

JONATHAN FLATLEY

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Department of English
Wayne State University
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EDUCATION 1996: Ph.D. Duke University, Graduate Program In Literature
 1993-4: Research Fellow, Moscow Institute of Philosophy, Post-Classical
 Philosophy
 1989: B.A. Amherst College, *summa cum laude*

ACADEMIC Professor of English, Wayne State University, 2017 – present
POSITIONS Associate Professor of English, Wayne State University, 2008 – 2017
 Visiting Associate Professor, English and Performance Studies, New York
 University, Spring 2014, Fall/Spring 2014-15
 Editor, *Criticism: A Quarterly for Literature and the Arts*, 2007 – 2012
 Assistant Professor of English, Wayne State University, 2003 –2008
 Assistant Professor of English, University of Virginia, 1996 –2003
 Director, Modern Studies Program, University of Virginia, 1997 – 2000

LANGUAGES Fluency in Russian; proficiency in French, Spanish and German

AWARDS & 2017: Marilyn Williamson Endowed Distinguished Faculty Fellowship,
FELLOWSHIPS Wayne State University Humanities Center
 2017: Tamiment Library (NYU) Cold War Center Travel Grant
 2014: Wayne State Research Enhancement Proposal Grant (REP) for “Black
 Leninism”
 2011: Wayne State Humanities Center Summer Research Fellowship
 2010: Wayne State University Board of Governors Faculty Recognition
 Award
 2010: Career Development Chair Award, Wayne State University
 2005: University Research Grant, Wayne State University
 2004: Wayne State Humanities Center Summer Research Fellowship
 2001: Fulbright Fellowship, Moscow, Russia
 1998: University of Virginia Sesquicentennial Fellowship
 1997: Faculty Fellowship for Summer Research, University of Virginia
 1990-95: Mellon Fellowship in the Humanities
 1993: Duke University Center for International Studies Graduate Award for
 International Research
 1992: American Council of Teachers of Russian (ACTR) Research
 Fellowship

PUBLICATIONS

Books

Like Andy Warhol. University of Chicago Press, December 2017.

Affective Mapping: Melancholia and the Politics of Modernism. Cambridge: Harvard University Press, 2008.

“Modernity and Loss” chapter translated into Polish, *Praktyka Teoretyczna / Theoretical Practice* (Journal), special issue on “Archaeologies of Contemporaneity. Historical Sociologies of the Modern,” No. 3 (13) (2014), 245-252

Edited Volumes

“Andy Warhol.” Co-editor, with Anthony E. Grudin. Special issue. *Criticism: A Quarterly for Literature and the Arts*, 56.3. (Summer 2014)

“Disco.” Co-editor, with Charles Kronengold. Special issue. *Criticism: A Quarterly for Literature and the Arts*, 50.1 (Winter, 2008).

Pop Out: Queer Warhol. Co- Editor with Jennifer Doyle and José Muñoz. Duke University Press, 1996.

Articles /Chapters

“Like David Bowie,” *Blackstar Rising & the Purple Reign: Pop Culture & the (After)Lives of David Bowie & Prince*, ed. Daphne Brooks, forthcoming, Duke University Press, 2019.

“Melancholy,” *Emotionen: Ein interdisziplinäres Handbuch*, ed. Jan-Hendrik Bakels, Christina Schmitt, and Hauke Lehmann, forthcoming (in German) Verlag J.B. Metzler, Stuttgart, 2019

“‘Beaten, But Unbeatable’: Langston Hughes’s Black Leninism,” *Comintern Aesthetics*, ed. Amelia Glaser and Steven Lee, forthcoming, University of Toronto Press, Spring 2019

“What is a Revolutionary Setting?” Cluster on Setting on the *Modernism / Modernity* Print Plus platform, ed. Hannah Freed-Thall and Dora Zhang, Winter 2017

<https://modernismmodernity.org/forums/posts/revolutionary-setting>

“Lenin’s Affect Theory,” *Siniy Divan*, Moscow, Winter 2017

“Reading for Mood,” *Representations* 140 (Fall 2017), a special issue on “Fallacies”

“Refreshments of Revolutionary Mood,” *Literary/Liberal Entanglements: Toward a Literary History for the Twenty-First Century*, ed. Corinne Harol and Mark Simpson, University of Toronto Press, Fall 2017

“Just Alike,” *Social Text* 121, Special Issue for José Esteban Muñoz, Fall 2014

- “Warhol’s Aesthetics,” co-authored, with Anthony E. Grudin, “Andy Warhol” Special Issue, *Criticism: A Quarterly for Literature and the Arts*, 56.3. (Summer 2014)
- Настроение и противонастроение в фильмах «Меланхолия» Ларса фон Триера и «Солярис» Андрея Тарковского. – В кн.: Феномен Андрея Тарковского в интеллектуальной и художественной культуре. Материалы научно-теоретической конференции (12–14 июня 2013 года). Ред.-сост. Е. Цымбал. Иваново: ПресСто, 2014, с. 291–301
- Translation into Russian of: “Mood and Counter-Mood in *Melancholia* and *Solaris*,” co-authored with Sianne Ngai, in *The Phenomenon of Andrey Tarkovsky in Intellectual and Artistic Culture: Materials from A Scholarly Conference (12-14 June, 2013)*, ed. Yevgeny Tsymbal (Ivanovo: PreSto, 2014), 291-301
- “How A Revolutionary Counter-Mood is Made,” *New Literary History*, Vol. 43, No. 3 (2012), “In the Mood” Special Issue
- Translated into Chinese, *New Literary History: Best Essays From Last 20 Years, Vol. 2*, ed Rita Felski, 2013
- “Unlike Eve Sedgwick,” *Criticism*, Vol. 52, No. 2. Spring 2010, “Honoring Eve” Special Issue (published Winter 2011)
- “Like: Collecting and Collectivity,” *OCTOBER* 132 (Spring, 2010)
- “Semblable,” In *Mary Ellen Carroll: MEC*. SteidlMACK, 2010
- “*El pop consiste en que gusten las cosas*,” *ideas recibidas: un vocabulario para la cultura artistica contemporanea* (Barcelona: Museo D’Art Contemporani De Barcelona, 2010)
- Translation into Spanish from English of “Pop Art Is Liking Things,” lecture prepared for Museo D’Art Contemporani De Barcelona
- “Andrei Platonov’s Revolutionary Melancholia: Toward a Reading of *Chevengur*,” *Siniy Divan*, 9 (Fall 2006), Moscow. In English and Russian
- “Post-Soviet as Palimpsest: Some Notes on Pelevin’s *Generation ‘P’*,” *Siniy Divan*, 8, (Spring 2006), Moscow. In English and Russian
- “The Agency of Letters,” *Afterall*, 10 (Fall 2004)
- Translated into Russian as “*Faktor Bukv*” *Russkaya Antropologicheskaya Shkola, Trudy, Vypusk 2*. Moscow: Russian State University for the Humanities, 2004
- “Reading Into Henry James,” *Criticism*, Vol. 46, No.1. Winter 2004
- “Allegories of Boredom,” in Ann Goldstein ed. *A Minimal Future. Art as Object 1958-1968*, exhibition catalogue, Cambridge/Los Angeles: MIT Press and Museum of Contemporary Art, Spring 2004
- excerpted in *Whitechapel Documents of Contemporary Art on Boredom*, ed. Tom McDonough (Cambridge: MIT Press, 2017)
- “‘All That Is Solid Melts Into Air’: Notes on the Logic of the Global Spectacle,” In *Afterimage*, September/October 2002
- Translated into Russian in *Siniy Divan* (Blue Couch) Volume 1,

- Number 1, Moscow, Summer 2002
- “Liking Things,” in John Smith ed. *Possession Obsession: Andy Warhol and Collecting*, exhibition catalogue. Pittsburgh: Andy Warhol Museum, 2002
- “Moscow and Melancholia,” *Social Text* Spring 2001
—Translated into Russian, *Logos: Philosophical and Literary Journal* #5-6, 2000 (Moscow)
- “Art Machine” in Nicholas Baume ed. *Sol LeWitt: Incomplete Open Cubes*, Wadsworth Atheneum. MIT Press, January 2001
- “Warhol Gives Good Face: Publicity and the Politics of Prosopopoeia” *Pop Out: Queer Warhol*. Duke University Press, 1996
—Translated into Polish in *Artium Quaestiones* XIV, Fall 2003
—Translated into Russian in *Warhol Week in Moscow*. Moscow: Gelman Gallery, 2001
- Shorter Essays,
Interviews,
Reviews
- “Liking Andy Warhol: An Interview With Jonathan Flatley,” by Felix Bernstein, *Los Angeles Review of Books*, July 20, 2018.
<https://lareviewofbooks.org/article/liking-andy-warhol-an-interview-with-jonathan-flatley>
- “A Thousand Years’ of Zoe Leonard,” Public Books, June 15, 2018.
<http://www.publicbooks.org/a-thousand-years-of-zoe-leonard/>
- “(Radio On!)” *Avidly, A Los Angeles Review of Books Channel*, January 24 2017. <http://avidly.lareviewofbooks.org/2017/01/24/radio-on/>
- “A Conversation with Sol Lewitt,” with Nicholas Baume, in *Sol Lewitt, Structures, 1965 – 2006*, ed. Nicholas Baume (New York: Other Distribution, 2012)
- “*Utopiya I Dialektika*” (“Utopia and Dialectics”), Conversation with Valery Podoroga, Fredric Jameson, Vladimir Moronov, Elena Petrovskaya, Oleg Aronson, Andrei Paramonov, and Peter Fitting. *Siniy Divan*, Number 9, Moscow, Fall 2006. In Russian.
- “A Conversation About Boredom,” with Mary Ellen Carroll. *Mary Ellen Carroll FEDERAL*, New York: Storefront for Art and Architecture, 2005
- “Scattered notes on resistance and revolution” (“*Razroznenye zametki o soprotivlenii I revolyutsii*”), *What Is to Be Done? / Chto D’elat’?* 6 (August 2004), Saint Petersburg / Moscow
- “The Photographic Conditions of Pop” in *CAA.Reviews.org*. Spring 2000.
- “Letter from Moscow” (co-author with Alexandr Ivanov). *ANY: Architecture New York* #3. November/December 1993
- Translation
- “Notes on Women and Film,” Maya Turovskaya. *Discourse* 17.3, Spring 1995. Special issue on Soviet and Eastern European Cinema edited by Jane Gaines and Thomas Lahusen
- INVITED TALKS
& LECTURES
- Upcoming: University of Chicago, “Decentering 1968” conference, October 2018

UC Berkeley, English and Comparative Literature, September 2018
 University of Michigan, English Department, September 2018
 University of Chicago, "Revolutionology" conference, May 2018
 University of Virginia, "Irrationality and the Contemporary" symposium,
 May 2018
 Graduate Center, CUNY, English Department, February, 2018
 Marilyn Williamson Endowed Distinguished Faculty Fellowship Lecture,
 February, 2018
 Universidade Federal de Rio de Janeiro, School of Communication,
 December, 2017
 Museum of Modern Art, Sao Paulo, Keynote speaker for "Revisitando Pop /
 Flipping Pop" Symposium, Keynote speaker, December, 2017
 Northwestern University, "Distant Thunder: Politics and Poetics of a
 Receding October Revolution," October, 2017
 Moscow Institute of Philosophy, "The October Revolution and the Culture of
 the Masses," Roundtable Discussion, October, 2017
 Moscow Institute of Philosophy, Aesthetics sector, June 2017
 Yale University, "Blackstar Rising and the Purple Reign: Celebrating the
 Legacies of Bowie and Prince," January, 2017
 Stanford University Humanities Center, October, 2016
 University of Illinois, Urbana/Champaign, Keynote speaker, for "'Feeling
 Real': Affect, Literature, and Reimagined Realities," May, 2016
 UC Berkeley, English Department, April, 2016
 Stanford University, Slavic Department, April, 2016
 University of Illinois, Chicago, Workshop on Russian Modernism, Slavic
 Department, April, 2016.
 Columbia University, Affect Studies Seminar, October, 2015
 Northwestern University, Summer Institute in Rhetoric and Public Culture on
 "Politics, Mediation, and the Affective Turn," July, 2015
 UC Berkeley, "Comintern Aesthetics," April, 2015
 New York University, The Performance Studies Lecture Series, March, 2015
 CUNY Graduate Center, James Gallery, Panel on "Russian Political Bodies
 from Lenin to Putin" with Exhibition Yevgeniy Fiks, *Postcards from
 the Revolutionary Pleshka, 2014*, December, 2014
 University of Florida, Gainesville, Keynote speaker for "How to Feel About
 Affect" conference, October, 2014
 New York University, Hemispheric Institute, 'Convergence 2014/ Bodies in
 Transit: Articulating the Americas (and Beyond),' October, 2014
 Arsenal Institute for Film and Video Art, Berlin, "Before and After Pictures:
 A symposium for Douglas Crimp," August, 2014
 Goethe Universitat, Frankfurt-am-Main, Germany, "Where is Frankfurt
 Now?" August, 2014
 New York University, "Ways and Means: The Methods of Transnationalizing
 American Studies" Symposium, May, 2014
 Pennsylvania State University, Modernist Studies Workshop and Sexuality
 and Gender Studies Minor, April, 2014

Princeton University, African American Studies and Art and Archaeology, April, 2014

University of Alberta, "The Entangled Careers of Literary History and Liberalism, A Symposium," April, 2014

University of Tartu, Estonia, Plenary speaker at "Everyday moods, affects and attunements," Winter symposium organized by the Heterologies of the Everyday Research Circle, Nordic Summer University Network, and by the Estonian Graduate School of Culture Studies and Arts, March, 2014

Kracauer Lecture in Film and Media Theory, Goethe Universitat, Frankfurt-am-Main, Germany, December, 2013

Bryn Mawr College, The Center for Visual Culture, October, 2013

Moscow Institute of Philosophy, June, 2013

International Conference on Andrei Tarkovsky, Ivanovo, Russia, June, 2013

Burlington Art Museum, April, 2013

Haverford College, Faculty Seminar on Affect Theory, March, 2013

Northwestern University, "Comparative Modernisms" series at Alice Kaplan Humanities Institute, February, 2013

Vanderbilt University, Film Theory and Visual Culture Seminar at the Robert Penn Warren Center, January, 2013

New York University, Performance Studies, October, 2012

Indiana University, Americanist Research Colloquium, October, 2012

Williams College, English Department, April, 2012

Princeton University, Program in Russian and Eurasian Studies, March 2012

Monash University, Australia, English and Comparative Literature Department, February, 2012

"Modernism, Intimacy and Emotion," Keynote speaker, Australian Modernist Studies Network Symposium, Sydney Australia, February, 2012

National Gallery of Art, Public Symposium on "Warhol Headlines," October, 2011

Center for 21st Century Studies, University of Wisconsin, Milwaukee, September, 2011

Concordia University, Symposium on Melodrama, Media and Affect, September, 2011

Futures of American Studies Institute, Dartmouth College, June 2011

UCLA Center for the Study of The Contemporary, April, 2011

Jan Van Eyck Academy, Maastricht, Netherlands, symposium on "Revealing the October Revolution: Andrey Platonov," February, 2011

CUNY Graduate Center, Humanities Center, Affect Studies Seminar, March, 2010

Boston University, *Eve Sedgwick Memorial Symposium*, October, 2009

University of Rochester, symposium on "Visual and Cultural Studies: The Next 20 Years," September, 2009

Yale University, 20th Century Colloquium Speaker Series, September, 2009

National Center for Contemporary Arts, Moscow, Russia, Critical Thought in

the 21st Century Symposium, June, 2009
 Dartmouth College, English Department, May, 2009
 Harvard University, conference on Andy Warhol, November, 2008
 McMaster University, Department of English and Cultural Studies, October,
 2008
 Museum of Contemporary Art, Detroit, January, 2008
 Museum of Contemporary Art, Barcelona, October, 2007
 Tama University, Tokyo, Japan, W.E.B. Du Bois conference, June, 2007
 Duke University, Post-Soviet Culture and Theory Conference, February, 2005
 The Russian State Humanities University (*RGGU*), Moscow, June, 2004
 Museum of Contemporary Art in Los Angeles, California, May, 2004
 Moscow State University, Department of Foreign Literatures, November,
 2001
 Stockholm University, Sweden, October, 2001.
 Pushkin Museum of Fine Arts, Warhol Symposium, Moscow, Russia, May,
 2001
 Hermitage Museum, St. Petersburg, Russia, Warhol Symposium, October,
 2001
 Wadsworth Atheneum, Hartford, Connecticut, October, 1999
 New York University, Performance Studies, October, 1999
 Moscow Institute of Philosophy, December, 1992

PANELS,
 CONFERENCES,
 (selected)

Panelist for Discussion of *Get Out* at “Pop Culture In/As Speculative
 Resistance,” February, 2018, Wayne State University
 “DRUM’s Black Leninism,” American Studies Association Annual Meeting,
 Chicago, November 2017
 “Viktor Koretsky and Early Soviet Representations of the Black
 Revolutionary” Association for Slavic, East European and Eurasian
 Studies Annual Conference, Chicago, November 2017
 “Ralph Ellison’s Black Leninism,” for Interdisciplinary Conference on
 Memory, Wayne State University, October 2017
 “Prurience,” Critical Moods Panel, MLA Annual Convention, January 2017
 “Revolutionary Blackness in the Soviet Imaginary: Reading Victor
 Koretsky's Posters,” MLA Annual Convention, 2017
 “Marx Communist Lenin Peasant Stalin Worker – ME:’ Collective
 Subjectivity in Langston Hughes,” Wayne State University Brown
 Bag Lecture Series, September 2016.
 “Reading for Mood,” Relatability panel, Modernist Studies Association
 Annual Conference, Boston, November 2015
 Leader, Seminar on “Untimely Dissent,” Modernist Studies Association
 Annual Conference, Boston, November 2015
 “Dead Collectivity in *The Wire*,” American Studies Association Annual
 Meeting, Washington, D.C. November 2014
 Discussant, “Affect in Japanese Literature,” Association of Asian Studies
 Annual Meeting, Philadelphia, March, 2014.

“Affect, Aesthetics, History,” Roundtable Discussion, “Can Affective Criticism Read Material History in Literature,” MLA Annual Convention, January 2014.

“Warhol’s Queer Liking,” American Studies Association Annual Meeting, Washington, D.C. October 2013.

Discussant, for “*International Joint Enterprises between Ulaanbaatar and Irkutsk: Distinctions of Nationality, Transformations of Value*,” Marissa Smith, “Kruzhok,” Program in Russian and Eurasian Studies, Princeton University, October, 2013.

“On the Refreshment of Revolutionary Mood,” Association for the Study of the Arts of the Present (ASAP) Annual Conference, Detroit, October 2013.

Roundtable Discussion on Clement Greenberg’s “Avant-Garde and Kitsch,” ASAP Conference, October 2013.

“Feeling Communist,” American Association of Teachers of Slavic and Eastern European Languages (AATSEEL), Annual Convention, January 2013.

“On *Melancholia*,” with Sianne Ngai, panel on “Mood Swings,” Modern Language Association Annual Convention, January 2013.

Chair, “The Experience of Class in the Academy,” Roundtable, Modern Language Association Annual Convention, January 2013.

“Like Andy Warhol,” Wayne State University Brown Bag Lecture Series, November 2012.

Roundtable discussion on *Melancholia*, with Sianne Ngai and Steven Shaviro, Wayne State University, September 2012

“Liking, Likeness and the Color Line in Warhol,” Wayne State Humanities Center Fellows Conference, April 2012

“Revolutionary Counter-Moods,” Roundtable on Affect Theory, organized by Lauren Berlant, Modern Language Association Annual Convention, January 2012.

“Andy Warhol and The Color-Line,” Association for the Studies of the Arts of the Present (ASAP), Pittsburgh, Pennsylvania, October, 2011

“Andy Warhol and The Color-Line,” American Studies Association Main Annual Meeting, Baltimore, Maryland, October, 2011

“Black Leninism,” “Detroit: Global City” Conference, Wayne State University, September, 2011

“Liking, Likeness and the Color Line in Warhol,” College Art Association Annual Conference, February, 2011

“*Finally Got the News*: Newspapers and Collectivity from Lenin to the League of Revolutionary Black Workers,” Summer Academy in American Studies, Wayne State University, May 2010

“Like,” Society for Cinema and Media Studies Annual Conference, Los Angeles, March 2010

“Collectivity in *The Wire*,” Fulbright Seminar, co-taught with Fredric Jameson, Moscow State University, June 2009

“W.E.B. Du Bois’s Agit-prop,” American Studies Association Main Annual

- Meeting, Albuquerque, NM, October, 2008
- “Collectivity Now,” Marxist Reading Group Annual Conference, University of Florida, Gainesville, March 2007
- “Like: Collecting and Collectivity in Andy Warhol’s *Screen Tests*,” American Studies Association Main Annual Meeting, Oakland, CA, November, 2006
- “Like: Affectivity in Andy Warhol’s *Screen Tests*,” Conference on “Rethinking Media,” Russian State University for the Humanities, Moscow, Russia, May 2006
- “Like: Andy Warhol and Affectivity,” Modernist Studies Association Annual Conference, Chicago, November 2005
- “Andrei Platonov’s Melancholy Bodies,” “The Body,” Annual Wayne State Humanities Center Conference, April 2005
- “Andrei Platonov’s Revolutionary Melancholy,” Modernist Studies Association Annual Conference, Vancouver, October 2004
- “Translation and the Mimetic Faculty,” Conference on “Translation: Theory and Practice,” The Russian State Humanities University (RGGU), Moscow, June 2004
- “Donald Judd and Andy Warhol: Allegories of Boredom” at “Conference on Visuality,” at The Russian State Humanities University (RGGU), Moscow, November 2003
- “The Spirit of Terrorism: Postmodern Theory in the Wake of 9-11” Interdisciplinary panel discussion, Center for Critical Human Survival Issues, University of Virginia, October 2002
- “Noncomposition in the USSR in the 1920s and in the US in the 1960s” at “Cycles in Art History” Conference at the Institute of Art History, Moscow, June 2002
- “Culture and Capitalism,” Chair and Respondent at American Studies Association Main Annual Meeting, Montreal, Canada, October 1999
- “Keanu Cool; or, the Perfect Filmic Appositeness of Keanu Reeves,” with José Muñoz, at the 1998 Virginia Film Festival, Charlottesville, Virginia, October 1998
- “Moscow and Melancholia” at “Benjamin’s Cities” Conference, Institute of Philosophy, Moscow, Russia, June 1998
- “Melancholias of Race and Place: W.E.B. Du Bois’s *Souls of Black Folk*,” American Studies Association Main Annual Meeting, Washington, D.C, November 1997
- “On the Pleasures of Popism,” Mosaic House, University of Virginia, December, 1997
- “On the Role of ‘Culture’ in Cultural Studies,” Interdisciplinary panel discussion, University of Virginia, October 1997
- “Postmodernism and the Avant-Garde,” Panel Discussion, The Theory Seminar, University of Virginia, April 1996
- “Pushkin’s Queer Nation,” American Teachers of Slavic and Eastern European Languages (AATSEEL) Annual Conference, Chicago, Illinois, December, 1995

- “Andrei Platonov and Early Soviet Melancholia: Modernist Writing/
Postmodernist Reading,” American Association for the Advancement
of Slavic Studies (AAASS) Convention, Washington, D.C., October,
1995
- “Notes on Alternative Modernisms,” A Response to “The Chinese Experience
of Soviet Culture; A Post-Revolutionary Construction,” AAASS
Convention, Washington, D.C., October 1995
- “Reading Into Henry James,” MLA Annual Convention, San Diego,
December 1994
- “Lying Like Crossies’: Sex, Lies and Modernity in Hurston’s and Hughes’s
Mulebone,” Women’s Studies Graduate Research Conference, Duke
University, November 1994
- “Transference as Queer Performativity in *The Turn of the Screw*” Center for
the Study of Psychoanalysis and Culture 1994 Symposium on
“Impulses of the Perverse,” SUNY Buffalo, April 1994
- “Wilderness and the City: The Rhetoric of Difference in James Fenimore
Cooper and Balzac,” Southern American Studies Association
Conference, New Orleans, February 1993
- “Warhol Gives Good Face: The Politics of Prosopopoeia,” “Re-Reading
Warhol: The Politics of Pop” Conference, Duke University, January
1993
- “Melancholia and Modernity: Allegories of Drag in Benjamin and
Baudelaire,” *International Association of Philosophy and Literature
Annual Conference*, UC Berkeley, May 1992

TEACHING

Teaching Areas	African-American and American Literature and Culture Critical Theory / Aesthetic Theory Affect Theory / Affect Studies Queer Theory Cultural Studies Modernism and Postmodernism Modern Russian and Soviet Literature and Culture Visual Culture and Modern and Contemporary Art Globalization and Culture; Anglophone Literature
Courses Taught (selected)	Introductory Level Introduction to African-American Literature (“Black Lives Matter,” “The Black Radical Imagination”) Introduction to Cultural Studies Concepts of the Modern Major American Books (“Misfits, Fugitives and Outsiders”) Survey of American Literature Introduction to Poetry Advanced Undergraduate Seminars

Queer Literature
 Modern American Literature
 Affects of Modernity
 Globalization and Culture
 Cultural Studies and Cultural Resistance
 Modernism and the Invention of Homosexuality
 Collectivity, Capitalism, Culture
 Andy Warhol and American Culture
 Art and Mass Culture in the 20th Century
 The Idea of the Avant-Garde
 Queer Theories & Queer Practices
 Graduate Courses
 Aesthetics and Politics
 Collectivity in 20th Century U.S. Literature
 Communism and Aesthetics
 Queer Affect Theory
 Affect and Theory
 The Idea of the Avant-Garde
 Modernism and the Invention of Homosexuality
 Introduction to Graduate Studies
 History of Critical Theory: Affect and Aesthetics
 Modernity and Fiction
 Post-Socialist Collectivity
 Andy Warhol, Aesthetic Theory and Cultural Studies
 Globalization and Culture
 Queer Theories & Queer Practices
 Modernism and Mass Culture
 Affect, Aesthetics and Modernity
 Approaches to Modernism

SERVICE

National	Editor, <i>Criticism: A Quarterly for Literature and the Arts</i> , August 2007 – August 2012 Committee on Sociological Approaches to Literature, Modern Language Association, 1/2009 – 1/2014. Organizer and chair for panels on “Futures of Collectivity” (2009), “Commonism” (2010), “Unemployment” (2012) “The Experience of Class in the Academy” (2013) and “The Tragedy of the Commons?” (2014)
Department & University	Graduate Committee, 2011 – 2014, 2015 – present Policy Committee, 2015 - present Tenure and Promotion Committee, English Department, 2010 –2012, 2015-present Editorial Board, Wayne State University Press, 2009 – present Undergraduate Committee, English Department, Wayne State, 2003-05, 2009

Appointments Committee, Wayne State University, English, 2007-09
Policy Committee, Wayne State University, 2005-6
Director, Modern Studies Program, University of Virginia, 1997-2000
Search Committee, University of Virginia, English Department, 1999-2000
Speakers Committee, University of Virginia, 1996-97

OTHER
PROFESSIONAL
ACTIVITIES

Organizer, Screening and Discussion, *Finally Got the News*, Museum of Contemporary Art, Detroit (MOCAD), March 2009
Seminar leader (as resource faculty member), two-year international project “Alternative Culture Beyond Borders: Past and Present of Media and Arts in the Context of Globalization,” funded by the Open Society Institute. First seminar, summer 2007, St. Petersburg, Russia. Second seminar, summer 2008, Split, Croatia.
Organizer, “Seminar with Boris Mikhailov,” Wayne State University, March 2005
Organizer, “Post-Soviet Culture and Theory,” International Conference, Institute for Critical Theory, Duke University, February 25-26, 2005
Curator, Warhol Film Series, Fall 2003, Wayne State University.
Director and Organizer, International Conference, “The Artist and Mass Culture” at the Pushkin Museum of Fine Arts, Moscow, Russia, May 30 – June 1, 2001
Member of Organizing Committee, “Warhol Week in Moscow,” May 28 – June 3
Curator, Warhol Film Festival, Cinema Museum, Moscow, Russia, May 28 – June 3
Curator, Organizer, Warhol film program, University of Virginia, Spring 1999
Co-Organizer, Conference “The Politics of Pop: Re-reading Warhol,” Duke University, January 1993