**Dr. Troy Michael Bordun**

troy.bordun@concordia.ca

troy.bordun@unbc.ca

**UNIVERSITY EDUCATION**

2015 Ph.D.: Trent University, Cultural Studies

* “Genre Trouble and Extreme Cinema” (Dissertation); Supervisor: Davide Panagia; Committee Members: Veronica Hollinger, Ian McLachlan; External Readers: Brian Price (University of Toronto), Elaine Stavro (Trent University)
* Dissertation and comprehensive exam research: film theory, film-philosophy, film history, contemporary art cinema, genre, pornography studies
* Teachable fields: cultural, social, and political theory, media studies, popular culture, art history, gender and women’s studies, continental philosophy, introductory philosophy, science fiction, fantasy fiction, modern literature

2010 M.A.: Brock University, Philosophy (Contemporary Continental Philosophy), emphasis in 20th century French philosophy

* “Bataille’s Inner Experience: Philosophy, Nonknowledge, Laughter” (Major Research Paper); Supervisor: Rohit Dalvi; Secondary Reader: Leslie Boldt

2009 Honours B.A. with Distinction: University of Toronto, Philosophy Specialist, Literary Studies Minor

* “The Accursed Share: The Implications of Excess” (Independent Study); Supervisor: Mark Kingwell

**ACADEMIC WORK**

University of Northern British Columbia (UNBC)

*Assistant Professor*

2020-2021 English

* Online courses, Fall: Writing and Communication Skills (1st year, 27 students); Introduction to Literary Structures (1st year, 2 sections, 44 and 32 students); Literature of the Fantastic (4th year/MA, 16 students)
* Online courses, Winter: Writing and Communication Skills (30 students); Introduction to Film (1st year, 50 students); Comics & Graphic Novels (2nd year, 40 students)
* Online courses, Spring: Writing and Communication Skills (30 students); Celebrity Culture (4th year, 25 students)

*Appointed Adjunct Professor, 2022-2025*

*Instructor IV*

2024 English, Introduction to Television Studies (Fall, 2nd year, 30 students)

2024 English, Introduction to Film (Fall, 1st year, 90 students)

2024 English, Comparative Literature (Fall, 3rd year, 30 students)

2024 Online, English, Writing and Communication Skills (Summer, 30 students)

2024 Online, English, Writing and Communication Skills (Spring, 30 students)

2024 Online, English/Gender Studies, Special Topics in Postcolonial Literature/Gender and Post-Colonialism: Magical Realism (Winter, 4th year/MA, 18 students)

*Instructor III*

2023Online, English, Literature of the Fantastic (Fall, 25 students)

2023 Online, English, Writing and Communication Skills (Fall, 30 students)

2023 Online, English, Comparative Literature (Fall, 3rd year, 30 students)

2023 Online, Women’s Studies, Gender and Cultural Studies (Summer, 2nd year, 65 students)

2023 Online, English, Introduction to Literary Structures (Spring, 50 students)

2023 Online, English, Writing and Communication Skills (Winter, 30 students)

*Instructor II*

2022 Online, English, Literature of the Fantastic (Fall, 25 students)

2022 Online, English, Introduction to Literary Structures (Fall, 90 students)

2022 Online, Women’s Studies, Gender and Cultural Studies (Summer, 2nd year, 64 students)

2022 Online, English, Comics & Graphic Novels (Spring, 18 students)

2022 Online, English, Writing and Communication Skills (Spring, 26 students)

2022 Online, English, Writing and Communication Skills (Winter, 30 students)

*Adjunct Instructor*

2021 Online, English, Introduction to Literary Structures (Fall, 80 students)

2021 Online, English, Introduction to Film (Fall, 46 students)

2021 Online, English, Introduction to Film (Summer, 30 students)

Concordia University

*Instructor*

2024 Cinema Studies, Film Analysis (Winter, 2nd year, 80 students)

2024 Cinema Studies, Documentary Film of the Classical Period (Winter, 3rd year, 60 students)

2023 Cinema Studies, Approaches to Film Studies (Winter, 2nd year, 80 students)

2023 Cinema Studies, Film Analysis (Winter, 2nd year, 80 students)

2022 Hybrid, Sociology and Anthropology, Cultural Sociology (Fall, 2nd year, 66 students)

2022 Cinema Studies, Special Topics in Film Studies: Noir without Borders (Winter, 3rd year, 43 students)

2022 Hybrid, Sociology and Anthropology, Cultural Sociology (Winter, 75 students)

2019 Art History, Theories of Representation: Let the Memory Live Again (Fall, 3rd year, 56 students)

2019 Art History, Art and Society: The City as Curatorial Premise (Summer, 3rd year, 26 students)

2018 Communication Studies, Advanced Seminar in Cultural Studies: Celebrity Studies (Fall, 4th year, 25 students)

2018 Sociology and Anthropology, Men and Masculinities (Fall, 4th year, 25 students)

2018 Communication Studies, Advanced Topics in the Photographic Image: A Little History of Nude Photography (Winter, 4th year, 20 students)

Trent University

*Instructor*

2021 Web, Sociology, Celebrity, Modernity, Culture, (Fall, 4th year, 53 students) [evaluated as Fully Competent]

2020 Durham Campus, Sociology, Sociology of Gender (Winter, 2nd year, 51 students) [evaluated as Fully Competent, earning Right of First Refusal for this course]

2020 Durham Campus, Cultural Studies, Introduction to Film II: Film Movements, Film History (Winter, 2nd year, 18 students)

2019 Symons Campus, Cultural Studies, Introduction to Film II: Film Movements, Film History (Winter, 2nd year, 35 students) [evaluated as Fully Competent, earning Right of First Refusal for this course]

2019 Durham Campus, Sociology, Sociology of Gender (Winter, 2nd year, 55 students) [evaluated as Fully Competent]

2017 Durham Campus, Sociology, Celebrity, Modernity, Culture (Fall, 4th year, 18 students) [evaluated as Fully Competent]

2017 Durham Campus, Cultural Studies, Introduction to Media Studies (Winter, 1st year, 55 students) [evaluated as Fully Competent]

2016-2017 Durham Campus, Cultural Studies, Introduction to Film (Fall/Winter, 2nd year, 24 students) [evaluated as Fully Competent]

2016 Traill College, Continuing Education, Writing Short Film Scripts (Spring, 6 students)

2016 Co-Instructor, Symons Campus, Cultural Studies, Introduction to Integrated Arts (Winter, 1st year, 110 students) [evaluated, by default, as Generally Satisfactory]

2015 Traill College, Continuing Education, Writing Short Film Scripts (Fall, 6 students)

Bishop’s University

*Instructor*

2019 English and Film Studies, Popular Culture (Fall, 2nd year, 56 students) [evaluated as Satisfactory]

Marker/Grader

2020 Trent University, Philosophy, Philosophy of Love and Desire (Winter, 2nd year, 29 students)

**TEACHING AWARDS**

2018 CUPE 3908-1 Award for Excellence in Teaching: Celebrity, Modernity, Culture, Sociology, Trent University, Fall 2017

**THESIS COMMITTEES**

2023 Co-Supervisor, Prapti Sarkar, “The Morality of Marriage: Love, Tradition and Arranged Marriage in Bollywood Films,” Gender Studies MA, UNBC

2022 External Examiner, Ines Glanznig, “Gendered Representation Strategies in Erotic Literature and Screen Adaptations: Marquis De Sade and Pauline Réage,” English MA, UNBC

**ADMINISTRATIVE WORK**

Department Council, CUPFA Sociology and Anthropology, Concordia University, 2022-2024

Part-Time Hiring Committee Art History, Concordia University, 2022-2024

Precarious Labour Working Group Film Studies Association of Canada, 2021

Department Council, CUPFA Art History, Concordia University, 2021-2024

Undergraduate Program Committee Cultural Studies, Trent University, 2016-2017

Vice President Unit 1 CUPE 3908, Trent University, 2016-2017

Board of Directors Artspace, Peterborough, ON, 2014-2016

Social Events Committee CUPE 3908, Trent University, 2011-2013

Ph.D. Program Committee Cultural Studies, Trent University, 2011-2012

**GRANTS**

2023-2024 Research Strategic Initiative Grants, University of Northern British Columbia, “*Existentialism and Superhero Ethics: Blood on the Battlefield*,” $5750

2023 Large Grants, Concordia University, “‘The Genuine Personality of our Favorite Stars’: Ariel Rebel, Performative Authenticity, and Parasocial Interaction,” Society for Cinema and Media Studies Annual Conference, Denver, April 12-15, $3245

2022-2023 SSHRC Explore (UNBC), “Great Power, Great Responsibility: Superhero Ethics and Continental Philosophy,” $7000

**PUBLICATIONS**

In preparation

2025 *Existentialism and Superhero Ethics: Blood on the Battlefield* [ongoing book project under contract with Lexington Books]

2023 Invited book review, *Feminist Posthumanism in Contemporary Science Fiction Film and Media: From* Annihilation *to* High Life *and Beyond*, Julia A. Empey and Russell J. A. Kilbourn, eds., *Science Fiction Studies* [submitted]

2018 “Touching Films: Carlos Reygadas, Melodrama, and Haptic Visuality,” *ReFocus: The Films of Carlos Reygada*s, eds. Silvia Álvarez-Olarra and Amanda McMenamin, Edinburgh University Press [forthcoming in 2024]

Books

2017 *Genre Trouble and Extreme Cinema: Film Theory at the Fringes of Contemporary Art Cinema*, Palgrave Macmillan

Book Chapters

2020 “On the off-screen voice: falling in love with Her,” *Screening Scarlett Johansson: Gender, Genre and Celebrity*, eds. Janice Loreck, Whitney Monaghan, and Kirsten Stevens, Palgrave Macmillan, 99-120

Articles

2023 “Submitting to Love Authority: Wonder Woman’s DeleuzoGuattarian Ethics,” *REDEN* 5.1: 24-43

2023 “Sublime Aesthetics in Philippe Grandrieux’s *Un lac*,” *Studies in European Cinema*, 1-16

2023 “‘The Genuine Personality of our Favorite Stars’: Ariel Rebel, Performative Authenticity, and Parasocial Interaction,” *Porn Studies,* 1-8[invited contribution, special issue on porn performance]

2022 “The Woman’s Horror Film: *Swallow* and *Promising Young Woman*,” *Cinephile* 16.1: 26-33

2021 “Domino’s Philosophy of Luck: A Bataillean Reading,” *Canadian Review of Comparative Literature* 47.3: 337-355

2020 “Art, Porn, and Schlock*: Fifty Shades of Grey* and the Perplexed Film Critic,” *Cinephile* 14.1: 14-19

2019 “In Defence of Love: Tsai Ming-liang’s *The Hole* and *The Wayward Cloud*,” *Mise-en-scène* 4.2: 24-35

2019 “‘We live in the past with Kari:’ Memory, Fandom, and Online Porn,” *Celebrity Studies* 12.1: 132-47

2018 “‘ONE DOLLAR GETS YOU IN!’: historical resonance and online solo girls circa 2005,” *Porn Studies* 5.3: 286-304

2016 “*Death by Hanging* Contra *The Battle of Algiers* by way of Rancière,” *The Scattered Pelican* 1.2: 5-20

2016 “Sex is Metaphysical: Catherine Breillat’s Pornographic Films,” *Cine-Excess* 2 [online]

2016 “On the Off-screen Voice: Sound and Vision in Spike Jonze’s *Her*,” *CineAction* 98: 57-64

2015 “Seeing Horror, Imagining the Horrible,” *Offscreen* 19.9 [online]

2015 “Onscreen and Off-screen Flesh and Blood: Performance, Affect, and Ethics in Catherine Breillat’s Films,” *Studies in European Cinema* 12.2: 132-43

Other publications

2022 “‘We Knew They Would Come for Us’: Danis Goulet’s *Night Raiders* (2021)” [critical film review], *Offscreen* 26.5 [online]

2018 “Bill and Betty and Olive: A 21st Century Melodrama” [*Professor Marston and the Wonder Women*, critical film review], *Mise-en-scène* 3.2: 46-52

2018 “An End of an Era? Michael Haneke’s *Happy End*” [critical film review], *Offscreen* 22.3 [online]

2016 “Porn in the Art Gallery: Collecting a Genre” [forum], *Porn Studies* 3.3: 317-319

2016 “What becomes of Endings on Film? *Elysium*, *Mad Max: Fury Road*, *Snowpiercer*” [symposium], *Science Fiction Film and Television* 9.1: 76-79

2015 “Where Have the Good Old Naughty Days Gone? Curating an Exhibition of Moving-Image Pornography” [exhibition report], *Synoptique* 4.1: 138-150

2015 “*Abuse of Weakness*” [critical film review], *CineAction* 96: 36-38

2013 “Georges Bataille, Philosopher of Laughter” [conference proceedings], Good Laugh, Bad Laugh, Ugly Laugh, My Laugh, 15th Annual Graduate Student Conference, Comparative Literature and Hispanic Studies, Western University, March 1-3, http://ir.lib.uwo.ca/mllgradconference/2013Conference/ [withdrawn]

Book Reviews

2024 “New Slants and New SF Cinemas” [invited book review, *The Oxford Handbook of New Science Fiction Cinemas*, J. P. Telotte, ed.], *Science Fiction Studies* 51.1: 126-130

2024 “Ethics in End Times” [*Destruction, Ethics, and Intergalactic Love*: Y: The Last Man *and* Saga, by Peter Admirand], *Science Fiction Studies* 51.1: 95-98

2023 “*Gendered Defenders: Marvel’s Heroines in Transmedia Spaces*” [Bryan J. Carr and Meta G. Carstarphen, eds.], *REDEN* 4.2: 91-94 [co-authored with Prapti Sarkar]

2022 “*Gender and Popular Culture*, by Katie Milestone and Anneke Meyer,” *Studies in Popular Culture* 44.1: 130-132

2022 “Unpredictable Blockbusters” [invited book review*, Science Fiction Film: Predicting the Impossible in the Age of Neoliberalism*, by Eli Park Sorensen], *Science Fiction Studies* 49.3: 591-595

2021 “Out of the Zone” [invited book review, *Stalker*, by Jon Hoel], *Science Fiction Studies* 48.3: 587-590

2021 “Reality Check” [invited book review, *Utopia and Reality: Documentary, Activism and Imagined Worlds*, Simon Spiegel, Andrea Reiter, and Marcy Goldberg, eds.], *Science Fiction Studies* 48.1: 173-177

2019 “Hegemonic Masculinity is Back” [invited book review, *Masculinity in Contemporary Science Fiction Cinema: Cyborgs, Troopers and Other Men of the Future*, by Marianne Kac-Vergne], *Science Fiction Studies* 46.3: 636-639

2019 “No Human Error” [invited book review, *Understanding Kubrick’s 2001: A Space Odyssey*, James Fenwick, ed.], *Science Fiction Studies* 46.2: 409-412

2018 “Revisiting Paul Schrader’s *Transcendental Style in Film*,” *Offscreen* 23.8 [online]

2018 “An Alternative to Haptic Cinema: *Philippe Grandrieux: Sonic Cinema*, by Greg Hainge,” *Senses of Cinema* 87 [online]

1. “‘Whose place is this?’: *The Architecture of David Lynch*, by Richard Martin,” *Senses of Cinema* 84 [online]

2017 “The End of Extreme Cinema Studies” [invited review essay on Mattias Frey’s *Extreme Cinema: The Transgressive Rhetoric of Today’s Art Film Culture* (2016) and Aaron Kerner and Jonathan Knapp’s *Extreme Cinema: Affective Strategies in Transnational Media* (2016)], *Canadian Review of Comparative Literature* 44.1: 122-136

2016 “Lost Souls: *The Soul of Film Theory* by Sarah Cooper,” *Senses of Cinema* 78 [online]

2016 “*Film Programming: Curating for Theatres, Festivals, Archives*” [by Peter Bosma], *Cineaste* 41.2 [web exclusive]

2015 “Review: Douglas Keesey (2012) *Contemporary Erotic Cinema*,” *Film-Philosophy* 19: 105-07

2014 “Films for the Senses: *Realism of the Senses in World Cinema: The Experience of Physical Reality*, by Tiago de Luca,” *Senses of Cinema* 73 [online]

Filmmaker Interviews

2019 “*Videophobia* Confronts Consent in the Digital Age” [Daisuke Miyazaki], *Slutever*, October 24

2019 “A New Film’s Lynch-y Take on Youth, Sexuality, and Perversion” [Jennifer Reeder, *Knives and Skin*], *Slutever*, August 9

2018 “This Gay Erotic Thriller Takes Toxic Masculinity to Task” [Drew Lint, *M/M*], *Slutever*, November 7

2018 “Isa Mazzei and Daniel Goldhaber discuss their debut *Cam* (2018),” *Offscreen*, November 11 [online]

2018 “Two new women-led films explore desire and gender” [Yoko Yamanaka, *Amiko*; Jenn Wexler, *The Ranger*], *Slutever*, August 24 [online]

1. “Fantasia Film Festival Coverage: Interview with cast and crew of *The Ranger* (2018),” *Offscreen*, July 25 [online]

2018 “This film about camming tears down the sex industry’s red tape” [Mazzei and Goldhaber, Cam], *Slutever*, July 22 [online]

2018 “5 Questions with Filmmaker and Pornographer Bruce LaBruce,” *Slutever*, June 26 [online]

2015 “Dylan Cree: Taking the serious comically,” *Arthur Newspaper*, October 7 [online and print]

**CURATORIAL AND PROGRAMMING WORK**

2016 Organizer/Moderator, Small Gauge Revolution: A Programme of Vintage 8mm Adult Films, The Barbeside, Peterborough, ON, January 9, 2016 & March 11, 2016

2016 Organizer/Moderator, The Troy Bordun Visiting Canadian Filmmaker: Bruce LaBruce, Market Hall and Trent University, Peterborough, ON, February 25-26

2015 Curator, Dylan Cree Video Works, Trent University, September 30

2014 Curator, Stags, Sexploitation, and Hard Core: Moving-Image Pornography up to 1972, Trent Film Society, Artspace, August 28-30

2012 Curator, Things that Quicken the Heart: Cinema and (Non-)Narrativity, Trent Film Society, Artspace, August 22-24

2011-2014 Co-Director, Trent Film Society, Trent University

**CONFERENCE ACTIVITY**

In Preparation

2024 “The Bat and The Cat Fall in Love: Tom King’s Batman,” Canadian Society for the Study of Comics Annual Conference, McGill University, June 12-13

2024 “You’re a Triple Imposter, I’ve Never Seen Anything Like It”: Scarlett Johansson’s Femme Fatales,” Film and Media Studies Association of Canada Annual Conference, McGill University, June 14-16

Papers Presented

2023 “‘We Get to See the Genuine Personality of our Favorite Stars’: Ariel Rebel, Performative Authenticity, and Parasocial Interaction,” Society for Cinema and Media Studies Annual Conference, Denver, April 12-15

2022 “The Woman’s Horror Film: *Swallow* and *Promising Young Woman*,” The Annual Conference of the Film Studies Association of Canada, Virtual, May 12-15

2021 “Domino’s Philosophy of Luck” [peer-reviewed abstract], Canadian Society for the Study of Comics Virtual Roundtable, April 16

2021 “Sublime Aesthetics: Burke, Affect, and Philippe Grandrieux’s Un lac” [peer-reviewed abstract], Society for Cinema and Media Studies Virtual Conference, March 17-21

2020 “Exercising Control Over All Things: Genre, Hegemonic Masculinity, and *Fifty Shades of Grey* Paratexts” [peer-reviewed abstract], Cine-Excess 14, Birmingham City University, November 4-8

2019 “Touching Films: Carlos Reygadas, Melodrama, and Haptic Visuality” [peer-reviewed abstract], Panel: Regarding Reygadas: The Cinema of Mexican Auteur Carlos Reygadas, Northeast MLA Convention, Washington, DC, March 21-24

2016 “Going Solo: An Uncertain History of the Internet Solo Girl” [peer-reviewed abstract], 6th Annual Conference, Popular Culture Association of Canada, McGill University, May 12-14

2015 “A Slow Dream, ‘As If’ it were Real: Carlos Reygadas’s *Post Tenebras Lux*” [peer-reviewed abstract], The Annual Conference of the Film Studies Association of Canada, University of Ottawa, June 2-4

2015 “On the Off-screen Voice: Sound and Vision in Spike Jonze’s *Her*” [peer-reviewed abstract], 5th Annual Conference, Popular Culture Association of Canada, Niagara Falls, May 7-9

2015 “Where Have the Good Old Naughty Days Gone? Curating an Exhibition of Moving-Image Pornography” [peer-reviewed abstract], Thresholds, Presence, Absence, and Territory, Joint Graduate Program in Communication and Culture, Ryerson University and York University, March 13-14

2015 “Porn in the Art Gallery: Collecting a Genre” [peer-reviewed abstract], Trans- & Trance, 17th Annual Graduate Student Conference, Department of Modern Languages and Literature and Centre for the Study of Theory and Criticism, Western University, March 5-7

2015 “A Slow Dream, ‘As If’ it were Real: Carlos Reygadas’s *Post Tenebras Lux*” [peer-reviewed abstract], Violation: Representations in Literature and Culture, Interdisciplinary Graduate Student Conference, English Department, McGill University, February 20-22,

2015 “Porn in the Art Gallery: Aesthetics and Sensory Disciplining” [peer-reviewed abstract], Eye Candy: Consuming Moving Images at the Cinema and Beyond, Film and Media Studies Graduate Conference, Yale University, February 13-15

2013 “Sex is Metaphysical: Catherine Breillat’s Non-Pornographic Pornography” [peer-reviewed abstract], Symons Seminar Series, Trent University, December 4

2013 “Sex is Metaphysical: Catherine Breillat’s Non-Pornographic Pornography” [peer-reviewed abstract], European Erotic Cinema: Identity, Desire and Disgust, Cine-Excess VII: The International Conference and Festival on Global Cult Film Traditions, University of Birmingham and University of Brighton, Midlands Arts Centre, November 15-17

2013 “In Defence of Love: Tsai Ming-liang’s *The Hole* and *The Wayward Cloud*” [peer-reviewed abstract], Decadence/Decay, The Carleton Art History Graduate Student's Society Conference, Carleton University, March 9-10

2013 “Onscreen and Off-screen Flesh and Blood: Performance and Ethics in Catherine Breillat’s Films” [peer-reviewed abstract], (Re)Activating Objects: Social Theory and Material Culture, Graduate Student Conference, Department of Visual Culture, Western University, March 2-3

2013 “Georges Bataille, Philosopher of Laughter” [peer-reviewed abstract], Good Laugh, Bad Laugh, Ugly Laugh, My Laugh, 15th Annual Graduate Student Conference, Comparative Literature and Hispanic Studies, Western University, March 1-3

2012 “Georges Bataille, Philosopher of Laughter” [peer-reviewed abstract], Snickering Scholars, Interdisciplinary Humanities Ph.D. Conference, York University, March 16-17

2010 “Phenomenology, Psychoanalysis, and ‘Cézanne’s Doubt’” [peer-reviewed abstract], Second Meeting of the Interdisciplinary Coalition of North American Phenomenologists, Brock University, May 27-29

2010 “On Cuddling: An Introduction to Gilles Deleuze and Felix Guattari’s Notion of Desire” [peer-reviewed paper], Thinking Desire, The Fourth Annual Graduate Conference in Philosophy, Duquesne University, April 10

Invited Talks and Interviews

2021 “The Philosophy of Luck,” *Daybreak North* with Carolina de Ryk, *CBC Radio North*, January 25 [interview about “Domino’s Philosophy of Luck”]

2018 “Extreme cinema,” Cinematic Styles, School of Cinema, San Francisco State University,

September 7 [graduate course discussion-lecture]

2018 “Genres: Hollywood and Beyond,” Television and Society, Communication Studies and Multimedia, McMaster University, February 14

2016 “My Lover is (in) My Computer: Sound and Vision in Spike Jonze’s *Her*,” Cultural Studies Festival and Doctoral Symposium, Trent University, December 2-3

2015 “Digital Technology and the Cinema,” Thomas A. Stewart Secondary School, Peterborough, ON, October 27

**WORKS IN NON-REFEREED PUBLICATIONS (NON-FICTION)**

2014-2020 Video Essayist, vimeo.com/troybordun

2018-2019 Freelance Contributor, *Slutever*, slutever.com, Online

2015-2016 Salaried Columnist, *Arthur Newspaper*, trentarthur.ca, Print and Online

2013-2016 Blogger, “Tapage Nocturne”, nocturnaluproar.wordpress.com

2013-2016 Blogger, “Photogénie”, troybordun.wordpress.com

2012-2014 Contributor, *Arthur Newspaper*, trentarthur.ca, Print and Online

2003-2004 Writer, *Stjarna Productions* [Ontario music and culture], Online

**WORKS IN NON-REFEREED PUBLICATIONS (FICTION)**

2010 “Anton” [short story], *Atmosphere*, November-December, Print and Online

2010 “Georges Bataille: A Dating Profile” [experimental fiction], *Shelf Life Magazine* 10 (Summer), Online

2009 “Untitled Excerpt” [short story], *In My Bed Magazine* 1.4 (January), Online

2008 “Dance Club” [short story], *In My Bed Magazine* 1.3 (October), Online

**PRESENTATIONS (NON-REFEREED)**

2019 Invited talk, Introduction to a screening of Jim Cumming’s *Thunder Road*, Trent Film Society, Sadleir House, March 6

2012 Curator's remarks, On Dziga Vertov and Chris Marker, Things that Quicken the Heart: Cinema and (Non-) Narrativity, Trent Film Society, Artspace, August 24

2012 Introduction to Sergei Eisenstein’s *Strike*, Trent Film Society and CUPE 3908, Artspace, May 30

2009 “Untitled Excerpt,” Lit/Art/Sound/Sexy, *In My Bed Magazine*, Mitzi’s Sister, Toronto, ON, August 8

**PROFESSIONAL DEVELOPMENT AND OTHER FUNDING**

2024 Concordia University, Small Claims, $700

2023 Concordia University, Small Claims, $643

2022 Concordia University, Small Claims, $434

2019 Bishop’s University Professional Development, $124

2019 CAITY Caucus Travel Grant, NeMLA, US $200

UNBC

2020-2024 Routine expenses for Professional Development

Trent University

2021 CUPE 3908 Professional Development Funding, $167

2020 CUPE 3908 Professional Development Funding, $427

2019 CUPE 3908 Professional Development Funding, $134

2019 CUPE 3908 Professional Development Funding, $48

2018 CUPE 3908 Professional Development Funding, $722

2018 CUPE 3908 Professional Development Funding, $92

2018 CUPE 3908 Professional Development Funding, $138

2017 CUPE 3908 Professional Development Funding, $739

2017 CUPE 3908 Professional Development Funding, $405

2017 CUPE 3908 Professional Development Funding, $492

2016 CUPE 3908 Professional Development Funding, $731

**PEER REVIEW ACTIVITIES**

2022 Peer Reviewer, *Science Fiction Film and Television*

2021 Teaching Awards Committee, UNBC

2019-2021 Doctoral Grants, University of Iceland

2020 Peer Reviewer, *Synoptique*

2019 Peer Reviewer, *Mise-en-scène*

2017 Peer Reviewer, *Feral Feminisms*

2016 Jury, Popular Culture Association of Canada 6th Annual Conference, Graduate Student Paper Prize Competition, McGill University, May 12-14

**SCHOLARLY ACTIVITIES**

2023-2025 Co-Chair, Comics Studies SIG, Society for Cinema and Media Studies

2020 Trent University Research Group on the Pandemic

2018-2019 Reading Group, Porn at Concordia, Concordia University

2012 Organizer/Facilitator, Seminars on Alphonso Lingis, Hausu, June

2012 Organizer, Gilles Deleuze Symposium, Trent University, January 14

2011 Organizer/Facilitator, Deleuze Reading Group, Hausu, Guest facilitator Davide Panagia, November-December

2011 Organizer, Seminar on Theodor Adorno and Max Horkheimer’s “The Culture Industry,” Hausu, Led by Doug Torgerson, October 13

2011 “Externalities and Sublimities,” Workshop, Waste Luxury Knot, Of Swallows, Led by Allan Stoekl, April 30-May 1

**VICE PRESIDENT, CANADIAN UNION OF PUBLIC EMPLOYEES, LOCAL 3908, UNIT 1**

2017 Canadian Union of Public Employees School, Mobilization for Bargaining, Sheraton Centre, Toronto, ON, March 4-5

2016-2017 Unit 1 Representative, Senate, Trent University

2016 Participant, Coalition of Contingent Academic Labor Conference XII, University of Alberta, August 5-7

2016 Participant, Canadian Union of Public Employees Ontario Division Convention, Sheraton Centre, Toronto, ON, May 26-28

**CONFERENCE AND EVENT WORK**

Event Service, Conference and Hospitality Services, Trent University, June 2015-September 2015

Conference Assistant, Critical Topographies, Trent University, May 28, 2015

**COMMUNITY EVENTS AND ACTIVITY**

Community Organizer, Hausu scholarly space and library, Peterborough, ON, June 2011-December 2012

Critical Mass Bike Rides, Organizer, Peterborough, ON, July-September 2011

Chocolate, Cheese and Activism, Organizer, Sadleir House, Peterborough, ON, July 2011

 **LANGUAGES**

 Fluent: English

 Pre-intermediate: French

**CERTIFICATES**

Basic Teaching Assistant (Brock University), Ministry of Labor: Health and Safety Awareness Training (Trent University), Workplace Violence and Harassment Training (Trent University), AODA Student Employee and Accessibility Training (Trent University)

**ASSOCIATIONS**

Society for Cinema and Media Studies, Film Studies Association of Canada, Canadian Society for the Study of Comics, Comics Studies Society