, "Performing Identity: Migratory Aesthetics in Contemporary Diasporic Performance Art" (in progress, recipient of a Luce/ACLS Predoctoral Fellowship; placed in a curatorial position at the Tufts University Art Galleries)

Mechella Yezernitzskya, "Wartime Art and Conflict in the Russian and Soviet Avant-Gardes, 1914-1927" (in progress, recipient of an American Association of University Women Predoctoral Fellowship. Co-directed with Professor Tim Harte, Department of Russian)

Taylor Hobson, "Radiant Sites: Projection and the Mobile Spectator in the Installations of Jim Campbell, Douglas Gordon, and Janet Cardiff" (December 2022)

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 permanent curatorial position 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, and a permanent position at the Courtauld Institute, London)

Senior Thesis Supervisions, Bryn Mawr College

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

ACADEMIC LEADERSHIP AND SERVICE (regional, national, international)

Camera Obscura, Editorial Collective (2011-present). Review 4-8 manuscripts per quarter.

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, Researcher (2000)

Qui Parle, Editorial Board (1996-2000)

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

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

Tenure and Promotion External Reviews (multiple per year)

SERVICE TO BRYN MAWR COLLEGE

Chair, Department of History of Art, Bryn Mawr College (2018-2020, 2022-present)

Artist Advisory Committee, ARCH/Monument Lab public art project, Bryn Mawr College, 2022-present

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

Chair, Graduate Council and member of 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)

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

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

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

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)

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

Katharine Houghton Hepburn Center Steering Committee, Bryn Mawr College (2006-2008, 2011-2012)

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

Mellon Foundation, Tricollege Forum Seed Grant Administrative Committees: Asian American Studies Faculty Working Group (2009-2010), Queer of Color Faculty Working Group (2009-2011), Faculty Working Group in Film and Visual Studies (2004-2006), Junior Faculty Interdisciplinary Working Group (2003-2004)

Bryn Mawr Film Institute Academic Consortium (2003-present)

LANGUAGES

English (native), French (reading and speaking), German (reading and speaking), Spanish (elementary), Mandarin Chinese (elementary)

PROFESSIONAL AFFILIATIONS

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