

DAMON ROSS YOUNG

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EDUCATION

PhD Film and Media with Designated Emphasis in Critical Theory, UC Berkeley, 2013
MA with Distinction, Literature and Visual Culture, University of Sussex, 2007
BA (Honours Class I and University Medal), University of Sydney, 2005, and BA in
Communication (Media Arts & Production), University of Technology, Sydney, 2004

EMPLOYMENT

Associate Professor of French and Film & Media, University of California, Berkeley
* Assistant Professor, July 2015-June 2019; Associate with tenure July 2019-
* Executive Committee, Berkeley Center for New Media
* Core Faculty, Program in Critical Theory
* Core Affiliate, Department of Gender and Women's Studies
* Affiliated Faculty, Institute of European Studies

Visiting Associate Professor of Media Studies, Pomona College, Jan 2022 - present

Assistant Professor, Screen Arts & Cultures and Postdoctoral Fellow, Michigan Society of Fellows,
University of Michigan, 2013-2015

SELECTED AWARDS AND HONORS

Professeur invité (invited professor in residence), Université Paris 1 Sorbonne, March 20-31, 2023
McLuhan Center External Faculty Fellow, University of Toronto, 2022-23
MacGeorge Fellowship, University of Melbourne, June-July 2023
Humanities Research Fellowship, UC Berkeley 2021
Cornell Society for the Humanities Fellowship 2020 (declined)
Berkeley Center for New Media Faculty Seed Grant, "After the 'Private Self'," 2017-2018
Townsend Assistant Professor Fellow, Doreen B. Townsend Center for the Humanities, 2017-2018
Regents' Junior Faculty Fellowship, UC Berkeley, Summer 2016
Institute for Research on Women and Gender, University of Michigan, Faculty Seed Grant for
Making Sex Public, Winter 2015
Michigan Society of Fellows, 2013-2016
UC President's Society of Fellows in the Humanities, 2012-13
Townsend Fellow, Doreen B. Townsend Center for the Humanities, UC Berkeley, 2012-13
Norman Jacobson Memorial Teaching Award, UC Berkeley, 2012
Visiting Scholar, Centre for Critical and Cultural Studies, University of Queensland, Aug-Dec 2011

DAAD Research Fellow (Deutscher Akademischer Austausch Dienst), Freie Universität, Berlin,
2010-11

University Medal, University of Sydney, 2004

PUBLICATIONS

Book:

Making Sex Public and Other Cinematic Fantasies (Theory Q, Duke University Press, 2018)

* Shortlist, ASAP Book Prize (Association for the Study of the Arts of the Present), 2019

* ACLA Helen Tartar First Book Subvention Prize, 2016

* Reviewed in *GLQ; Continuum; Public; Film Quarterly; Film & History; Journal of the History of Sexuality; Synoptique*

Book in progress:

“After the Private Self”

A study of the way media apparatuses structure different forms of subjectivity, from the autobiography, through the invention of the photographic portrait, to Instagram and social media. Bringing queer theory and digital media theory into dialogue, the book explores the changing relation of sexuality to the “truth” of the self across different media paradigms, and a paradox central to digital media environments: they generate a hyperactivity of self-presentation at the very moment that they threaten to displace the centrality of the human subject.

Edited collections:

Proximities: Reading With Judith Butler, special issue, *Representations* 158 (Spring 2022), co-edited with Debarati Sanyal & Mario Telò

The Cultural Logic of Contemporary Capitalism, special issue, *Social Text* 127; 34.2 (June 2016), co-edited with Nico Baumbach & Genevieve Yue

Special section, “In Focus: Queer Approaches to Film, Television, and Digital Media” *Cinema Journal*, 53:2 (Winter 2014), eds. Patty Ahn, Julia Himberg & Damon R. Young

Queer Bonds, special double issue, *GLQ* 17.2-3 (Feb 2011), eds. Damon Young & Joshua J. Weiner

* Retrospective review essay in *GLQ at 25*, anniversary issue (2019): Chase Gregory, “*Queer Bonds*”

Peer-reviewed journal articles and book chapters:

“In Defense of Psychoanalytic Film Theory,” in *The Oxford Handbook of Film Theory*, ed. Kyle Stevens, Oxford: Oxford University Press (2022, in production)

“Proximities,” *Representations* 158 (Spring 2022), with Debarati Sanyal & Mario Telò

“Melodramas of Subjectivity (James Baldwin, Lyle Ashton Harris, Ming Wong),” *Selva: A Journal of the History of Art* 3 (Jan 2022)

“*Teorema's* Death Drive,” in *The Oxford Handbook of Queer Cinema*, eds. Ronald Gregg and Amy Villarejo, Oxford: University of Oxford Press (2021)

“Ironies of Web 2.0” in Josh Kotin, Sarah Chihaya, and Kinohi Nishikawa (eds.), “How to Be Now,” *Post-45* 2 (May 2019)

- “A Man With a Mother: *Tarnation* and The Subject of Confession,” in Thomas Waugh and Brandon Arroyo (eds.), *I Confess*, Montreal: McGill Queen’s University Press, 2019
- “*Gag the Fag*, or Tops and Bottoms, Persons and Things,” *Porn Studies* 4.2 (2017): 176-192, DOI: 10.1080/23268743.2017.1307138
- “Queer Love,” in Jennifer C. Nash (ed.), *Gender: Love*, New York: Macmillan Reference, 2017
- “*Visage/Con*: Catherine Breillat and the Antinomies of Sex,” *Qui Parle* 24.2 (Spring/Summer 2016)
- “For A Political Critique of Culture,” with Nico Baumbach and Genevieve Yue, *Social Text* 127; 34.2 (June 2016)
- “The Vicarious Look, or Andy Warhol’s Apparatus Theory,” *Film Criticism* 39.2 (Winter 2014-15)
- “Queer Seriousness,” *World Picture* 9 (Summer 2014)
- “*The Living End*, or Love Without A Future,” in Pamela Demory & Christopher Pullen (eds.), *Queer Love in Film and Television: Critical Essays*, London: Palgrave Macmillan, 2013
- “Introduction: Queer Bonds,” with Joshua J. Weiner, *GLQ* 17.2-3 (February 2011)
- “Skin Deep, or, Getting Inside (Your Head): *My Loose Thread*,” in Paul Hegarty & Danny Kennedy (eds.), *Dennis Cooper: Writing at the Edge*, Sussex: Sussex Academic Press, 2008
- “Dis/Affected – The Sense(s) of Violence in Dennis Cooper and Gus Van Sant,” *Continuum: Journal of Media and Cultural Studies*, 19.4 (December 2005)

Reviews and other writing:

- “Toxic Masculinity, Spectral Homosexuality,” *Public Books*, March 28, 2022
— German translation forthcoming in *Filmlöwinnen*
- “Safe Spaces,” *Bully Bloggers*, March 2020
- “Public Thinker: Jack Halberstam on Wildness, Anarchy, and Growing Up Punk,” *Public Books*, March 26, 2019
- “The Liberal Sexual Subject: An Interview with Damon R. Young,” Nicholas Baer, *Film Quarterly* 72.2 (Winter 2018)
- “Revisiting Postmodernism: An Interview with Fredric Jameson,” with Nico Baumbach and Genevieve Yue, *Social Text* 127; 34.2 (June 2016)
- “Review Essay: *Orgasmology / Love and Money: Queers, Class, and Cultural Production / Queer Youth Suicide, Culture and Identity: Unliveable Lives?*,” *Continuum: Journal of Media and Cultural Studies* 29.6 (December 2015) (peer-reviewed)
- “Book Review: *Un-American Psycho: Brian de Palma and the Political Invisible* by Chris Dumas,” *Film Quarterly* 66.1 (Fall 2012)
- “Book Reviews: *Death in Venice* by Will Aitken; *Word is Out* by Greg Youmans; *Zero Patience* by Susan Knabe and Wendy Gay Pearson,” *Film Quarterly* 65.4 (Summer 2012)
- “Hotel Colorado,” *Film Quarterly* 63.2, Winter 2009-10 (review of the Telluride Film Festival)
- “A Vessel of Imagery: Interview with Gregg Araki,” *Senses of Cinema*, 38, Jan-Mar 2006 (with Gilbert Caluya)

Solicited work in progress:

- “*need ideas?!?PLZ!!*: The Phatic Self in the Always-On Network” for *Autotheory*, eds. Alex Brostoff and Vilashini Cooppan (MIT Press, submitted, under peer review)
- “Withdrawal,” special issue of *differences* honoring Leo Bersani, eds. John Paul Ricco and Jacques Khalip (in progress)
- “*Safe, Sex, and the Pandemic*,” Foreword to *Sex and the Pandemic*, ed. Ricky Varghese (in progress)

Translations:

- Jean-Luc Nancy, "Ode to José Esteban Muñoz," *Social Text* 121; 32.4 (Winter 2014)
- Philippe Sabot, "Foreword: Finished with Hegel?" in Judith Butler, *Subjects of Desire*, New York: Columbia University Press, 2012 (translated from French edition for new CUP edition).
- Guy Hocquenghem, "Preface to *Race d'Ep!*", Artists Space, New York (program publication).

INVITED LECTURES

- "Selfie/Portrait," invited lecture as part of Queer Unworlding seminar, Museu de Art Contemporânea de Serralves, Porto, July 18, 2022
- "Selfie/Portrait," invited paper at Paris 1/Columbia University conference on "Reshaping Our Digital Interactions: Subjectivity in the Post-Cinema Age," Reid Hall, Paris, May 24, 2022
- "The Psychic Life of Infrastructures: Self-Performance in the Always-On Network," invited lecture, University of Oregon, May 16, 2022
- "The Phatic Self," invited lecture, Reed College, Mar 30, 2022
- "The Psychic Life of Infrastructures: Self-Performance in the Always-On Network," keynote talk, Columbia University, MA conference in Film & Media, Mar 12, 2022
- "The Greatest Love of All," CalArts, "Care and Repair" colloquium, Jan 14, 2022
- Graduate seminar discussion, *Making Sex Public*, Texas A&M University, Oct 19, 2021
- "Sex and Contagion, or White Fragility (on *Safe*)," School of Disability Studies, Ryerson University (Canada), "Sex and the Pandemic" lecture series, August 21, 2021 (streamed on YouTube)
- "What is the Fantasy of Sexuality?" Ashoka University (India), Centre for Studies in Gender and Sexuality summer series, July 21, 2021 (streamed on YouTube)
- "Queer theory and our current crises" Disgraça social center, Lisbon, public discussion with Jack Halberstam and Tavia Nyong'o, July 13, 2021
- "Confession Between Two Media Paradigms," Cambridge University, Modern French Research Seminar, June 7, 2021 (via Zoom)
- "Confession Between Two Media Paradigms," University of Louisiana Lafayette French Studies Spring Colloquium Series, March 26, 2021 (via Zoom)
- Class discussion, "Ironies of Web 2.0", Northwestern University, Feb 8, 2021
- "Ironies of Web 2.0", seminar talk and discussion, University of Michigan, Dec 14, 2020
- "Stuart Hall and Representation," class lecture, Reed College, Nov 11, 2020 (via Zoom)
- "Confession Between Two Media Paradigms," keynote lecture, Northwestern University, "Media Aesthetics" summer seminar, July 15, 2020 (via Zoom)
- "Melodramas of Subjectivity," keynote lecture, Columbia University, MA conference in Film & Media, Nov 23, 2019
- "Confession Between Two Media Paradigms," Sites of Cinema, Columbia University (with respondent), Nov 21, 2019
- "Melodramas of Subjectivity," keynote lecture, San Francisco State University, graduate student conference on "Genre," Oct 18, 2019
- "Making Sex Public and Other (Post-) Cinematic Fantasies," University of Sussex, invited lecture, May 10, 2019
- "Ironies of Web 2.0," University of Cambridge, keynote lecture, graduate student conference, May 6, 2019; followed by roundtable discussion w/ Patrick Ellis, May 7
- "Ironies of Web 2.0 (additional notes)," UC Berkeley, invited speaker, Sawyer Seminar on Linguistic Anthropology and Literary and Cultural Studies, Mar 14, 2019

- “Melodramas of Subjectivity (James Baldwin, Lyle Ashton Harris, Ming Wong),” Columbia University Paris (Reid Hall), invited speaker, “Queer Theory: Here, There and Elsewhere,” Dec 7, 2018
- “Visual Pleasure in 1968,” Stanford University, invited speaker, “Global 1968” conference, May 25, 2018
- “Fantasy,” Boston University, invited speaker, “The F Words” conference, April 6-7, 2018
- “Le plus gros plagiaire de France: Generation vs. Replication in *Plein Soleil*,” UC Davis, invited lecture, May 24, 2017
- “Zany, Sexy, Funny?: Ironic Indeterminacy in Contemporary Media Aesthetics,” Institute for Cultural Inquiry (ICI), Berlin, invited lecture, May 6, 2017 (concluding lecture at colloquium, “The Positive Negative: Cinema and Comedy”)
- “After the ‘Private Self’: Sex in Public in *The Canyons* and *L'inconnu du lac*,” NYU, Mar 3, 2017
- “Nobody Has a Private Life Anymore, Tara’: Making Sex Public in *The Canyons* and *Stranger by the Lake*,” University of Wisconsin, Madison, Americanist Lecture Series, Feb 24, 2017
— followed by roundtable discussion of essay, “Queer Seriousness,” Feb 25
- “Le plus gros plagiaire de France: Generation vs. Replication in *Plein Soleil*,” lecture, Maison Française, Columbia University, Jan 27, 2017
- “*The Canyons*, or Post-Cinematic Sexuality,” Shanghai University, invited speaker, “Film Theory in Media History: Nodes and Edges” conference, June 5, 2016
- “Queer Triangles, Gay Marriages, and Actual Mothers,” UC Berkeley, keynote lecture, “Queer Kinship” conference, May 1, 2016
- “After the ‘private self’: media, sexuality and the symptom in the 21st century,” Princeton University, invited speaker, “The Contemporary” conference, Mar 4, 2016
- “Nobody has a private life anymore, Tara’: Making sex public in contemporary queer cinema,” Wesleyan University, invited speaker, “Queer/Art/Aesthetics” conference, Apr 24, 2015
- “Breillat and the Close-up,” class talk, “World Film Melodrama” seminar, Columbia University, Apr 3, 2015
- Response to Nico Baumbach, “The Aesthetics and Politics of Narcissism in Media Today: Notes Toward an Investigation,” Sites of Cinema lecture series, Columbia University, April 2, 2015
- Introductory remarks, “Jameson and After: The Cultural Logic of Contemporary Capitalism” symposium, New School, Feb 21, 2015
- Class talk on *Sex, or the Unbearable* by Lee Edelman and Lauren Berlant, Wayne State University, graduate seminar, “Introduction to Critical Theory,” Dec 8, 2014
- “Making Sex Public: Bardot, *Barbarella*, and the ‘Liberal Sexual Subject’,” University of Michigan, Society of Fellows dinner talk, Oct 28, 2014
- “Bodies and Pleasures: Bardot, *Barbarella*, and the Cinematic Rise of Sexual Liberalism,” University of Oregon, invited lecture, Apr 23, 2014
- “Keywords in Queer Studies: Negativity,” University of Wisconsin, Madison, Center for the Humanities, public address, Mar 7, 2014
- “Hetero-sociality and homo-aesthetics in French cinema: *Plein Soleil* (1960),” lecture and workshop, Michigan Society of Fellows lunch colloquium, Feb 3, 2014
- “In the Realm of the Sexes: Cinema and the Liberal Sexual Subject,” panel presentation, UC President’s Society of Fellows annual meeting, UCLA, Apr 19, 2013
- “*Shortbus* and the Liberal Sexual Subject,” University of Graz, American Studies Lecture Series, Nov 8, 2012

“The Political Theory of the Orgasm: *Shortbus* and the Pleasures of Liberalism,” University of Michigan, Lesbian, Gay, Queer Research Initiative Lecture Series, Apr 9, 2012

Other invited presentations:

Public discussion of *Été 85* (dir. François Ozon), San Francisco Jewish Film Institute, Feb 14, 2021

Book chat with Suzanne Guerlac on *Proust, Photography and the Time of Life*, Townsend Center, UC Berkeley, Mar 10, 2021 (streamed on YouTube)

Book chat with Mario Telò on *Archive Feelings: A Theory of Greek Tragedy*, Townsend Center, UC Berkeley, Dec 9, 2020 (streamed on YouTube)

Book chat with Stephen Best on *None Like Us: Blackness, Belonging, Aesthetic Life*, Townsend Center, UC Berkeley, Oct 16, 2019

Public introduction to *Swoon* (Tom Kalin, 1992), BAMPFA, Sept 28, 2019

Research presentation and workshop, “Zany, Sexy, Funny? Ironic Indeterminacy in Contemporary Media Aesthetics,” Townsend Fellows symposium, UC Berkeley, Nov 28, 2017

Public introduction to *Tongues Untied* (Marlon Riggs, 1989) at BAMPFA, Nov 16, 2017

Public introduction to *In This Our Life* (John Huston, 1942) at BAMPFA, Sept 28, 2017

Research presentation, “After the ‘Private Self’,” Berkeley Center for New Media, Apr 10, 2017

Book chat with D.A. Miller on *Hidden Hitchcock*, Townsend Center, UC Berkeley, Wed Mar 8, 2017

Critical Theory in Critical Times series, talk and discussion (on alt-right cultures online and campus politics), UC Berkeley Program in Critical Theory, Wed Feb 8, 2017

Introduction and discussion of *Wild Side* (Sébastien Lifshitz, 2004), French and Francophone Film Working Group, UC Berkeley, Feb 4, 2016

Introduction and Q&A with John Greyson, Pacific Film Archive, Nov 16, 2012

CONFERENCE PAPERS AND PANELS

Seminar co-organizer (with Stephen Best), “Memes,” ASAP conference, Los Angeles (Sept 2022, accepted)

“Selfie/Portrait,” 20th and 21st-century French and Francophone Studies Colloquium, Pittsburgh (Mar 2022)

Roundtable speaker, “Queer Publics: Critical Creativity in the Digital Age,” American Studies Association annual meeting (Nov 2021, canceled due to COVID)

Panel chair, “Techniques of the Mediated Voice: Confession, Passing, Surrogacy, Absence,” and scheduled presenter, “The Personality of the Voice,” Crossroads in Cultural Studies annual conference, Lisbon (July 2020, canceled due to COVID)

Roundtable speaker and panel chair, “*After the Party: A Manifesto for Queer of Color Life* by Joshua Chambers-Letson,” Association for the Study of the Arts of the Present (ASAP) conference, New Orleans (Oct 2018)

“I Confess: Picturing the 21st Century Self,” in seminar “21st Century Mediations of Subjectivity,” American Comparative Literature Association, Los Angeles (Apr 2018)

Roundtable speaker, “The Present and Future Shape of Queer Cinema and Media in the Academy,” Society for Cinema and Media Studies, Toronto (Mar 2018)

Seminar participant, “Psychoanalytic Insecurities,” Modern Languages Association, New York (Dec 2017)

Panel organizer and chair, “Arts of the Self: Selfies, Self-Portraits, and Contemporary Art,” Association for the Study of the Arts of the Present, Oakland (Oct 2017)

Seminar co-chair and respondent, "Envisioning Collectivities," American Comparative Literature Association, Utrecht (Jul 2017)

Panel chair and conference organizer, "Affect and Ontology," *French/Film/Theory* conference, Berkeley (Apr 2017)

"Pure and Impure Irony," Society for Cinema & Media Studies, Chicago (Mar 2017)

"A Man Who Has A Mother: *Tarnation* and the Melodramatic Subject," Visible Evidence, Bozeman (Aug 2016)

"Post-Cinematic Sexuality: Making Sex Public in *The Canyons*," Society for Cinema & Media Studies, Atlanta (Apr 2016)

"For and Against Sex: Manifestoes of the Sexual Revolution," Modernist Studies Association, Boston (Nov 2015)

"'Homosexuality Symbolizes Nothing on the Social Plane': Homo-aesthetics and Social Form in *Plein Soleil* (1960)," Western Society for French History, Chicago (Nov 2015)

Panel chair, "The Cultural Logic of Contemporary Capitalism: Jameson and After" symposium, New School, New York City (Feb 2015)

Panel respondent, "Queering the Media: LGBTQ History, Television and the Cyberqueer Archive," American Historical Association, New York City (Jan 2015) (in absentia)

"The Subject of Digital Media: On *Tarnation*," Society for Cinema & Media Studies, Seattle (Mar 2014)

"Ming Wong and the Queer Labor of Self-Fashioning," American Studies Association, Washington, DC (Nov 2013)

"The Pathological Gaze," World Picture Conference, Toronto (Nov 2013)

"Lights! Camera! Action! Women in view in Agnès Varda's *Réponse de Femmes* (1975)," World Picture Conference, Brighton (Nov 2012). Panel organizer and presenter.

Invited panelist, "Where Is Film Theory Today?," Society for Cinema & Media Studies, Boston (Mar 2012)

"Pasolini *avec* Hocquenghem, or *Teorema's* Death Drive," Society for Cinema & Media Studies, Boston (Mar 2012)

"The 'Pathological Gaze': Sexuality in the Field of Vision, or, Andy Warhol's Body," Society for Cinema & Media Studies, New Orleans (Mar 2011)

"Orgasmic Utopias: *Barbarella* and the Pleasures of Liberalism," American Studies Association, San Antonio (Nov 2010)

"Radical Feminism and the Political Theory of Sex in the '70s," Society for Cinema & Media Studies, Los Angeles (March 2010). Panel chair and presenter.

Opening Remarks, "Queer Bonds: A Symposium on Sexuality and Sociability," Berkeley Art Museum, University of California, Berkeley (Feb 2009)

"Pornographic Dystopias," Queer Studies Graduate Symposium, University of California, Davis (May 2008)

"Pain Porn," UC Interdisciplinary Psychoanalytic Consortium annual conference, Lake Arrowhead (May 2008)

——— Society for Cinema & Media Studies, Philadelphia (March 2008)

"Desire and its dramas: The irony of (gay) love," *Screen* annual conference, Glasgow (July 2007). Panel chair and presenter.

"The circuitry of looks: irony, ideology and the desire to-be-looked-at," *Thinking Gender: The Next Generation*, Leeds (June 2006). Published by the Centre for Interdisciplinary Gender Studies at <http://www.leeds.ac.uk/gender-studies/events/pgconfpapers.shtml>

“Dis/Affected,” *Everyday Transformations: The Twenty-First Century Quotidian*, Cultural Studies Association of Australasia annual conference, Perth (Dec 2004)

TEACHING AND ADVISING

Pomona College:

“A.I.: Humans and Machines” (Fall 2022);
“Queer Visions, Queer Theory” (Fall 2022);
“Masculinities” (Spring 2022);
“Introduction to Media Studies” (Spring 2022)

UC Berkeley:

Graduate seminars:

“Theorizing Film & Media” (Spring 2020);
“Arts of the Self” (Fall 2019);
“Queer Aesthetics” (Spring 2019);
“I Confess: Self-Narration and Self-Representation from the Novel to New Media” (Fall 2017)

Undergraduate:

“History of French Cinema” (Fall 2020; overload freshman seminar)
“Film and Media Theory” (Fall 2020; 80-person online lecture course)
“Arts of the Self” (Spring 2020; Mellon-funded initiative, Mentored-Research & Discovery Group, theory-practice course with 18 students, taught in Digital Media Lab)
“Histories of the Self: Inventing Identity” (Fall 2019; freshman Compass course, 150 students, co-taught with Kathleen Donegan and Michael Mascuch);
“Sex, Gender, and Desire in French Cinema” (Spring 2019; Spring 2016; upper division seminar, in French)
“Introduction to French Cinema” (Fall 2018; lower division lecture course, in English);
“Introduction to French Cinema” (Fall 2020; Fall 2016; upper division seminar, in French);
“The Film Essay: James Baldwin, Roland Barthes, Susan Sontag” (Fall 2018; upper division lecture course, co-taught with Stephen Best)
“The Film Essay: Cinema, the Minoritized Subject, and the Practice of Writing” (Fall 2017; upper division lecture course, co-taught with Stephen Best);
“Women Directors” (Spring 2017; upper division seminar, in French);
“Film and Media Cultures” (Fall 2016; Fall 2015; lower division lecture course);

Institute for Speculative and Critical Inquiry:

“Queer Unworlding: Collapse/Negate/Become,” graduate seminar, co-taught with Jack Halberstam and Tavia Nyong’o, Serralves Museum, Porto (summer 2022)
“Queer Theory Rewilded,” co-taught with Jack Halberstam and Tavia Nyong’o, Lisbon (summer 2021); via Zoom (summer 2020)

University of Michigan:

“Queer Love” (Winter 2014; graduate seminar, co-taught with David Halperin)
“Classical Film Theory” (Fall 2013; undergraduate lecture course)

New York University:

“Psychoanalysis, Desire and Culture” (undergraduate seminar, Spring 2012, as lecturer)

Completed dissertation committees:

Katherine Guerra, “Framing the Void: Trauma, Historical Erasure and the Excesses of Horror,” UC Berkeley, Film & Media, July 2022 (committee member)

Christopher Scott, “Rituals of Loss, Icons of Pleasure (Cinema/Poetry/Psychoanalysis),” UC Berkeley, Comparative Literature, June 2022 (committee member)

Victoria Bergstrom, “*Le mot image*: Literality and Image-Mediation in 20th- and 21st-Century French Poetry,” UC Berkeley, French, August 2021 (committee member)

Jessica Ruffin, “A World Divided: Schopenhauer, Aesthetics, and Cinematic Experience,” UC Berkeley, Film & Media, August 2021 (committee member)

Corine Stoffe, “‘Comique et laid’: Bitter Laughter and Dystopia in Francophone Caribbean and Urban Literatures,” UC Berkeley, French, August 2020 (committee member)

Mia You, “Picasso by Stein,” UC Berkeley, English, August 2017 (committee member)

Kristen Loutensock, “Genre Disorder: Autism and Narrative in American Visual Culture,” UC Berkeley, Film & Media, PhD awarded December 2016 (committee member)

Michael Arnold, “On Entering the Pink Theater,” University of Michigan, Screen Arts & Cultures, PhD awarded December 2015 (committee member)

SELECTED PROFESSIONAL SERVICE

Editorial board, *Representations* (2021—);

Editorial board, *Critical Times: Interventions in Global Critical Theory* (2018—);

Editorial collective, “Bully Bloggers”;

Executive board, Institute for Speculative and Cultural Inquiry

PROFESSIONAL AFFILIATIONS

Society for Cinema and Media Studies (SCMS)

American Comparative Literature Association (ACLA)

Association for the Study of the Arts of the Present (ASAP)

Modern Languages Association (MLA)