

Amy Herzog
Curriculum Vitae

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Professor, Department of Media Studies (2018-present)
Chair, Department of Media Studies (2021-2024)
Associate Professor, Department of Media Studies (2010-2018)
Assistant Professor, Department of Media Studies (2004-2010)
Queens College, City University of New York

Coordinator of the Film Studies Certificate Program (2012-2018)
Doctoral Faculty, Film Studies, Music, and
Women's and Gender Studies (2011-present)
The Graduate Center, City University of New York

Visiting Associate Professor, Program in Visual Arts (2016-2018)
Princeton University

Education

Ph.D., M.A., Program in Visual and Cultural Studies, 2004
Department of Art and Art History
Graduate Certificate in Gender and Women's Studies
University of Rochester, Rochester, New York

B.A., Film and Gender Studies, 1994
Bard College, Annandale-on-Hudson, New York

Editorial

Film Quarterly, Contributing Editor (Fall 2024-present)
Liquid Blackness, Associate Editor (2020-present)
WSQ [Women's Studies Quarterly] Co-General Editor (2011-2014); editorial board (2023-present)
Post45 Affiliate (2014-present)

Publications

Book:

Dreams of Difference, Songs of the Same: The Musical Moment in Film. Minneapolis: University of Minnesota Press, 2009.

Edited Collection:

The Oxford Handbook of Sound and Image in Digital Media, ed. Carol Vernallis, Amy Herzog, and John Richardson. New York: Oxford University Press, 2013.

Journal Articles:

"The Ballad of Suzanne Césaire (2024): In Conversation with Madeleine Hunt-Ehrlich." *liquid blackness: journal of aesthetics and black studies* 10.1 (Spring 2026) [forthcoming].

"Sabbath Queen: A Conversation with Sandi DuBowski." *Film Quarterly* 78.2 (Winter 2024), 45-52.

"The Zone of Interest and Proximities of Violence." *Film Quarterly* 77.3 (Spring 2024), 8-21.

“On Listening, Talking, and Silence: Reenactment as Feminist Praxis in *Maria Schneider, 1983* and *My Name Is Andrea*,” *Film Quarterly* 77.1 (Fall 2023), 13-24.

“Control and Chaos: Cate Blanchett.” Program Essay for the 47th Chaplin Award at Film at Lincoln Center, reprinted in the *Film Comment Letter*. April 25, 2022, <https://www.filmcomment.com/blog/control-and-chaos-cate-blanchett/>

“On Jonas Mekas.” *Millennium Film Journal* 71/72 (Fall/Spring 2020): 144-151.

“*Braids tuh'da flo(w)*.” Black One Shot 13.1. ASAP-J (August 13, 2020). <https://asapjournal.com/13-1-braids-tuhda-flow-amy-herzog/>.

“Sylvester, ‘You Make Me Feel (Mighty Real).’” Crisis Harmonies. ASAP-J (April 2, 2020). <https://asapjournal.com/sylvester-you-make-me-feel-mighty-real/>.

“Assemblage, Constellation, Image: Reading Filmic Matter.” *Discourse* 38.2 (2016): 215-234.

“Star Vehicle: Labor and Surface-Level Pleasures in *Under the Skin*.” *Jump Cut* 57 (Fall 2016), <https://www.ejumpcut.org/archive/jc57.2016/-HerzogSkin/index.html>.

“Architectures of Exchange: Feminism, Public Space, and the Politics of Vulnerability.” *Feminist Media Histories*, special issue on Materialisms, ed. Caetlin Benson-Allott, 1.3 (2015): 66-94.

“Architectural Fictions: Renderings, Rats, and the Virtualization of Urban Space.” *Semiotic Review*, special issue on Parasites, ed. Matthew Wolf-Meyer (April 2013), <https://semioticreview.com/sr/index.php/srindex/article/view/26>.

“In the Flesh: Space and Embodiment in the Pornographic Peep Show Arcade.” *The Velvet Light Trap* 62 (Fall 2008): 29-43. Reprinted in *The Screen Media Reader: Culture, Theory, Practice*. Ed. Stephen Monteiro. New York: Bloomsbury, 2017. 343-364.

“Discordant Visions: The Peculiar Musical Images of the Soundies Jukebox Film.” *American Music* 22.1 (Spring 2004): 27-39.

“Images of Thought and Acts of Creation: Deleuze, Bergson, and the Question of Cinema.” *Invisible Culture: An Electronic Journal For Visual Studies* 3 (Fall 2000).

Chapters in Edited Collections:

“Dark Times: Fabulation, Synchrony, and the Musical Moment Reprised.” *When Music Takes Over in Film*. Ed. Phil Powrie, Claus Tieber, and Anna Katharina Windisch. London: Palgrave, 2022. 15-34.

“The Art of Undressing: Automation and Exposure at the Margins of Cinema.” *Film, Fashion, and the 1960s*. Ed. Eugenia Paulicelli, Drake Strutesman, and Louise Wallenberg. Bloomington: Indiana University Press, 2017. 34-48.

“Breaking the Bubble: Mika Rottenberg’s Industrial Attractions.” Exhibition catalogue essay. *Mika Rottenberg*. Paris: Palais de Tokyo, 2016. 60-67 (in French); 77-83 (in English).

“Memento Mori: Reflections on the Art of the Tableau.” *The Morbid Anatomy Anthology*, Vol. 1. Ed. Joanna Ebenstein and Colin Dickey. New York: Morbid Anatomy Library, 2014. 48-65.

“‘Charm the Air to Give a Sound’: The Uncanny Soundscape of Punchdrunk’s *Sleep No More*.” *The Oxford Handbook of Sound and Image in Digital Media*. Ed. Carol Vernallis, Amy Herzog, and John Richardson. New York: Oxford University Press, 2013. 191-213.

“Fictions of the Imagination: Habit, Genre, and the Powers of the False.” *Deleuze and Film*. Ed. David Martin-Jones and William Brown. Edinburgh: Edinburgh University Press, 2012. 137-154.

"Fetish Machines: Peepshows, Cooptation, and the Evolution of Cultural Adaptation." *Adaptation Theories*. Ed. Jillian St. Jacques. Maastricht, The Netherlands: Jan Van Eyck, 2011. 45-89.

"Becoming-Fluid: History, Corporeality, and the Musical Spectacle in Film." *Afterimages of Gilles Deleuze's Film Philosophy*. Ed. D.N. Rodowick. Minneapolis: University of Minnesota Press, 2009. 259-279.

"Primal Scenes: Sigmund Freud, Coney Island, and the Staging of Domestic Trauma." *The Coney Island Amateur Psychoanalytic Society and its Circle*. Ed. Zoe Beloff. New York: Christine Burgin, 2009. 105-121.

"Suspended Gestures: Schizoanalysis, Affect, and the Face in Cinema." *Deleuze and the Schizoanalysis of Cinema*. Ed. Ian Buchanan and Patricia MacCormack. London: Continuum Press, 2008. 63-74.

"Illustrating Music: Soundies, Scopitones, and the Televisual Mode." *Medium Cool: Music Videos from Soundies to Cellphones*. Ed. Roger Beebe and Jason Middleton. Durham, NC: Duke University Press, 2007. 30-58.

"The Dissonant Refrains of Jean-Luc Godard's *Prénom Carmen*." *Carmen: From Silent Film to MTV*. Ed. Chris Perriam and Ann Davies. Amsterdam: Rodopi Press, 2005. 135-150.

Other Publications:

"The Art of Fabrication." Anonymous, as told to Amy Herzog, illustrated by Libby VanderPloeg. *WSQ: Fashion*, ed. Eugenia Paulicelli and Betsy Wissinger, 41.1-2 (2013): 303-311.

Editors' Notes (with Joe Rollins). *WSQ: Engage*, ed. David A. Gerstner and Cynthia Chris, 41.3-4 (2013): 9-13. *WSQ: Fashion*, ed. Eugenia Paulicelli and Betsy Wissinger 41.1-2 (2013): 9-13. *WSQ: Enchantment*, ed. Ann Burlein and Jackie Orr, 40.3-4 (2012): 9-12. *WSQ: Viral*, ed. Patricia Clough and Jasbir Puar, 40.1-2 (2012): 9-12. *WSQ: Ruin*, ed. Sarah E. Chinn and Rupal Oza, 39.3-4 (2011): 11-16.

"Submersion Doesn't Come Easily: How the Musical Score in "Inception" is a Lesson in Collective Dreaming." *University of Minnesota Press Blog*, August 4, 2010.

Review of *Deleuze, Cinema and National Identity: Narrative Time in National Contexts*, by David Martin-Jones. *Screen* 48.1 (Spring 2007): 119-123.

"Affectivity, Becoming, and the Cinematic Event: Gilles Deleuze and the Futures of Feminist Film Theory." *Conference Proceedings for affective encounters: rethinking embodiment in feminist media studies*. Ed. Anu Koivunen and Susanna Paasonen. Turku, Finland: University of Turku and The Finnish Society for Cinema Studies, 2001.

"Reassessing the Aesthetic: Cinema, Deleuze, and the Art of Thinking." Review of *Deleuze and Cinema: The Aesthetics of Sensation*, by Barbara M. Kennedy. *Film-Philosophy* 5.40 (November 2001): Special Issue on Deleuze.

"Stephen Vitiello." *Greater New York: New Art in New York Now*. New York: P.S. 1 and the Museum of Modern Art, 2000.

Curatorial, Programming, and Archival Work

June 30, 2019	Co-producer, with Tara Mateik. Installation, performance, and live-film shoot. <i>Without a Cigarette and a Blindfold: A Valley of the Dolls Intervention</i> . UnionDocs Center for Documentary Art. Brooklyn, NY.
Nov. 9, 2018	Discussion and screening with director and writer, Debra Granik, <i>Leave No Trace</i> (2018). Lewis Center for the Arts, Princeton University. Princeton, NJ.
Spring 2017	Programmer and moderator, <i>Sonic Resistance</i> Film Series, Princeton University, Princeton, NJ. Featuring talks with Lizzie Borden, Darryl "DMC" McDaniels, Wynne Greenwood, Zoe Beloff, Jen and Kevin McCoy, Valerie Tevere and Angel Nevarez, Suzanne Cusick and Will Cheng.
2014 – 2016	Programmer-in-residence, The Morbid Anatomy Museum, Brooklyn, NY. Events include collaborations with Douglas Rushkoff, Kathy High, Eben Kirksey, David Gerstner, Mal Ahern, Zoe Beloff, and Tara Mateik.
Oct. 21, 2016	"On Janus and Justice: Archives, Access, and Ethical Use of Video Evidence." The Graduate Center, CUNY. Panel on the uses and abuses of video evidence by law enforcement, the challenges of archiving video evidence, and best practices for community-based video documentation. With Johanna Fernández (CUNY), Snowden Becker (UCLA), Samuel Sinyangwe (Mapping Police Violence), Yvonne Ng (WITNESS), Nicole Martin (Human Rights Watch), and Candace Ming (South Side Home Movie Project, former NYPD Public Records Officer).
2015 – 2016	Co-leader, with Edward Miller, "Mediating the Archive." Seminar on Public Engagement and Collaborative Research, sponsored by the Andrew W. Mellon Foundation. The Center for the Humanities, The Graduate Center, CUNY. Partnerships and events include collaborations with Danspace, Zoe Beloff, Sylvia Rivera Law Project, WITNESS, Human Rights Watch, and many activists, archivists, scholars and artists. An archive of our public programming can be found at https://archive.centerforthehumanities.org/public-engagement/seminars/mediating-the-archive .
2013 – 2014	Lead organizer, <i>The Film Studies Working Group: Theory, Practice, and the Moving Image</i> . The Center for the Humanities, The Graduate Center, CUNY. An archive of our seminars and public events can be found at https://filmseminar.commons.gc.cuny.edu/ .
May – July 2009	Curator, <i>Peeps</i> . The Amie & Tony James Gallery, The Graduate Center, CUNY. Installation space designed in collaboration with Pierre Huyghe; featuring works by Peggy Ahwesh, Alvin Baltrop, James Bidgood, Martha Colburn, Jean Genet, Lisa Kereszi, Bjarne Melgaard, Matthias Müller, Margie Schnibbe, and Andy Warhol, in addition to vintage "peep show" loops and other ephemera.
	Review: Damon Stanek, "Welcome to the Peep Show," <i>Art in America</i> (July 14, 2009): https://www.artnews.com/art-in-america/features/welcome-to-the-peep-show-57782/ .
Dec. 15, 2009	Symposium Organizer. <i>Pornography and the City</i> . Participants included Douglas Crimp, Dagmar Herzog, Jeff Escoffier, William Kornblum, and Bjarne Melgaard. The Graduate Center, City University of New York.
2003 - 2004	Curatorial Assistant, The Andy Warhol Film Project. The Whitney Museum of American Art, New York, New York.
2000 - 2001	Archivist for <i>A Kinetic History: The EAI Archives Online</i> . Electronic Arts Intermix, New York, New York.

Invited Lectures and Presentations

Feb. 29, 2024 *Doin' Time in Times Square* (1991). Conversation with Charlie Ahearn and Jane Dickson. For the film series *The Right to the City: Public Space on Film*, Mishkin Gallery, Baruch College, New York, NY.

Jan. 14, 2024 "The Zone of Interest and Proximities of Violence." Respondent: Zoe Beloff. Cinema and Interdisciplinary Interpretation University Seminar. Columbia University. New York, NY.

May 13-14, 2022 "Conversation as Praxis." *A Conversation between Art, Film, and Philosophy: A Conference in Honor of D.N. Rodowick*. University of Chicago, Chicago, IL.

Feb. 2, 2019 "Dark Times: Fabulation, Synchrony, and the Musical Moment in Media." Butler School of Music, University of Texas at Austin. Austin, TX.

Oct. 4, 2018 *The Dark Times Too*. Scholarly response to Zoe Beloff's film *Exile* (2018) and mural installation *Parade of the Old New* (on-going). UnionDocs Center for Documentary Art. Brooklyn, NY.

March 8-10, 2018 Keynote Address, "The Musical Moment, Counter-Memory, Oblivion." *When the Music Takes Over: Musical Numbers in Film and Television*. International conference at the Paris Lodron University of Salzburg, Austria. With fellow keynotes Richard Dyer, Rajinder Dudrah, and Claudia Gorbman.

Oct. 19, 2017 "‘Prurience is Part of the Machine’: Automation, Real Estate, and New York’s Underground Screens." Centre for Film and Media Research, University of Kent, Kent, United Kingdom.

Sept. 27, 2017 "Microbiopolitics: Gender, Science, and Popular Diet Cultures." Women & Gender Studies Colloquium. Queens College CUNY, Queens, NY.

May 24, 2017 "Intimate Measures." *Intimate Measures: Amy Herzog and Nitin Ahuja*. The James Gallery, The Graduate Center, CUNY. New York, NY.

May 1, 2017 "Pliable Resistance: Feminist and Queer Performance Art of the 1960s-1970s." *Performing Gender/Identity*. With Ann Pellegrini, Brian Eugenio Herrera, and Richard Move. Queens College CUNY, Queens, NY.

Sept. 15, 2016 "Desire, Looped: Serial Forms, Material Traces, and the Starlight Peep Show Films." Respondent: Dan Streible, NYU. Cinema and Interdisciplinary Interpretation University Seminar. Columbia University. New York, NY.

June 4, 2016 Keynote Address, "Women in Boxes," Anatomical Venus Symposium, The Morbid Anatomy Museum, Brooklyn, NY.

March 18, 2016 "The Dream Life of Objects," in conjunction with the exhibition *Zoe Beloff, The Infernal Dream of Mutt and Jeff*. Momenta Art, Brooklyn, NY.

July 18, 2015 "My Colony." Festival of Arcane Knowledge, The Morbid Anatomy Museum, Brooklyn, NY.

April 21, 2014 "Rendering the Audible: Resonance, Order, and Noise in *Upstream Color*." Sound Studies Working Group, Whitney Humanities Center, Yale University, New Haven, CT.

Nov. 14-15, 2013 "The Art of Undressing: Automation and Exposure at the Margins of Cinema." Post45 Conference, University of Chicago, Chicago, IL.

Oct. 5, 2013	“Memento Mori: Reflections on the Art of the Tableau.” Festival of Medical History and the Arts. New York Academy of Medicine, New York, NY.
Sept. 2013	<i>Secret Voices of Hollywood</i> . Guy Evans, director. BBC Four Documentary. Featured interviewee.
Feb. 6, 2013	“A Bunny is Being Beaten.” R. Sikoryak’s Carousel Slideshow. Dixon Place, New York, NY.
April 22, 2012	Panelist. “Theater Rethunk: An Alternative History of the Theatrical.” Discussion with Colin Nightingale (Punchdrunk), Dick Zigun (Coney Island USA), Chris Muller (NYU), and Alex Harvey (director). The Congress for Curious People at the Coney Island Museum, Brooklyn, NY.
Jan. 12, 2012	“The Timid Should Stay at Home? The Uncanny Architectures of the Fun House.” “ <i>The Timid Should Stay at Home</i> ”: <i>Encountering the Funhouse</i> . In conjunction with the exhibition <i>Carsten Höller: Experience</i> . The New Museum, New York, NY.
April 16, 2011	“Submersive Spectacles: An Aqueous Expedition into the Erotics of Sublimation.” The Congress for Curious People at the Coney Island Museum, Brooklyn, NY.
Oct. 28, 2010	The Reni Celeste Annual Memorial Lecture. “The Pornographic Arcades Project: Peep Shows and Public Space in Times Square, 1965-1975.” University of Rochester, Rochester, NY.
Aug. 29, 2009	“Primal Scenes: Sigmund Freud, Coney Island, and the Staging of Domestic Trauma.” Centennial commemoration of Sigmund Freud’s 1909 visit to Coney Island, held in conjunction with Zoe Beloff’s exhibition, <i>The Coney Island Amateur Psychoanalytic Society and its Circle</i> . Coney Island Museum, Brooklyn, NY.
Jan. 6-7, 2009	“Cinema, Time, and Public Space: The Any-space-whatever of the Pornographic Peep Show Arcade.” <i>24-Hours on the Concept of Time</i> . Curated by Nancy Spector in association with the exhibition <i>theany space whatever</i> . The Solomon R. Guggenheim Museum, New York.
May 6-7, 2005	“Becoming-Fluid: History, Corporeality, and the Musical Spectacle in Film.” <i>Time@20: The Afterimage of Gilles Deleuze’s Film Philosophy</i> . Harvard University, Cambridge, MA. Also presented at the 16 Beaver Group Artists’ Collective, June 27, 2005.
July 16, 1997	“The Hearts of Machines: Gender, Cloning, and the Cyborg in Fritz Lang’s <i>Metropolis</i> ,” <i>Clone Encounters: Four Cinematic Discourses on Scientific Reproduction</i> , Johns Hopkins University, Baltimore, MD.

Conference Presentations

Sept. 12-13, 2024	“On the Uses and Abuses of Genre for Life,” <i>To Be Continued, 4: Defining, Producing, Performing, Consuming, and Theorising Serials and Adaptations</i> , Monash University, Australia (conducted online).
March 14-17, 2024	“Watch the Eggs: Origin Narratives and Unnatural Reproduction in HBO’s <i>Watchmen</i> (2019),” Society for Cinema and Media Studies Conference, Boston, MA.
March 13-17, 2019	“‘Everybody Get Low’: The Precarious Labor of YouTube Cardio Dance Culture.” Society for Cinema and Media Studies Conference. Seattle, WA.
Oct. 17-20, 2018	“Sylvester’s ‘You Make Me Feel (Mighty Real).’” <i>Crisis Harmonies</i> panel. Association of the Arts of the Present/10, New Orleans, LA.

March 22-26, 2017 “‘Prurience is Part of the Machine’: Automation, Arousal, and New York’s Underground Screens.” Society for Cinema and Media Studies Conference. Chicago, IL.

June 22-24, 2016 “Desire, Looped: Serial Forms, Living Commodities, and the Starlight Peep Show Films.” *Seriality Seriality Seriality*: Popular Seriality Research Unit Conference. Freie Universität Berlin, Germany.

Mar. 25-29, 2015 “Star Vehicle: Labor, Alienation, and the Surface-Level Pleasures of *Under the Skin*,” Society for Cinema and Media Studies Conference, Montreal, Canada.

Mar. 19-23, 2014 “Architectures of Exchange: Feminism, Public Space, and Expanded Cinema,” Society for Cinema and Media Studies Conference, Seattle, WA.

Feb. 7-8, 2014 “Rendering the Audible: Resonance and Bloom in *Upstream Color*.” *Rendering the Visible II: The Figure*. Georgia State University, Atlanta, GA.

April 26-27, 2013 “Architectural Fictions: Renderings, Rats, and the Virtualization of Urban Space.” *A Strange Utility: Architecture Toward Other Ends*. Portland State University, Portland, OR.

Feb. 15-16, 2013 “Peep Show Arcades, Urban Space, and Architectures of Exchange.” *Expanding Cinema: Spatial Dimensions of Film Exhibition, Aesthetics, and Theory*. Yale University, New Haven, CT.

Mar. 21-25, 2012 “Renderings, Ruins, Rats: Architectural Planning, Digital Media, and the Territorialization of Urban Space.” Panel chair, “A Shock to the System: Material Politics of Media.” Society for Cinema and Media Studies Conference, Boston, MA.

Nov. 11-12, 2011 “The Art of Undressing: Automation and Exposure at the Margins of Cinema.” *Fashion in Film: Secrets of the Orient, Duration, Movement and Costume in the Cinematic Experience of the East*. Yale University, New Haven, CT.

July 28-30, 2011 “Of Cabinets and Prurient Curiosities: The Evolution of the Pornographic Peep Show Booth.” *Das Wunderkino: A Cinematic Cabinet of Curiosities*, Northeast Historic Film Symposium, Bucksport, ME.

Feb. 10-12, 2011 “Rendering the City Virtual: Architectural Modeling Software and the Restructuring of Public Space.” *Rendering the Visible* conference. Georgia State University, Atlanta, GA.

Aug. 11-13, 2008 “Fetish Machines: Affect, Commodification, and the Pornographic Peep Show Arcade.” The First International *Deleuze Studies* Conference. Cardiff University, Wales.

Mar. 8-11, 2007 “From Jukebox Films to Peepshow Loops: Intimacy, Corporeality, and Perversity in the Public Sphere.” Society for Cinema and Media Studies Conference, Chicago, IL.

Mar. 2-5, 2006 “Suspended Gestures: Performance, Affect, and the Face in Cinema.” Panel chair, “Performance, Affect, Fold: Deleuze In-Between Media.” Society for Cinema and Media Studies Conference, Vancouver, Canada.

Mar. 31- Apr. 3, 2005 “Difference, Repetition, and the Politics of the Everyday in the Music Videos of Spike Jonze,” Society for Cinema and Media Studies Conference, Institute of Education, London, United Kingdom.

Dec. 27-30, 2004 “Incidental Nostalgia: Temporality, Kitsch, and the Scopitone Jukebox,” Modern Language Association Annual Convention, Philadelphia, PA.

Oct. 14-17, 2004 “Infectious Melodies: Popular Music and Corporeality in Tsai Ming-liang’s *The Hole*,” International Association for the Study of Popular Music, U.S. Branch, Annual Conference, Charlottesville, VA.

Sept. 19-20, 2003 "Surface and Song: Circuits of the Virtual and the Material in *Les parapluies de Cherbourg*," *Film Musicals: From the Classical Era to Postmodern Cinema*, University College Cork, Cork, Ireland.

May 23-26, 2002 "Dissonance and Refrain: The Peculiar Temporality of the 1940s Jukebox Film," Society for Cinema Studies Conference, Denver, CO.

Mar. 25-27, 2002 "The Movement of Meaning: *Prénom Carmen*," *The Carmen Conference: An International Conference Dealing With Carmen in the Cinema*, University of Newcastle upon Tyne, Newcastle upon Tyne, United Kingdom.

Sept. 13-15, 2001 "Affectivity, Becoming, and the Cinematic Event: Gilles Deleuze and the Futures of Feminist Film Theory," *affective encounters: rethinking embodiment in feminist media studies*, University of Turku, Turku, Finland.

June 8-11, 2001 "The Circulation of Song: 'Soundies' and the Emergence of the Musical Image," *Music in Film and Media: Cliché or Emerging Language?* New York University, New York, NY.

May 11-14, 2000 "Loving You Ruined My Life: Mary Kay LeTourneau, Sally Jesse Raphael, and the Technologies of the Female Desiring Subject," *Console-ing Passions: The International Conference on Television, Video, and Feminism*, University of Notre Dame, Notre Dame, IN.

Oct. 2-4, 1998 "Imaging 'The Unborn': Science, Death, and the Fetus in the History of Photography," *Discipline and Deviance: Genders, Technologies, Machines*, Duke University, Durham, North Carolina.

Broadcast

"Jacinta Gonzalez and Amy Herzog on Amazon's Industrial Complex," *Team Human* podcast with Douglas Rushkoff (February 13, 2019). <https://www.teamhuman.fm/episodes/ep-120-amazons-cloud-industrial-complex>

Secret Voices of Hollywood, dir. Guy Evans, BBC Four, featured interview (2013).

Fellowships, Grants, and Awards

PSC-CUNY Research Award (\$6,000), "Of Home and Garden: Cultivating Fascism through U.S. Women's Media, 1930- the Present," 2025-2026.

PSC-CUNY Research Award (\$6,000), "The Pornographic Arcades Project," 2018-2019.

Research Enhancement Grant (\$10,000), Division of the Arts and Humanities, Queens College, CUNY, 2018.

Andrew W. Mellon Foundation Seminar on Public Engagement and Collaborative Research, via The Center for the Humanities, The Graduate Center, CUNY. Co-director of the Mediating the Archive Seminar (seminar budget, \$38,000), 2014-2016.

PSC-CUNY Research Award (\$3,500), "Architectures of Exchange: Peep Shows and Public Space in Times Square, 1965-1975," 2014-2015.

PSC-CUNY Research Award (\$6,000), "Fetish Machines: Technology, Spectatorship, and the Afterlife of Film Culture," 2009-2010.

PSC-CUNY Research Award (\$5,200), "Suspended Gestures: Corporeality, Affect, and Spectatorship in Cinema," 2008-2009.

The Faculty Fellowship Publication Program, CUNY, Spring 2008.

Henry Luce Foundation Dissertation Fellowship, 2000-2001.

Course Offerings

Queens College, CUNY:

Class & Media: Intersectional Economies
Contemporary Media
Film Theory
Film Theory through David Lynch (MA)
Gender, Sexuality & Media (MA & undergrad)
Genre: The Musical
History of Cinema II (1930-1970)
History of Cinema III (1970-present)
Intro to LGBTQ Studies
Media Criticism
Media and Social Justice (MA)
Media Archaeology (MA)
The Music Industry
News Analysis
Podcasting Workshop
Popular Music in Film & TV

The Graduate Center, CUNY:

Strategies of Resistance: Activism & Film Theory
Seminar in Film Theory
Sonic Cinema

Princeton University:

Gender, Sexuality & Media
Sonic Media: Music, Noise, and the Moving-Image

Dissertation & Thesis Supervision:

Dissertation Opponent, Milla Tiainen, “Becoming-Singer: Cartographies of Singing, Music-Making, and Opera,”
University of Turku, Finland.

The Graduate Center, CUNY:

Dissertation Supervisor:

- María Edurne Zuazu, “Ruin Sound: Audio Afterlives, Reenactment, and Remembrance in the 21st Century.”
- Lindsey Eckeroth, “The Rockumentary.”

Dissertation Reader: Benjamin Haber, Annie Dell’Aria, Benjamin Eleanor Adam, Yu-Yun Hsieh, Stephanie Huber, Drew Bucilla, Mike Phillips, David McCarthy, Jordan Stokes, Jordan Lavender-Smith, Elizabeth Newton, Jenny Gunn (Georgia State).

MA Thesis Advisor: Ann Adachi, Colleen O’Shea, Eric Pellerin, Stephanie Skiba

Queens College MA Theses: Jeita Maharjan, Manuela Quiceno, Rhea Tepp, Jennifer Avril, Juan Fernandez.

Undergraduate Thesis Advisor, Queens College: supervised numerous honors theses for the Mellon Mays Undergraduate Fellowship Program, the CUNY Baccalaureate Interdisciplinary program, and the CUNY William E. Macaulay Honors College University Scholar Program.

Academic Service & Other Professional Activities (select)

2021–2024	Chair, Department of Media Studies, Queens College, CUNY.
2019 – present	Advisory Board, Women and Gender Studies Program, Queens College, CUNY. Advisory Board, Film and Media Cultures Program, The Graduate Center, CUNY.
2012 – 2018	Coordinator of the Film Studies Program, The Graduate Center, CUNY.
2008 – 2013	Coordinator, Film Studies Program, Queens College, CUNY.
Ongoing service	Society for Cinema and Media Studies Award Committees.