

Dr. Troy Michael Bordun
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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

Assistant Professor

University of Northern British Columbia (UNBC)

- 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, 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)

Instructor

UNBC (Adjunct Instructor)

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

- 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, 75 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

- 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 Trill 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 Trill College, Continuing Education, Writing Short Film Scripts (Fall, 6 students)

Bishop's University

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

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

2022-2023 SSHRC Explore (UNBC), "Great Power, Great Responsibility: Superhero Ethics and Continental Philosophy"

PUBLICATIONS

In preparation

2022 Book review of *Whiteness at the End of the World: Race in Post-Apocalyptic Cinema* by David Venditto, *Science Fiction Studies* [in progress]

2022 "Sublime Aesthetics in Philippe Grandrieux's *Un lac*," *Studies in European Cinema* [under review]

20XX *Blood on the Battlefield: Contemporary Superhero Comics and Continental Ethics* [ongoing book project]

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

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

- 2022 “The Woman’s Horror Film: *Swallow* and *Promising Young Woman*,” *Cinephile* 16.1: 26-33
- 2021 “Domino’s Philosophy of Luck,” *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,” *Off-screen* 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], *Off-screen* 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/mlgradconference/2013Conference/>

Book Reviews

- 2022 Book Review of *Gender and Popular Culture* by Katie Milestone and Anneke Meyer, *Studies in Popular Culture* 44.1 [forthcoming]
- 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
- 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*, eds. Simon Spiegel, Andrea Reiter, and Marcy Goldberg], *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*, ed. James Fenwick], *Science Fiction Studies* 46.2: 409-412
- 2018 “Revisiting Paul Schrader’s *Transcendental Style in Film*,” *Off-screen*, Oct. 9 [online]
- 2018 “An Alternative to Haptic Cinema: *Philippe Grandrieux: Sonic Cinema*, by Greg Hainge,” *Senses of Cinema* 87 [online]
- 2017 “‘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]” [web exclusive], *Cineaste* 41.2
- 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),” *Off-screen*, November 11 [online]
- 2018 “Two new women-led films explore desire and gender” [Yoko Yamanaka, *Amiko*; Jenn Wexler, *The Ranger*], *Slutever*, August 24 [online]
- 2018 “Fantasia Film Festival Coverage: Interview with cast and crew of *The Ranger* (2018),” *Off-screen*, 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

Papers Presented

- 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, Nov. 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

- 2010 “An Ethics of Revenge: Simone de Beauvoir and Masaki Kobayashi’s *Harakiri*” [peer-reviewed paper], Second Annual Student Philosophy Conference, The Philosophy Club, the Phi Sigma Tau Chapter, Philosophy Department, University of North Carolina at Charlotte, March 27

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

- 2022 Concordia University, Small Claims, \$434
- 2019 Bishop’s University Professional Development, \$124

2019 CAITY Caucus Travel Grant, NeMLA, US \$200

UNBC

2022 Professional Development, \$125
 2021 Professional Development, \$125
 2020 Professional Development, \$428
 2020 Professional Development, \$330

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

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

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

CANADIAN UNION OF PUBLIC EMPLOYEES ACTIVITIES (AS VICE PRESIDENT CUPE 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