

HOMAY KING

Department of History of Art
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CURRENT POSITION

Professor, Department of History of Art, Bryn Mawr College

Ailsa Mellon Bruce Visiting Senior Fellow, The Center for Advanced Study in the Visual Arts at the National Gallery of Art (Fall 2021)

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, with honors

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

Forthcoming and Under Review

"Sarah Winchester and the Origins of Silicon Valley." *Journal of Cinema and Media Studies* (under review).

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

In Print

"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). <http://www.bauhaus-imaginista.org/editions/8/still-undead>
- “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 and Under Review

- “*Kitchen*,” “*Restaurant*,” and “*Face*.” Catalogue essays for the Andy Warhol Film Catalogue Raisonné, ed. John Hanhardt (New York: The Whitney Museum of American Art). Forthcoming in October 2021.
- “Teaching *Vagabond*.” *The Sustainable Legacy of Agnès Varda*, eds. Feride Cicekoglu and Colleen Kennedy-Karpat (London: Bloomsbury Press). Volume under contract at Bloomsbury Press.
- “Freud/Lacan/Bergson.” *Informatics of Domination*, eds. Zach Blas, Melody Jue, and Jennifer Rhee. Volume under contract at Duke University Press.
- “Notes on Repetition, Reenactment, and Loops.” *The Oxford Handbook of Film Theory*. Volume under contract at Oxford University Press.
- In Print
- “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. <http://monumentlab.com/>

“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 and Public Humanities Projects

“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>

“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

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-present

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 (selected)

“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).

- “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).
- “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.
- “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).

INVITED TALKS AND CONVERSATIONS (selected)

"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).

CURATORIAL PROJECTS

- “An island, a ship, a prison.” Exhibition curator for Domietta Torlasco’s “*House Arrest and Sunken Gardens*,” 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 and talk series programmer 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, lecture and film screenings, International House, Philadelphia, PA (April 2016). In conjunction with the Philadelphia Museum of Art exhibition *International Pop*.

“27 Years without Images: On the Possibility of Cinema after Revolution.” Exhibition curator for 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 (Freshman seminar, cross-listed with Comparative Literature)

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

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

Topics in Film: Transitional Objects: Digital Media (Advanced seminar. Also as a graduate 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 (Advanced 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 (11 total)

Ph.D. Committee Memberships (18 total)

Ph.D. Dissertation Directorships (7 total)

Senior Thesis Supervisions, Bryn Mawr College

Approximately 42 projects, 2003-present, including multiple M.A, M.F.A., and Ph.D. placements

ACADEMIC LEADERSHIP AND SERVICE

Camera Obscura, Editorial Collective (2011-present)

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

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

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

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

Bryn Mawr Film Institute Academic Consortium (2003-present)

Book Manuscript Reviews and Tenure and Promotion External Reviews (multiple per year)

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

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

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

Society for Cinema and Media Studies, Conference Host Committee (2008). Also served as an SCMS Queer Caucus Mentor (2009-2011).

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

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)

The Criterion Collection, Researcher (2000)

Qui Parle, Editorial Board (1996-2000)

LANGUAGES

English (native), French, German

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

REFERENCES

Available upon request