

Paige Sarlin, Ph.D.

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Education

Ph.D. Modern Culture and Media, Brown University, 2012
M.A. Modern Culture and Media, Brown University, 2008
M.F.A. Film, Video and New Media, School of the Art Institute of Chicago, 2005
Post-Bacc. Painting and Drawing, School of the Art Institute of Chicago, 2003
B.A. English, Oberlin College, 2001
Magna Cum Laude for Honors Thesis completed in Comparative Literature

Employment

2013- Assistant Professor, Department of Media Study, University at Buffalo, SUNY
2012-2013 Visiting Assistant Professor, Department of Media Study, University at Buffalo, SUNY

Awards & Residencies

Humanities Institute Faculty Research Fellowship, University of Buffalo, 2015-2016
Banff Research In Culture Residency, "On the Commons; or, Believing-Feeling-Acting Together" with Lauren Berlant and Michael Hardt, Banff, Alberta, CA, 2011
LEF Foundation Filmmaking Fellow, Robert Flaherty International Film Seminar "Witness, Monument, Ruin," Colgate University, Hamilton, New York, 2009
Fulbright Fellowship to Macedonia (awarded but declined), 2006
Artists Fellowship Finalist Award in Media Arts, Illinois Arts Council, 2006
MFA Fellowship Award, Visiting Artist Program, School of the Art Institute of Chicago, 2005
Hayward Prize of the American Austrian Foundation, 2003
National Endowment for the Humanities Younger Scholar Award, 1992

Publications

Refereed Journal Articles

"Between Me and We: Filmed Interviews and the Politics of Personal Pronouns," Special Issue on Voice, *Journal of Visual Culture*, Forthcoming 2017
"New Left-Wing Melancholy: Mark Tribe's 'Port Huron Project' and the Politics of Re-enactment," *Framework* 50, September 2009

Non-Refereed Journal Articles

"The Work of Ending: Eastman Kodak's Carousel Slide Projector," *PhotoResearcher*, no. 24, October 2015
"Vulnerable Accumulation: A Practical Guide," *Scapegoat: Architecture/Landscape/Political Economy*, no.4, January 2013
"Vulnerable Accumulation: A Definition," *Reviews in Cultural Theory*, August 2012

“Free Association: Means in Common” (with 16beaver), *Re-Thinking Marxism*, Winter 2010

“Letter to Re-Enactors: New Left-wing Melancholy,” *Area Chicago*, December 2008

“Response to the Questionnaire” (with 16beaver), *October*, Winter 2008, No. 123

“A Strain of Conversation,” *Journal of Aesthetics & Protest* #5, vol. 2:1, September 2007

Book Chapters

“Illuminating Obsolescence: Eastman Kodak’s Carousel Slide Projector and the Work of Ending” in *The Routledge Companion to Obsolete and Vanishing Technology*, Mark Wolf, ed., Routledge, Forthcoming 2018

Reviews

“Overtime: The Art of Work, Albright-Knox Gallery, March 2015,” *Afterimage*, Vol.43, No.3, November/December 2015.

Interviews

“The Risk of a New Relationality: An Interview with Lauren Berlant and Michael Hardt” (with Heather Davis), *Reviews in Cultural Theory*, August 2012

“No One is Sovereign in Love: An Interview with Lauren Berlant and Michael Hardt” (with Heather Davis), *No More Potlucks*, November 2011

“Addressing the World from the Midwest: An Interview With Iraqi-born Artist Wafaa Bilal,” *FNews Magazine*, December 2002

Artist’s Projects

“Immaterial/Material,” in *Furnishing Positions*, Broadsheet, print edition of 1000, Adrian Blackwell, ed., Blackwood Gallery, University of Toronto – Mississauga, November 2014

Filmography

- 2008-12 Director/Co-Producer, *Democracy™: From Idea to Impact*, Documentary film in post-production, Digital Video, 54 minutes
This film traces the development of Demnet, a USAID program that funded a range of democracy promotion projects in Macedonia and the wider “Balkan” region from 1999 to 2006. Focusing on Macedonia exclusively, the film compares the imported version of democracy to local home-grown forms of civil society projects that have developed since the dissolution of Yugoslavia and Macedonia’s independence.
- 2006 Director/Producer, *The Last Slide Projector*, 16mm and Digital Video, 59 minutes
This feature-length documentary tells the story of the production of Eastman Kodak’s last Carousel slide projector. The film chronicles a series of goodbyes, highlighting the stories of people who were intimately involved with the making of a machine that has been central to family memories, education, art history and the development of both cinema and corporate culture.
- 2004 Director/Producer, *Indefinite Curfew*, Digital Video, 5 minutes
This film documents the Palestinian experience of siege in the city of Bethlehem in Occupied West Bank during the spring and summer of 2003.

The Last Slide Projector Screenings

- 2011 Rhode Island School of Design, Providence, RI
2010 Providence Women’s Film Festival, Providence, RI
2008 Anthology Film Archives, New York, NY
Magic Lantern Cinema, Providence, RI
SCMS, Philadelphia, PA
Contact Toronto Photo-Film Festival, Toronto, Canada

- Press-to-Exit Gallery, Skopje, Macedonia
 Sky TV, Skopje, Macedonia
- 2007 Rotterdam International Film Festival, Rotterdam, NL
 Real Things Conference, York, England
 Northwest Film Forum, Seattle, WA
 Rhode Island School of Design, Providence, RI
 Brown University, Providence, RI
- 2006 Mess Hall, Chicago, IL
 Rhode Island School of Design, Providence, RI
- 2005 The Gene Siskel Film Center, Chicago, IL
 Baltimore Museum of Art, Baltimore, MD
 University of Minnesota, Minneapolis, MN
 University of Pennsylvania, Philadelphia, PA
 16Beaver Group, New York, NY
 PAC Multimedia, Skopje, Macedonia
 Ars Klinika, Novi Sad, Serbia
 Photographic Society of America, Chicago, IL
 Fort Dearborn Camera Club, Chicago, IL

Invited Lectures & Presentations

- 2016 “An Un-Qualified Introduction to the Job Interview,” Lecture, *Scholars@Hallwalls* - University at Buffalo Humanities Institute, Buffalo, NY, March
- 2015 Moderator and Discussant, Screening of Bill Brown and Sabine Gruffat’s *Speculation Nation* (2014), Union Docs, Brooklyn, NY, November
- Discussion Moderator, Robert Flaherty International Film Seminar, “The Scent of Place,” Colgate College, Hamilton, NY, June
- “Collective Interview-Work: Tactics for Inscription in the Midst of Struggle,” Workshop, *Talk Show*, SBC Gallery of Contemporary Art, Montreal, CA, April
- “Between You and We: Collectivity and the Documentary Interview,” Lecture, *Talk Show*, SBC Gallery of Contemporary Art, Montreal, CA, April
- “In Solidarity,” Presentation/Workshop, *Open Engagement*, Pittsburgh, PA, April
- “Curation and Criticism: Socially Engaged Art Criticism,” Panel Presentation with James McAnally and the FIELD Editorial Collective, *Open Engagement*, Pittsburgh, PA, April
- Discussion Moderator, “Checkpoints” Discussion with Brett Story and Zoltan Gluck, Flaherty NYC Screening Series, *That Obscure Object of Desire*, Anthology Film Archives, NYC, March
- 2014 “Cultural Boycott,” Colloquium Presentation, *Furnishing Positions: Conversations*, Blackwood Gallery, University of Toronto – Mississauga, November
- “Between You and We: Collectivity and the Filmed Interview,” Paper, New Faculty Seminar Series, Humanities Institute, University at Buffalo, SUNY, September
- Discussion Moderator, Robert Flaherty International Film Seminar, “Turning the Inside Out,” Colgate College, Hamilton, NY, June
- “Is Art School Ruining Art?,” Oxford Debate, *Images Festival*, Toronto, CA, April
- “Interview-Work,” Guest Lecture, *Cinema Project*, Portland Institute of Contemporary Art, Portland, OR, March
- 2013 “Documentary Interview-Work: Consciousness-Raising and the Origins of the Personal is Political,” Paper, *Origins@UB*, Humanities Institute Symposium, University at Buffalo, December
- Discussion Moderator, Robert Flaherty International Film Seminar, “History Is What It Is Happening,” Colgate College, Hamilton, NY, June
- “Vulnerability & Accumulation: Scales of Existence & Labor,” Guest Lecture,

- Overburden, Graduate Design Seminar, School of Architecture, University of Toronto, Toronto, CA, March
- 2012 “Between Nostalgia and the New: Re-Viewing Obsolescence and *The Last Slide Projector*,” Visiting Artist Lecture, Department of Visual Studies, University at Buffalo, SUNY, November
- “Lessons from Critical Practice: The Politics & Aesthetics of Being Together,” Panel presentation, “Artists Collectives and Artistic Collectivism,” Colloquium, Museum of Fine Arts, Boston, April
- 2010 “The Women’s Film,” Panel presentation with Yvonne Rainer, Leslie Thornton, Patricia White, Lynne Joyrich, Yvonne Welbon, and Mary Ann Doane, *Providence Women’s Film Festival*, Providence, RI
- “The Conscious Collective,” Panel Presentation, *International Experimental Media Congress*, Toronto, CA
- 2008 “Studying Through Democracy: A Documentary Practice,” *Continental Drift Seminar*, 16beaver group and WHW, Zagreb, Croatia
- 2007 “The Recent History of Eastman Kodak,” Guest Lecture, History of Photography, RISD, Providence, RI
- 2006 “Documentary Practice,” Guest Lecture, Media Practices, RISD, Providence, RI
- “Some Facts about the Slide Projector,” Guest Presentation, Cinema and Photography Seminar, University of Pennsylvania, Philadelphia, PA
- 2005 “Across and Still In Place: International Conversation and Exchange,” Presentation, *Practices of European Mobility in Art*, International F.A.C.E. Festival, Belgrade, Serbia
- “Against Nostalgia: Scenes from *The Last Slide Projector*,” Presentation, Harford Community College, Baltimore, MD
- 2004 “A Familiar Carousel Legacy,” Slide Presentation, *Kodak Slide Projector Farewell*, The George Eastman House, Rochester, NY
- “Confronting Division and Difference: Artistic Practices in Eastern Europe and the EU,” Slide Presentation with Elena Jovanova, *PILOT TV*, Texas Ballroom, Chicago, IL
- “The Work of Ending: Scenes from *The Last Slide Projector*,” Presentation, 1926 Exhibition Studies Space, SAIC, Chicago, IL
- 2002 “Waiting Outside Bethlehem,” CUNY Graduate Center, sponsored by the Center for Place Space and Politics, New York, NY

Conference Presentations

- 2016 “Interview/Work: Farocki’s *Die Bewerbung*,” Paper and Panel Chair, “Working with Farocki,” *Society for Cinema and Media Studies*, Atlanta, GA, April
- 2015 “Practice: Farocki’s *Die Bewerbung* and the Problem of Work,” Paper and Panel Chair, “Working with Farocki,” *Visible Evidence XXII*, Toronto, CA, August
- “Determined Formats: The Politics of Intermediality,” Paper, *Poetics and Politics: A Documentary Research Symposium*, University of California Santa Cruz, May (cancelled)
- 2014 “Vulnerable Accumulation: Accounting for Occupy Sandy,” Paper, *Anthropocene Feminism*, Center for 21st Century Studies, University of Wisconsin-Milwaukee, April
- “NOW: Solidarity, Liveness, and Real Time Documentary Images of Struggle,” Paper and Panel Co-Chair, “Documentary in an Expanding Field: Technology and the Mass Subject as Witness,” *Society for Cinema and Media Studies*, Seattle, March
- 2013 “NOW: Solidarity and Real Time Images of Struggle,” Paper and Panel Chair, “Rethinking the Terms of Solidarity: Performance, Precarity, and Presence,”

Rethinking Marxism, University of Massachusetts, Amherst, MA, September

“Political Education & Aesthetics: Luke Fowler’s Documentary/Art,” Paper and Panel Chair, “Transversal Forms and the Contexts of Contemporary Documentary/Art,” *Visible Evidence XX*, Stockholm, Sweden, August

“Vulnerable Accumulation: Accounting for Occupy Sandy,” Paper, *Historical Materialism*, New York, NY, September

“NOW: The 'Realtime' Documentary Media of Occupy Wall Street,” Paper, *MediaCities*, Buffalo, NY, May

“The Commons, Cosmopolitanism and Contemporary Visual Cultures,” Panel Respondent, *Society for Cinema and Media Studies*, Chicago, March

2012 “Questions of Form: Documentary Interviews on the Web,” Paper and Panel Chair/convener for “Documentary in an Expanded Field,” *SCMS*, Boston, March

2011 “The Personal Becomes the Political: Feminist Interview-Work,” Paper and Panel Chair, “Process and Product: Rethinking Political Documentary Media,” *Visible Evidence XVIII*, New York, August

“Better Left Unsaid? The Vulnerable Accumulation of Being-in-Common,” Presentation, *On the Commons*, Banff Research in Culture Seminar, Banff, Alberta, Canada, May

2010 “Form in Context: The Documentary Interview in an Expanded Field,” *SCMS*, Los Angeles, CA, March

2009 “Form and Context: The Interview in an Expanded Field,” *Visible Evidence XVI*, Los Angeles, CA

2008 “Re-Framing The Mythic Violence of 1968: Chris Marker’s *Grin Without A Cat*,” *Alternative Nonfictions: Essay films, Hybrids, and Experimental Documentaries*, Graduate Cinema and Media Studies, University of Chicago

“Dialectics at Stand Still & Kodak’s Carousel Slide Projector,” *SCMS*, Philadelphia, PA, March

2007 “Illuminating Obsolescence: Dialectics at Stand Still & Eastman Kodak’s Carousel Slide Projector,” *Real Things: Matter, Materiality and Representation: 1880 to the Present*, University of York, York, England, July

2005 “Viewing Time,” Panel Presentation, *Out of Time: Theorizing the Cultural and Political*, Collective for Critical Practice Conference, University of Minnesota, Minneapolis, MN

2003 “Refugee Presentation,” School of the Art Institute of Chicago, sponsored by Artist Emergency Response, Chicago, IL

Work-in-Progress

“Interview-Work: The Genealogy of a Cultural Form,” Book Manuscript

This book manuscript offers a critical account of the interview as an ideological means of representation that migrates between newspapers, television, documentary film, video installation, and digital formats. This study forwards a theory of the interview that locates the significance of this technology of knowledge production in its mediation of the distinctions between the individual and the collective, and the public and the private.

“Interview/Work,” Documentary Film in Pre-Production

This feature-length film considers the current global economic crisis from the perspective of job seekers who are learning how to present themselves to prospective employers. A remake of a film made by German filmmaker Harun Farocki in Dresden in 1997, *Interview/Work* documents practice interview sessions that college and high school students, recent PhDs, asylum seekers, and public assistance recipients receive as part of employment training and support in Buffalo, NY. The mock-interviews, the discussions that follow them, and the media that record them call our attention to the contradictory impact of economic development on individuals, the shifting relations of media and labor practices, and the centrality of representation and performance to all work transactions.

Collaborations

- 1999-2010 16Beaver Group, New York, NY
Active member of a New York City-based artist's collective that created and maintained an ongoing platform for the presentation, production, and discussion of a variety of artistic/ cultural/ economic/ political projects.
- 2002-03 Artist Emergency Response, Chicago, IL
Active member of a collective of artists and activists whose goal was to speak out through various artistic practices and engage in critical and constructive dialogue on a local, national, and international scale regarding the Israeli-Palestinian crisis.
- 2001 Break The Silence Mural and Arts Project, Bethlehem, West Bank
One of three American artists who taught children's art classes and worked with Palestinian youth and artists in the Dheisheh Palestinian Refugee Camp to design and paint a mural depicting the history of Palestine in the community center of the camp.

Curatorial Projects

- 2015 "Peter Snowdon's *The Uprising*," Squeaky Wheel, Buffalo, NY
- 2014 "Making and Unmaking TV: Interview-Work from the 1980s and 1990s,"
Cinema Project, Portland Institute of Contemporary Art, Portland, OR
- 2006-11 *Magic Lantern Cinema*, Cable Car Cinema, Providence, RI. Co-curator of a monthly screening series of experimental film and video. Selected Shows:
"The Lost and Found Show," December 2011
"The Social Factory Show," co-curated with Dara Greenwald, April 2010
"The Re:Direction Show," February 2009
"The Aftermath Show: Post-Election Politics, Economics, Violence," November 2008
"The Projector Show," January 2008
"The Crowd Show," May 2007
(Also screened at Documentary Bodega – Union Docs, Brooklyn, June 2007)
"The Re-Make Show" January 2007
(Also screened at 16Beaver Group, New York, NY, January 2007)
"The Exception Show," October 2006
- 2008 *Signs of Change Weekend of Screening and Discussion*, with Benj Gerdes and Dara Greenwald, at Exit Art and 16beaver Group, New York, NY
- 2004 *Slide Circle Seminars: A Series of Evenings ABOUT the Slide Show*, 1926 Exhibition Space, SAIC, Chicago, IL
- 2003 *Frank Scott Jr. and the Struggle To Preserve Maxwell Street*, 1926 Exhibition Space, SAIC, Chicago, IL

Group Exhibitions and Projects

- 2015 *Talk Show*, SBC - Galerie D'Art Contemporain, Montreal, Canada
- 2013 *Tell: Detroit*, Detroit Mercantile Co., Detroit, MI
- 2010 *How to Start a Revolution in New York*, The New Museum, New York, NY
- 2007 *Lost Format*, Be-Part Gallery, Waregem, Belgium
- 2006 *Dark Places*, curated by Joshua Decker, Santa Monica Museum of Art, Santa Monica, CA
National Psyche, curated by Elliot Lessing, The Lab, San Francisco, CA

- When Artists Say We*, curated by Ayreen Anastas/Andrea Geyer, Artists Space, New York, NY
- Slide Jam*, The Arts Center of the Capital Region, Albany, NY
- 2005 *SlideShow*, curated by Darsie Alexander, Baltimore Museum of Art, Baltimore, MD
- 2004 *Throwing A Spin in the Work(s)*, curated by Jennifer Breckner and Kevin Coval, 1926 Exhibition Studies Space, School of the Art Institute, Chicago, IL
- 2003 *Installation: Object-Composition-Situation*, Final Exhibition, International Summer Academy, Hohensalzburg Fortress, Salzburg, Austria
- Post-Baccalaureate Exhibition*, Gallery 2, School of the Art Institute of Chicago, Chicago, IL
- 2002 *Text Off the Page*, 1926 Exhibition Studies Space, School of the Art Institute, Chicago, IL
- 2000 *Photographic Imaginations*, curated by T.J. Demos and Terri Weissman, Here Here Gallery, Cleveland, OH
- 1998 *Signs, Forms, Systems*, Outdoor Installation, Operation Greenhouse, Brooklyn, NY
- Girls of Illusion*, Kaufman Theatre, New York, NY
- What Does it Mean to be Where You Are*, Outdoor Installation, McCarren Park, Brooklyn, NY
- 1995 *Other Rooms*, Ronald Feldman, New York, NY

in association with 16Beaver Group:

- 2010 *United States Social Forum*, “Connecting Art, Thought & Politics” Workshop, Detroit, MI
- 2005-08 *Continental Drift Seminars at 16beaver*- 5 seminars produced in collaboration with Brian Holmes. Guests included: David Harvey, Neil Smith, Henry C.K. Liu, The Yes Men, Naem Mohaimen, and Dara Greenwald
- 2005 *Version 05*, Zhou B. Center, Chicago, IL
- 2004 *The Interventionists*, Mass MOCA, North Adams, Massachusetts
- 2003 *Get Rid of Yourself*, ACC, Weimar, Germany and Halle 14, Leipzig, Germany
- 2001 *ACCESSzone*, Bronx Museum of Art, Bronx, NY
- 1999-2010 *Reading Group at 16Beaver* — Weekly presentations, readings, discussions, screenings, and panels with/by national and international artists, curators, thinkers, writers, and activists. Guests have included: Harun Farocki, Franco “Bifo” Berardi, Doug Ashford, Emily Jacir, Martha Rosler, and Renee Green

with Artist Emergency Response:

- 2003 *War (What is it Good For?)*, Museum of Contemporary Art Chicago

Commentary on My Work

- 2012 Matilde Nardelli, “End(ur)ing Photography,” *Photographies*, v.5, no. 2, August
- 2009 Ben Dalton, “Providence Phantasmagoria: Magic Lantern Cinema Brings Experimental Film to College Hill,” *The College Hill Independent*, February 12
- 2008 Andrea Savdle, “Student’s Projector Film Screened at Cable Car,” *Brown Daily Herald*, February 15
- 2007 Richard Porton, “Communique: The International Film Festival Rotterdam,” *Cineaste*, Vol. XXXII, no. 3, Summer 2007, pp. 98-100
- Jeffrey Skoller, “Beyond Hollywood: 36th Annual Rotterdam International Film Festival,” *AfterImage*, March-April, 2007

- 2006 Jim Wallin, "One Final Shot: Carousel Slide Projector Eulogized on Film," *Screen Magazine*, March 2
- 2005 Martha Bayne, "The Final Click: Paige Sarlin's Eulogy for the Slide Projector," *The Chicago Reader*, January 14
- Susan Stone, "Slide Show': Lighting Up a Lost Era," National Public Radio, *All Things Considered*, April 9
- 2004 Ben Rand, "Slide Projector Retires," *Rochester Democrat and Chronicle*, November 19
- Christopher Howard, "The Last Slide Projector," *College Art Association Newsletter*, v.29, no.5, September

Teaching

Graduate Courses

- DMS 531 *Graduate Seminar II*, Spring 2014
- DMS 530 *Special Topics Seminar: Media Archaeology*, Fall 2013
- DMS 530 *Special Topics Seminar: Interview-Work: History/Theory/Practice*, Spring 2013
- DMS 530 *Special Topics Seminar: Documentary in an Expanding Field*, Fall 2012

Graduate/Undergraduate Courses,

- DMS 404/510 *Advanced Documentary Production: Interview-Work*, Fall 2014
- DMS 212/518 *PLASMA* (Performances, Lectures, And Screenings of Media Artists)
(co-taught with Tony Conrad and Teri Rueb), Spring 2014, Spring 2015
- DMS 417/517; 416/516; 441 *Advanced Video Production: Remakes: Experiments in Repetition and Difference*, Fa12, Sp13, Fa15

Undergraduate Courses

- DMS 259 *Introduction to Media Study and Analysis*, Fa13, Sp14, Fa14, Fa15
- MCM 710 *Introduction to Filmmaking: Time and Form*, Spring 2012 (Brown University)
- MCM 710 *Introduction to Filmmaking: Time and Form*, Fall 2011 (Brown University)
- MCM 900 *Face-to-Face: The Filmed Interview*, Fall 2009 (Brown University)

Scheduled Courses, Summer Session

- CEMS0911 *Documentary for Social Change*, 2013 (Brown University)
- CEMS0911 *Documentary for Social Change*, 2012 (Brown University)

Independent Study Courses

- DMS 600 Independent Study, Undergraduate (Food Studies – Stewart) Winter 2015
- DMS 600 Independent Study, Graduate (PhD Thesis Preparation – Shilina-Conte) Fall 2014
- DMS 600 Independent Study, Graduate (MFA Thesis Preparation – Stadelmann) Fall 2014
- DMS 600 Independent Study, Graduate (MFA Thesis Preparation – Ortiz) Fall 2014
- DMS 600 Independent Study, Graduate (Film Editing of Thesis Project) Spring 2014
- DMS 600 Independent Study, Graduate (Expanded Interview: Fieldwork) Spring 2014
- DMS 600 Independent Study, Graduate (Production Work For MFA Thesis-Ortiz) Fall 2013

MFA Thesis Committee, Chair

- Tanya Stadelmann (Spring 2015)
- Eliseo Ortiz (Spring 2015)

MFA Thesis Committee, Member

Alba Jaramillo (January 2014)
Matt McCormack (Spring 2015)
Adam McFillin (Summer 2015)
Liz Lessner (Fall 2015)
Jonathan Joy (Spring 2017)
Eric Esmail Coombs (Spring 2016)

PhD Thesis Committee, Member

Jennifer Gradecki (Spring 2016)

Funding

Dissertation Completion Fellowship, Graduate School, Brown University, 2011
Joukowsky Presidential Fellowship for Doctoral Study, Brown University, Providence, RI, 2006-11
Creative Arts Council Grant, Brown University, 2011
Solomon Teaching Grant, Funds for Course Enhancement for Introduction to Filmmaking, Brown University, 2011
Solomon Teaching Grant, Funds for Course Enhancement for Face-to-Face: The Filmed Interview, Brown University, 2009
Post-Baccalaureate Fellowship Award, Visiting Artist Program, School of the Art Institute of Chicago, 2003

University Service

2014-2015 Search Committee for Associate Curator, UB Art Galleries, University at Buffalo/SUNY
2013-2014 Organizer, *Performing Economies* Colloquium, Technē Institute, University at Buffalo

Departmental Service

2013-2016 Undergraduate Curriculum Committee, Dept. of Media Study, University at Buffalo/SUNY
Faculty Search Committee (New Media Position), Dept. of Media Study, University at Buffalo/SUNY

Other Academic Service and Professional Activities

Critic, Final Review, *Foundation Studies*, Rhode Island School of Design, 2011

Professional Affiliations

Member, Society for Cinema and Media Studies, 2007-present