

# JONATHAN P. EBURNE

Professor of Comparative Literature, English, and French and Francophone Studies  
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## ACADEMIC POSITIONS

J.H. Hexter Professor in the Humanities, Washington University in St. Louis (2025-)  
Professor of Comparative Literature, English, and French and Francophone Studies, The Pennsylvania State University (August 2019-2025); Associate Professor (2010-2019).  
Josephine Berry Weiss Early Career Professor in the Humanities and Assistant Professor of Comparative Literature and English, The Pennsylvania State University (2005-2010).  
Postdoctoral Fellow, Center for Humanistic Inquiry, Emory University (2004-2005).  
Lecturer, Department of English, The Pennsylvania State University (2003-2004).  
Lecturer, Department of English, University of Tennessee (2002-2003).

## EDUCATION

University of Pennsylvania, Ph.D. in Comparative Literature and Literary Theory (2002).  
Dartmouth College, A.B. in High Honors English and French, Magna Cum Laude (1993).

## PUBLICATIONS

### Books

*Exploded Views: Speculative Form and the Labor of Inquiry*. University of Minnesota Press, 2025 (forthcoming).

Stacy Klein, *An Alchemy of Living Culture: Collected Writings on Double Edge Theatre*. Editor and introduction author. Bloomsbury/Methuen Drama, 2025 (forthcoming).

*History of Surrealist Poetry*. Co-Edited with Anna Watz. Cambridge University Press (under contract; in progress).

*Outsider Theory: Intellectual Histories of Unorthodox Ideas*. University of Minnesota Press, 2018. Reviewed in *CHOICE*, *LARB*, *Sub/Stance*, *The Comparatist*, *American Literary History*. *CHOICE* Outstanding Title, 2019. Winner of the James Russell Lowell Prize from the Modern Language Association (January 2020).

*The Year's Work in Nerds, Wonks, and Neocons*. Co-edited with Benjamin Schreier. Indiana University Press, 2017. Reviewed in *CHOICE*.

*Leonora Carrington and the International Avant-Garde*. Co-edited with Catriona McAra. Manchester University Press, 2017 (paperback 2018). Reviewed in *Times Literary Supplement*, *London Review of Books*, *The Burlington Magazine*, *Woman's Art Journal*.

*The Year's Work in the Oddball Archive*. Co-edited with Judith Roof. Indiana University Press, 2016. Reviewed in *Times Literary Supplement*, *Museum Anthropology Review*.

*Paris, Capital of the Black Atlantic: Literature, Modernity, and Diaspora*. Co-edited with Jeremy Braddock. *Modern Fiction Studies Book Series*. Johns Hopkins University Press, 2013. Reviewed in *American Literary History*, *American Studies*, *Wasafiri*, *History: Reviews of New Books*, *Journal of Multilingual and Multicultural Development*, *OFO: Journal of Transatlantic Studies*.

*Surrealism and the Art of Crime*. Cornell University Press, 2008. Reviewed in *Harper's*, *Times Literary Supplement*, *CHOICE*, *Art in America*, *Modern Fiction Studies*, *Twentieth Century Literature*, *Journal of Modern Literature*, *French Studies*,

*Comparative Literature Studies, French History, Contemporary French Civilization, Fabula.org, H-France, French Politics Culture and Society, Art History, Art Book, The Year's Work in English Studies, Kultur, Phosphor, Sub/Stance, and Exit Book.*

## Books in Progress

*The Great Surrealist Bargain Basement* (in progress).

## Edited Journal Issues

Special Issue Co-Editor, with Maria Clara Bernal, “Tiempos para el asombro: América Latina entre realismo mágico y el surrealismo,” *H-Art: revista de historia, teoría y crítica del arte*, 2024. DOI: <https://doi.org/10.25025/hart17.2024.01>. Includes introduction, “Times of Wonder: Latin America, Magical Realism, Surrealism.”

Special Issue Editor, “Humor Issue,” *ASAP/Journal* 5:3 (Fall 2020). Includes “Introduction: Read This Sitting Down,” 455-468.

Special Issue Co-Editor, with Amy J. Elias and Melissa Karmen Lee, “Rules of Engagement: Art, Process, Protest,” *ASAP/Journal* 3:2 (Spring 2018). Includes “Introduction: Art, Process, Protest,” 173-186.

Special Issue Editor, “The Avant-Garde at War,” *Criticism* 57:4 (Fall 2015) (appeared 2017). Includes “Introduction: The Avant-Garde at War,” 521-531.

Special Issue Co-Editor, with Judith Roof, “Experimentalism,” *ASAP/Journal* 1:2 (Spring 2016). Includes “Introduction: Cygenetics of Experimentalism,” 169-181.

Special Issue Co-Editor, with Andrew Epstein, “Poetry Games.” *Comparative Literature Studies* 51:1 (Winter 2014). Includes “Introduction: Poetry Games,” 1-17.

Special Issue Co-Editor, with Rita Felski, “What Is an Avant-Garde?” *New Literary History* 41:4 (Autumn 2010) (appeared 2011). Includes “Introduction: What is an Avant-Garde?” v-xv.

Special Section Co-Editor, with Kevin Bell, “Chester Himes, 1909-2009.” *African American Review* 45:2/3 (Summer/Fall 2009) (appeared 2011). Includes “Introduction: Chester Himes, 1909-2009,” 225-231.

Special Issue Co-Editor, with Jeremy Braddock, “Paris, Modern Fiction, and the Black Atlantic.” *Modern Fiction Studies* 51:4 (Winter 2005). Includes introduction, “Paris, Capital of the Black Atlantic,” 731-740.

## Journal Articles

“Surrealism in the Imperfect,” *Otago German Studies* (2024), forthcoming.

“The Silences of Double Edge Theatre,” *Theatre Magazine* 54:2 (2024), 134-137.

“What Will You Make? The Bookstore as a Critical-Creative Act,” *The Minnesota Review* 99 (2022), 94-106. Special focus section on “Creative-Critical,” edited by Ranjan Ghosh.

“Worldmaking 101: Imagination and Reparation at Double Edge Theatre and Ohketeau Cultural Center,” *HowlRound Theatre Commons* (14 November 2022).

“Dante, Bruno, Vico, S.Nob: The *Wake* in Mexico,” *James Joyce Quarterly* 52:2 (2017), 329-349. Special issue on “Joycean Avant-Gardes,” edited by Catherine Flynn and Richard Brown.

“Sztuka outsiderska / teoria outsiderska” [Outsider Art/Outsider Theory], translated by Marcin Napiórkowski. *Kultura Współczesna* 3:87 (2015), 84-96.

“The Terror of Being Destroyed,” *Critical Philosophy of Race* 3:2 (2015). Special Issue on James Baldwin and Philosophy, ed. John Drabinski and Grant Farred, 259-283.

“Garveyism and its Involutions,” *African American Review* 47:1 (Spring 2014), 1-19

“Leonora Carrington et la connaissance universelle,” *Mélusine* 33 (2013), 231-233.

“Breton’s Wall, Carrington’s Kitchen: Surrealism and the Archive,” *Intermédiaires: Histoire et théorie des arts, des lettres et des techniques*. n° 18, automne 2011 (appeared 2012), 17-43.

“Leonora Carrington, Mexico, and the Culture of Death,” *Journal of Surrealism and the Americas*. Special Issue on Surrealism and Women, ed. Katharine Conley. 7-8 (Spring 2011), 19-32.

“‘A Work Whose Importance Still Escapes Us’: Joyce After Surrealism,” *Journal of Modern Literature* 34: 2 (Winter 2011), 139-153.

“Anti-Menckenism: Nathanael West, Robert M. Coates, and the Provisional Avant-Garde,” *Modern Fiction Studies* 56:3 (2010), 518-543.

“The Chef-Drive: Cooking Beyond the Pleasure Principle,” *Contemporary French and Francophone Studies: Sites* 14:2 (March 2010), 179-187.

“The Future of Irrevolution: Surrealism and Mediation in the 1950s,” *Contemporary French Civilization* 34:2 (Spring 2010), 67-90.

“Adoptive Affinities: Josephine Baker’s Humanist International,” *S&F Online*, special issue on Josephine Baker, ed. Kaiama Glover. Double Issue 6.2-6.2: Fall 2007/Spring 2008. Rpt. *The Josephine Baker Critical Reader: Selected Writings on the Entertainer and Activist*, ed. Mae Hensderson and Charlene B. Regester (Jefferson, NC: McFarland, 2017), 292-301.

“Anti-Humanism and Terror: Surrealism, Theory, and the Postwar Left” *Yale French Studies* 109 (2006), 39-51.

“The Transatlantic Mysteries of Paris: Chester Himes, Surrealism, and the *Série Noire*” *PMLA* 120: 3 (May 2005), 806-821.

“Violette Nozières et la réécriture alchimique du viol,” *Pleine Marge* 40 (December 2004), 61-77.

“Chandler’s Waste Land,” *Studies in the Novel* 35: 3 (Fall 2003), 366-382.

“That Obscure Object of Revolt: Heraclitus, Surrealism’s Lightning-Conductor,” *Symploke* 8: 1-2 (Spring 2000), 180-204.

“Trafficking in the Void: The Consumption of Otherness in the Beat Generation.” *Modern Fiction Studies* 43:1 (Spring 1997), 53-92.

### Book Chapters and Other Contributions

“Carrington’s *Coups de théâtre*,” *Leonora Carrington and the Art of Transformation*, ed. Kristoffer Noheden and Anna Watz. Manchester UP, under contract.

“New York, Chicago, San Francisco: Unsubmissive Blues,” *Cambridge History of Surrealist Poetry*, ed. Jonathan P. Eburne and Anna Watz. Cambridge UP, under contract.

“Leonor Fini in the Domain of Writing,” *Leonor Fini*, ed. Tere Arcq and Carlos Martin. Milan: Palazzo Reale., 2025 (exhibition catalogue), forthcoming.

with Rhonda Anderson, Larry Spotted Crow Mann, Stacy Klein, and Carlos Uriona, “Where’s Decolonization? The Ohketeau Cultural Center, Indigenous Sovereignty, and Arts Institutions.” *Routledge Companion to Decolonizing Art History*, ed. Tatiana Flores, Florencia San Martin, and Charlene Villaseñor Black. Routledge, 2023; 185-195.

with Catriona McAra, “Radical Muses,” *Routledge Companion to Surrealism*, ed. Kirsten Strom. Routledge, 2022, 358-366.

“Libertad Bajo Palabra: Surrealism in the Americas,” *The Cambridge History of American Modernism*. Ed. Mark Whalan. Cambridge UP, 2023; 413-432.

“Surrealism, Existentialism, and Fictions of Blackness,” *Cambridge History of the Surrealist Novel*, ed. Anna Watz. Cambridge UP, 2022, 295-312.

“Afrosurrealism as a Counterculture of Modernity,” *Radical Dreams: Surrealism, Counterculture, Resistance*. Ed. Elliott King and Abigail Susik. PSU Press, 2022; 142-155.

“Decolonial Surrealisms,” *Surrealism: Cambridge Critical Concepts*. Ed. Natalya Lusty. Cambridge UP, 2021; 342-362.

“Fantômas and the Shudder of History,” *1913: The Year of French Modernism*. Ed. Effie Rentzou and André Benhaïm. Manchester UP, 2020, 54-71.

“Leonor Fini’s Abhuman Family,” *Surrealist Women’s Writing*. Ed. Anna Watz. Manchester UP, 2020, 179-209.

Consulting Editor, *Encyclopedia of Surrealism*, Volumes I, II, III. Ed. Dawn Ades, Krzysztof Fijalkowski, Stephen Harris, Michael Richardson, and Georges Sebag. Bloomsbury, 2019.

“Introduction: Working in and on Nerds, Wonks, and Neo-Cons, This Year and to Come,” with Benjamin Schreier. *The Year’s Work in Nerds, Wonks, and Neo-Cons*. Indiana UP, 2017, 1-26.

“Postmodern Precursors,” *The Cambridge Companion to Postmodern American Fiction*. Ed. Paula Geyh. Cambridge UP, 2017, 9-27.

“Introduction,” with Catriona McAra, in *Leonora Carrington and the International Avant-Garde*. Ed. Jonathan P. Eburne and Catriona McAra. Manchester UP, 2017, 1-16.

“Poetic Wisdom: Leonora Carrington and the Esoteric Avant-Garde,” in *Leonora Carrington and the International Avant-Garde*. Ed. Eburne and McAra. Manchester UP, 2017, 141-162.

“Bargain-Basement Thought,” *Against Value in the Arts and Education*. Ed. Sam Ladkin, Robert McKay and Emile Bojesen. Rowman & Littlefield, 2016, 97-112.

“Surrealism and the Dialectic,” *Surrealism: Key Concepts*. Ed. Krzysztof Fijalkowski and Michael Richardson. London: Acumen/Routledge, 2016, 19-35.

“Crime/Insurrection,” *The Blackwell Companion to Dada and Surrealism*. Ed. David Hopkins. Wiley, 2016, 258-269.

“History of the Collection,” with Judith Roof. *This Year’s Work in the Oddball Archive*. Ed. Jonathan Eburne and Judith Roof. Indiana UP, 2016, ix-xxi.

“Fish Kit,” *This Year’s Work in the Oddball Archive*. Ed. Jonathan Eburne and Judith Roof. Indiana UP, 2016, 179-212.

“Savage Balm: Claude Cahun and Lise Deharme,” *Intersections: Women Artists/ Surrealism/ Modernism*. Ed. Patricia Allmer. Manchester UP, 2016, 69-90.

“Approximate Life: The Cybernetic Adventures of Monsieur Wzz...,” *Surrealism, Comics, and Science Fiction*. Ed. Gavin Parkinson. Liverpool UP, 2015, 62-81.

“Dada, Futurism, and Raymond Roussel,” *1922: Literature, Culture, Politics*. Ed. Jean-Michel Rabaté. Cambridge UP, 2015, 128-144.

“Zombie Arts and Letters,” *This Year’s Work at the Zombie Research Center*. Ed. Edward Comentale and Aaron Jaffe. Indiana UP, 2014, 389-415.

“Comme une érosion unique” : les provocations d'*Infra-noir*,” « *Infra-noir* », *un et multiple: Un groupe surréaliste entre Bucarest et Paris, 1945–1947*. Ed. Monique Yaari. *Collection Pleine Marge*/ Peter Lang, 2014, 33-45.

“Surrealism,” *The Princeton Encyclopedia of Poetry and Poetics*, Fourth Edition. Princeton UP, 2012, 1377-1380.

“Noir Fiction,” *The Encyclopedia of Twentieth Century Fiction*. Ed. Patrick O’Donnell, David Madden, and Justus Nieland. Wiley-Blackwell, 2011, 739- 743.

“Misère de la pornographie: Du surréalisme à l’écriture féminine.” *Plaisir, souffrance et sublimation*. Ed. Jean-Michel Devesa. Bordeaux: Pleine Page, 2008, 123-132.

“Locked Room, Bloody Chamber,” *Surrealism: Crossings/Frontiers*. Ed. Elza Adamowitz. Peter Lang, 2006, 133-150.

“On Murder, Considered As One of the Surrealist Arts: Robert Desnos in the Shadow of Jack the Ripper,” *Surrealism in the New Century: Celebrating Robert Desnos*. Ed. Marie-Claire Barnet and Eric Robertson. Dublin: Philomel Press, 2006, 187-202.

Assistant Editor, with Mary Ann Caws, *Surrealism (Themes and Movements)*. Phaidon, 2004.

“Surrealism Noir,” *Surrealism, Politics, and Culture*. Ed. Raymond Spiteri and Donald LaCoss. Ashgate, 2003, 91-110.

“The Cheerless Art of Industry: Marcel Duchamp and the Smithee Readymade,” *Directed By Allen Smithee*. Ed. Jeremy Braddock and Stephen Hock. U. of Minnesota Press, 2001, 229-247.

## ESSAYS, PREFACES, AND INTERVIEWS

“Introduction,” Philippe Soupault, *The Voyage of Horace Pirouelle*. Trans. Justin Vicari. Cambridge MA: Wakefield Press, 2023.

“Forgetting, Remembering, Reflecting: A Conversation with Laura Anderson Barbata,” Laura Anderson Barbata and Jonathan P. Eburne. *ASAP/J* (online), August 29, 2023.

“Digital, Viral, Magical: A Conversation with Joseph Nechvatal,” Joseph Nechvatal and Jonathan P. Eburne. *ASAP/J* (online), August 14, 2023.

“Curiosity Studies / Perry Zurn and Arjun Shankar in Conversation with Jonathan P. Eburne.” *ASAP/J* (online), January 3, 2022.

“Reaching Back, Reaching Forward: A Conversation with Christina Knight and Nia O. Witherspoon / Christina Knight, Nia O. Witherspoon, and Jonathan P. Eburne.” *ASAP/J* (online), October 18, 2021.

“After Somebody Blew Up America: An Interview with Theodore A. Harris and Jonathan P. Eburne.” *ASAP/J* (online), September 23, 2021.

“Preface,” Gabriel Weisz Carrington, *The Invisible Painting: My Memoir of Leonora Carrington*. Manchester: Manchester University Press, 2021.

“On the Intersection of Many Lines: An Interview with Ian Anderson,” Jonathan P. Eburne and Ian Anderson. *ASAP/J* (online), February 16, 2021.

“How Do You Move through Grief? A Conversation with Wanda Raimundi Ortiz,” Jonathan P. Eburne and Wanda Raimundi Ortiz. *ASAP/Journal 5*: No. 3 (Fall 2020).

“Whose Autobiography? or The Culture Wars Didn’t Go Away: A Conversation with Martha Wilson,” Jonathan P. Eburne and Martha Wilson. *ASAP/Journal 5*: No. 3 (Fall 2020).

“What’s the Pebble in My Shoe? A Conversation with Sheila Pepe,” Jonathan P. Eburne and Sheila Pepe. *ASAP/Journal 5*: No. 3 (Fall 2020).

“Introduction,” Leonor Fini, *Rogomelec*. Trans. Serena Shanken Skwersky and William T. Kulik. Cambridge, MA: Wakefield Press, 2020.

“Great Grandmother the Queen,” *Queenzenglish.mp3: poetry | philosophy | performativity*. Ed. Kyoo Lee. New York: Roof Books, 2020.

“Throwing Your Voice: An Interview with Cathy Park Hong.” *ASAP/Journal 3.1* (January 2018), 1-12.

“Word of the Year: Surreal.” *Los Angeles Review of Books Blog*, December 31, 2016. Online.

“A Little Brass Antholgy of Hate Poems.” *Avidly*. July 15, 2015. Online.

“Monad (for Bob Brown).” In Bob Brown, *1450-1950*, ed. Craig Saper. (Roving Eye Press, 2015), xiii.

“Palace Art Squat.” *The Brooklyn Rail*. November 5, 2014. Online.

“He Has His Tools and Chemicals: A David Lynch Retrospective.” *The Los Angeles Review of Books*. October 8, 2014. Online.

“A Pleasure to Burn.” *The Los Angeles Review of Books*. April 30, 2014. Online.

With Matthew Hart and Aaron Jaffe, “An Interview with Tom McCarthy.” *Contemporary Literature* 54:4 (December 2013), 657-682.

“Dildo Cay,” in “Very Bad Books.” *American Book Review* 31:2 (January/February 2010), 5.

## Review Essays

Review Essay: George Baker, *The Artwork Caught by the Tail: Francis Picabia and Dada in Paris* (MIT, 2007); Gen Doy, *Claude Cahun: A Sensual Politics of Photography* (IB Tauris, 2007); David Hopkins, *Dada's Boys: Masculinity After Duchamp* (Yale UP, 2007); Natalya Lusty, *Surrealism, Feminism, Psychoanalysis* (Ashgate, 2007); Amy Lyford, *Surrealist Masculinities: Gender Anxiety and the Aesthetics of Post-World War I Reconstruction in France* (U California P, 2007); Ian Walker, *So Exotic, So Homemade: Surrealism, Englishness and Documentary Photography* (Manchester UP, 2007). In *History of Photography* 34:1 (February 2010), 101-108.

Review Essay: “Object Lessons: Surrealist Art, Surrealist Politics.” Texts Reviewed: Steven Harris, *Surrealist Art and Thought in the 1930s: Art, Politics, and the Psyche* (Cambridge UP, 2004); Johanna Malt, *Obscure Objects of Desire: Surrealism, Fetishism, and Politics* (Oxford UP, 2004); David Bate, *Photography and Surrealism: Sexuality, Colonialism, and Social Dissent* (I.B. Tauris, 2004), and Jean Clair, *Du surréalisme considéré dans ses rapports au totalitarisme et aux tables tournantes* (Mille et une nuits, 2003). In *Modernism/ Modernity* 12.1 (2005), 175-181.

Review Essay: The Edges of Surrealism.” Texts reviewed: Katharine Conley, *Robert Desnos, Surrealism, and the Marvelous in Everyday Life* (Nebraska UP, 2003); Claudine Frank, ed., *The Edge of Surrealism: A Roger Caillois Reader* (Duke UP, 2003); and Eric Zafran, *Surrealism and Modernism* (Yale UP, 2003), in *Journal of Modern Literature* 26: 3/4 (Spring 2004), 148-153.

Review Essay, Dalia Judovitz, *Unpacking Duchamp: Art in Transit* (U California P, 1998); and David Joselit, *Infinite Regress: Marcel Duchamp 1910-1941* (MIT Press, 1998). In *Other Voices* 1:2 (September 1998). <http://www.othervoices.org/1.2>

## Reviews

Review of Ara Merjian, *Giorgio de Chirico and the Metaphysical City: Nietzsche, Modernism, Paris* (Yale UP, 2014), in *Modernism/modernity*. 23:1 (January 2016), 249-251.

Review of Roger Lockhurst, *The Mummy's Curse: The True History of a Dark Fantasy* (Oxford UP, 2012), in *Textual Practice*. (April 2014); online.

With Aaron Jaffe, review of David L. Martin, *Curious Visions of Modernity: Enchantment, Magic, and the Sacred* (MIT, 2011), in *Criticism* 57:4 (Fall 2015) (appeared 2017), 685-689.

Review of Pim Higginson, *The Noir Atlantic: Chester Himes and the Birth of the Francophone African Crime Novel*. (Liverpool UP, 2011), in *CLS: Compative Literature Studies* 50:4 (2013); online.

Review of Richard D. Sonn, *Sex, Violence, and the Avant-Garde: Anarchism in Interwar France*. (Pennsylvania State UP, 2010), in *The American Historical Review* 116:5 (December 2011), 1579-1580.

“Surrealist Photography and the Inner Life of Paris.” Review of Therese Lichtenstein, ed. *Twilight Visions: Surrealism and Paris* (U. California Press, 2009), in *H-Urbain* (March 2011). Web.

Review of Leonard Cassuto, *Hard-Boiled Sentimentality* (Columbia, 2008) in *Modern Fiction Studies* 57:1 (Spring 2011), 154-158.

Review of Mark Antliff, *Avant-Garde Fascism: The Mobilization of Myth, Art, and Culture in France 1909-1939* (Duke, 2007), in *The Canadian Journal of History* 45:1(Spring/Summer 2010), 136-138.

Review of Nancy Grace, *Jack Kerouac and the Literary Imagination* (Palgrave, 2007) and Michael

Hrebeniak, *Action Writing: Jack Kerouac's Wild Form* (Southern Illinois, 2006), in *Studies in the Novel* 41:3 (Fall 2009), 384-387.

Review of Haim Finkelstein, *The Screen in Surrealist Art and Thought* (Ashgate, 2007), in *Symploke* 16:1-2 (2008), 389-391.

“Modernism’s Weird Sisters.” Review of Christine Coffman, *Insane Passions: Lesbianism and Psychosis in Literature and Film* (Wesleyan UP, 2006), in *Journal of Modern Literature* 32: 3 (Spring 2009), 176-178.

Review of Isabelle Casta, *Nouvelles mythologies de la mort* (Honoré Champion, 2006), in *Rivista di letteratura moderna e comparata* 61: 4 (2008), 503-505.

Review of Grant Farred, *Long Distance Love: A Passion for Football* (Temple UP, 2007), in *The Center Daily Times* (October 12, 2008), 4.

Review of Michael Sheringham, *Everyday Life: Theories and Practices from Surrealism to the Present* (Oxford UP, 2006), in *CLS: Comparative Literature Studies* 45:3 (Fall 2008), 396-398.

Review of Willard Bohn, *Marvelous Encounters: Surrealist Responses to Film, Art, Poetry, and Architecture* (Bucknell UP, 2005), in *The French Review* 81:6 (Spring 2008), 1273.

Review of Caroline Rupprecht. *Subject to Delusions: Narcissism, Modernism, Gender* (Northwestern UP, 2006), in *German Quarterly* 80:4 (Fall 2007), 556-558.

Review of Dafydd Jones, ed. *Dada Culture: Critical Texts on the Avant-Garde* (Rodopi, 2006), in *Symploke* 14:1-2 (2006, appeared 2007): 344-346.

Review of Susan Aberth, *Leonora Carrington: Surrealism, Alchemy, and Art* (Lund Humphries, 2004) in *Papers of Surrealism* 5 (Spring 2007). <http://www.surrealismcentre.ac.uk/papersofsurrealism/>

Review of John Cullen Gruesser, *Confluences: Postcolonialism, African American Literature Studies, and the Black Atlantic* (Georgia UP, 2005) in *Modern Fiction Studies* 52:3 (2006), 748-752.

## Translations

Leonora Carrington, “Bon Appetit,” *The Collected Plays of Leonora Carrington*. NYRB, in progress.

Philippe Sers, *Kandinsky: The Elements of Art*. Translated with Aurélie Matheron and Anna Navrotskaya. Thames & Hudson, 2016.

Michel Wieviorka, “A Critique of Europe,” in *New Literary History* 43:4 (Autumn 2012), 687-702.

Philippe Sers, “The Radical Avant-Garde and the Contemporary Avant-Garde,” in *New Literary History* 41:4 (Autumn 2010), 847-854.

Robert Desnos, “The Third Manifesto of Surrealism,” “A Description of the Next Revolt,” and “Modern Imagery,” *The Essential Writings of Robert Desnos*, ed. Mary Ann Caws. Boston: Black Widow Press (2008), 58-73.

Michel Fabre, “René, Louis, and Léopold: Senghorian Negritude as a Black Humanism,” with Randall Cherry. *Modern Fiction Studies* 51:4 (Winter 2005).

Louis Aragon, “A Note on Freedom” (1925); René Char, “Untitled [Violette Nozières]” (1933); René Crevel, “Response to an Inquiry on Suicide” (1925) and “Notes toward a Psycho-Dialectic” (1933); Maurice Heine, “An Open Letter to Luis Buñuel” (1931); André Masson, “The Tyranny of Time” (1926); Pierre Naville, “Fine Arts” (1925); Benjamin Péret, “Untitled [Violette Nozières]” (1933). In *Surrealism*, ed. Mary Ann Caws (London: Phaidon Press, 2004).

## FELLOWSHIPS, GRANTS, AND AWARDS

Penn State Humanities Institute Residency Fellowship, Spring 2026.

Catwalk Institute Artist Residency, Catskill NY, September 2023.

NEH Summer Institute: Preserving & Transmitting American Ensemble-Based Theatre, June 2023.

Faculty Scholar Medal for Outstanding Achievement, Penn State University, April 2022.

Seed Grant, Humanities without Walls/Mellon Foundation, with Jeanmarie Higgins, June 2021.

James Russell Lowell Prize for *Outsider Theory*, Modern Language Association, January 2020.

Course Development Grant, The Reflection Project (Mellon/PSU Center for Performing Arts), 2020.

PROSE Award for “Best New Journal in the Humanities” for *ASAP/Journal*, AAP 2019.

CELJ Award for “Best New Journal” for *ASAP/Journal*, January 2018.

CELJ Award for “Best Journal Design” for *ASAP/Journal*, January 2017.

Penn State Comparative Literature Faculty Teaching Award, 2008 and 2014.

Penn State Institute for Arts and Humanities (IAH) Residential Fellowship, Fall 2012 (awarded 2011).

Penn State Africana Research Center Faculty Level II Research Grant, for funding a symposium celebrating the centenary of Chester Himes, and for resulting journal publication, 2009.

Penn State Institute for Arts and Humanities (IAH) Faculty Grant, 2009.

Penn State IAH Interdisciplinary Group grant co-recipient: “The Arts in Public Life,” 2008- 2010.

NEH Summer Seminar, “Modernist Paris,” July-August 2006.

Penn State IAH Teaching Across the Disciplines grant co-recipient: “Black Paris,” 2006.

Short-Term Research Fellowship, Harry Ransom Center, July 2005.

Postdoctoral Fellowship, Center for Humanistic Inquiry, Emory University, 2004-5.

Andrew W. Mellon Postdoctoral Fellowship, Rice University, 2004-6 (declined).

Bourse Chateaubriand for dissertation research in France, 1999-2000.

William Penn Fellowship, University of Pennsylvania, 1995 (1996-97 declined) and 2001.

University Fellowship, University of Pennsylvania, 2000.

Dolores Zohrab Liebmann Fellowship for Graduate Study, 1996, 1997, 1998.

## SELECTED INVITED PRESENTATIONS

“The Persistence of Amnesia,” Invited Symposium on Global Surrealism, University of Florida, March 2024; International Symposium “Decolonizing the Avant-Garde,” American University in Paris, June 2024.

“Love is in your stomach’: Leonora Carrington’s *Bon Appetit*,” Invited Symposium on Leonora Carrington, Scheffler Palace, Stockholm (May 2022); Invited Symposium, SCHIRN Kunsthalle, Frankfurt, April 2020 (postponed).

“Vanguard, Folk, and Fringe: Underground Surrealism and the Scottish Left,” *Surrealism and Scotland*. Edinburgh College of Art and Scottish National Gallery, (virtual) March 2022.

“Surrealism and Crime,” The Last Tuesday Society/Vyktor Wynd Museum of Curiosities, October 2021.

“Decolonial Surrealism,” University of California, Davis, November 2019.

“Outsider Art/Outsider Theory,” Neubauer Collegium, University of Chicago, November 2016; University of Warsaw, December 2014; University of Sussex, November 2014; University of Ghent, November 2014; Bucknell University Departments of French and Art History, April 2013.

“The Memory Tower,” Invited Symposium for Leonora Carrington centenary, Mexico City, April 2017; Closing keynote lecture for Leonora Carrington Exhibition, Leeds College of Art, September 2016.

“The Great Surrealist Bargain Basement,” University of Edinburgh, February 2020; University of Toronto, February 2017; The Art Institute of Chicago, November 2016; Princeton University, March 2015; University of Tennessee, April 2014.

“Afrosurrealism as a Counterculture of Modernity,” Invited Symposium lecture, “The Future of Afrofuturism,” University of Tennessee, March 2017; Keynote address, Transnational French Modernisms, Durham University, UK, July 2016; Rice University, December 2015.

“From *Ceinture* to Beltway: James Baldwin and the Atlanta Child Murders,” VU Dept. of English/ Master Language Program, Amsterdam, December 2014.

“Poetic Wisdom: Surrealism, Magic, and the Human Sciences,” Herbert F. Johnson Museum of Art, Cornell University, October 2014.

“*Fantômas* and the Shudder of History,” Princeton University Department of French, Symposium on “1913: The Year of French Modernism,” April 2013; Whitney Humanities Center Symposium, Yale University, February 2011; and City Lights Bookstore, San Francisco, April 2011.

“Surrealism and the Archive,” Rice University Department of English, April 2011; University of Louisville Department of English, November 2011.

“The Sadean Archive: From the *Enfer* to the Society of Friends,” Georgetown University Department of French, Symposium on “Surrealist Collections,” October 2011.

“Breton’s Wall, Carrington’s Kitchen: Surrealism’s Archival Knowledge,” University of Pennsylvania Department of Romance Languages, November 2010.

“The Future of Irrevolution,” Courtauld Institute Symposium on “Surrealism, Post-War Theory and the Avant-Garde,” London, UK, November 2009.

“Medium Sex,” Radcliffe Institute for Advanced Study Seminar on “Surrealism and Alternative Sexualities,” Cambridge MA, July 2009.

“Breton’s Wall, Carrington’s Kitchen: Toward and Archeology of Surrealism,” Bryn Mawr College Colloquium Series in Visual Culture, October 2008.

“Anti-Menckenism,” Futures of American Studies Institute, Dartmouth College, June 2008.

“Anti-Humanism and Terror: Surrealism, Theory, and the Postwar Left,” University of California, Santa Barbara, April 2005.

“‘Surréaliste dans la dialectique’: Héraclite et le coup de foudre matérialiste.” C.N.R.S. speaker series: “Aesthesia et Empathie,” Paris, April 2000.

Invited Course Lectures: Rice University (English; April 2014, December 2015, April 2018); UC Santa Barbara (Art History, April 2010); Princeton University (English, March 2009).

Invited Participation: Critical Theory Workshop/Atelier de Théorie Critique, Paris France (June 2018); public discussion on Time and Performance Art at the Vondelbunker, Amsterdam, Netherlands (May 2018); Respondent, Seminar on “Object-Oriented Ontology and Modernist Studies” MSA Boston (November 2015); Roundtable Discussion on Kurt Seligmann at the Seligmann Center in Sugar Loaf, NY (October 2015); Respondent, “Vernacular Culture and Modern Art: A Case Study of Artur Żmijewski and the 7th Berlin Biennale,” ASAP/7 (September 2015); Working Symposium on “Americans in Paris,” Blérancourt, France (July 2015); Participant, CALS Spring Symposium: American Literature as a Public Space, Penn State (March 2015).

## ACADEMIC SERVICE AND ACTIVITIES

Director of Undergraduate Studies, Comparative Literature (2019-2025).

Book Series Editor, “re:criticisms,” The Pennsylvania University Press (2024- ).

Book Series Editor, International Surrealism, University of Minnesota Press (2023- ).

Editor-in-Chief (2017-2020) and Founding Co-Editor (2015-2016), *ASAP/Journal*. Winner of PROSE Award for Best New Journal in the Humanities (2019), CELJ Award for Best New Journal (2018) and Best Journal Design (2017).

Contributing Editor, *ASAP/J* (online platform of *ASAP/Journal*), (2020- ).

Book Series Editor, “Refiguring Modernism,” The Pennsylvania University Press (2013-2025); Co-editor (2012).

Founder and Acting Past President (2022-2023) and Acting President (2018-2022), ISSS: International Society for the Study of Surrealism.

Director of Graduate Studies, Dept. of Comparative Literature (2012-2015).

Past President of ASAP: Association for the Study of the Arts of the Present (2015-2016 and 2016-2017 (acting)); also President (2014-2015), Vice-President (2013-2014), Second Vice-President (2012-2013).

President, Association for the Study of Dada and Surrealism (2013-); Co-President (2009- 2013).

Search Committee Chair for position in Comparative Literature and Global Asias (2023-2024).

Search Committee Chair for position in Comparative Literature and the Global South (2021-2022).

Search Committee for French and Francophone Studies Department Head position (2021-2022); TFAC in World Myth and Literature (2019); position in Arabic and Comparative Literature (2015); position in African and Comparative Literature (2006, 2007, 2008).

Promotion and Tenure Committee, Department of Comparative Literature (2012-2014; 2019-2024); Chair of Committee (2019-2020; 2022-2024).

Promotion and Tenure Committee, Department of French and Francophone Studies (2018-2022).

Coordinator of weekly Comparative Literature lecture series (2015-2017) and (2005-2010); co-organizer Fall 2005 and 2021-2022.

Advisory Board Member, *International Journal of Surrealism* (2023- ).

Advisory Board Member, *liquid blackness: journal of aesthetics and black studies* (2020-).

International Advisory Board Member, Modern Literature and Culture Research Centre at Toronto Metropolitan University, (2022- ).

Advisory Editor, *Journal of Modern Literature* (2013- ).

Member of Editorial Board, *Modern Fiction Studies* (2013- ).

Member of Editorial Board, *Comparative Literature Studies* (2011- ).

Member of Editorial Board, *Dada/Surrealism* (2010- ).

Member of Editorial Board, *Journal of Surrealism and the Americas* (2013- ).

Member of Editorial Advisory Committee, *The Space Between* (2011- ).

Planning committee, ASAP: Association for the Study of the Arts of the Present (2007-2009).

Legacy Committee, The Kurt Seligmann Center, Orange County NY (2015-2020).

Member, Advisory Board, Penn State Center for American Literary Study (CALS) (2010- )

Co-organizer, with Gabeba Baderoon, the Arts in Public Life project at Penn State (2008-2010).

Graduate Committee, Dept. of Comparative Literature (2006-2010; 2011-2014); Policy Committee (2007-9).

Graduate Job Placement officer, Comparative Literature Department, (2008-2010); Asst. placement officer, English Department (2005-7).

Faculty advisor, International Languages & Literatures Graduate Organization (2009-).

Faculty advisor, Comparative Literature Club (2020-)

Reviewed Manuscripts and Proposals for Duke UP, University of Minnesota Press, Cambridge University Press, Bloomsbury, PSU Press, Wiley-Blackwell, University of California Press, University of Nebraska Press, MIT Press, University of Michigan Press, Manchester UP, Wakefield Press, Ashgate, and Lund Humphries; as well as for the journals *PMLA*; *Contemporary Literature*; *African American Review*; *Modernism/Modernity*; *Criticism*; *Art History*; *Diacritics*; *Mosaic*; *Symploke*; *Journal of Surrealism and the Americas*; *Modern Fiction Studies*; *LIT: Literature, Interpretation, Theory*; *Journal of Modern Literature*; *Studies in Twentieth and Twenty-First Century Literature*; *Comparative Literature Studies*; *Journal of Modern Periodical Studies*; *Literature and Theology*; *Papers of Surrealism*; *The Space Between*; *Cercles*; *Arizona Quarterly*; *Symposium*.

Bellefonte Historical and Cultural Association member (2012-2019)

Academic Adviser, Women's Rugby Club (2005-6)

## RESEARCH GROUPS

Research Group Member, Surrealism in Scotland. 2021.

Director, The Modern and Contemporary Studies Initiative at Penn State (MCSI), Fall 2016-Spring 2018.

Research Group Member, "Polish Vernacular Culture in Comparative Perspective: Memory, Imagination and Practices of Resistance." Sponsored by the Polish Ministry of Science and Higher Education. Marcin Napiórkowski, University of Warsaw, Principal Investigator. 2014-2017.

International Research Network Member, "Americans in Paris." Sponsored by the Sussex Centre for American Studies, co-directed by Daniel Kane, Katharina Rietzler, and Natalia Cecire. 2015-2017.

## COURSES TAUGHT

### Graduate Seminars (Penn State):

"Teaching Global Literatures" (Comparative Literature), Fall 2024.

"Global Surrealisms" (Comparative Literature Aand English), Spring 2024.

"Genders of Affiliation: Post-Truth Collectivism" (English and Comparative Literature; co-taught with Hil Malatino, WGSS and Philosophy), Spring 2022.

"Genealogies, Canons, Cruisings: Histories of Theory" (Comparative Literature), Spring 2020.

"Global Surrealisms" (Comparative Literature), Fall 2018.

“Experimental Forms” (Comparative Literature), Fall 2016.

“Magical Formalism” (Comparative Literature), Fall 2015.

“The Age of Reason” (5-week grad. proseminar, Comparative Literature), Spring 2014.

“What is an Archive?” (5-week grad. proseminar, Comparative Literature), Fall 2013 and Fall 2011.

“Oddity, Unreason, Modernity.” (English and Comparative Literature), Spring 2013.

“Teaching Machines/Reading Systems.” (5-week grad. proseminar, Comparative Literature), Spring 2013.

“J.M. Coetzee and South Africa.” (1-credit seminar, co-taught with Gabeba Baderoon), Fall 2012.

“Psychoanalysis and Its Literature.” (English and Comparative Literature), Fall 2011.

“What is an Avant-Garde?” (Comparative Literature), Spring 2010

Proseminar in Comparative Literature: “The Futures of Comparative Literature,” Fall 2009.

“Surrealism and the Left,” (English/Comparative Literature) Spring 2008.

“The Theory Canon.” (Comparative Literature), Spring 2008.

“Black Paris.” Team-Taught Seminar (French, Comparative Literature, History), Spring 2007.

“Theory vs. Theory” (English/Comparative Literature), Fall 2006 and Fall 2005.

**Undergraduate Courses (Penn State):**

“What is Literature?” (English), Fall 2024.

“Poetry and Poetics” (Comparative Literature), Fall 2023.

“Experimental Drama” (Comparative Literature & English), Spring 2023.

Seminar in Criticism and Theory (Comparative Literature), Fall 2022; Fall 2021; Fall 2019; Fall 2016; Fall 2005.

“Introduction to Critical Reading/ Reading across Cultures” (English & Comparative Literature), Spring 2021; Spring 2015.

“Fantastic Worlds” (Comparative Literature), Spring 2021; Fall 2013.

“Banned Books” (Comparative Literature), Fall 2019.

“Literature and the Occult” (Comparative Literature), Fall 2020; Spring 2019; Spring 2018; Spring 2016; Fall 2013; Spring 2012 (2 sections); Fall 2009.

“Introduction to World Drama” (Comparative Literature), Spring 2018.

“1916-2016: A Century of Experimental Arts,” (Comparative Literature and Arts & Architecture), co-taught with Amy Dupain Vashaw, Spring 2016.

“Contemporary Literature” (English), Spring 2017, Fall 2015, Spring 2006.

“Modern Literature in English” (English), Spring 2014.

“Uncanny October” (1-credit seminar, co-taught with Gregory Eghigian ), Fall 2013.

“The Short Story” (English and Comparative Literature), Fall 2011.

Introduction to Critical Reading (English), Spring 2009 and Spring 2010.

“Experimental Noir” (Comparative Literature), Fall 2009.

Literature and Film: “The Parlance of Our Times: Literature, Film, Historiography” (Comparative Literature/Communications), Spring 2009.

(Honors) Race and Gender in Western Lit.: “Down and Out in Paris and London.” (Comparative Literature), Spring 2007.

Freshman Seminar: "Surrealism, Experimental Literature, and Modern Life" (Comparative Literature)  
Fall 2006.

Honors Introduction to Comparative Literature: "Three Modernisms" (Comparative Literature), Spring 2006.

American Studies : "Spectacle in the City" (American Studies), Spring 2004.

American Literature since 1865 (English), Fall 2003 and Spring 2004

Popular Culture and Folk Life: "Crime Fiction and the Myth of Violence" (American Studies), Fall 2003 and Spring 2004.

## Other Courses

Emory University, Graduate Institute of Liberal Arts and English:

"Modernism and the Archive" (Spring 2005).

University of Tennessee, Department of English:

English 232: American Literature, 1865 to the Present (Fall 2002 and Spring 2003).

English 253: Introduction to the Novel (Spring 2003).

## ADVISING

PhD director (Comparative Literature): Atia Sattar (PhD 2012), Sara Marzioli (PhD 2013; won Alumni Association Dissertation Award), Anouar El Younssi (PhD 2015), Kristen Fisher (PhD 2016; co-director), Max Jensen (PhD 2017), Aurélie Matheron (PhD 2019).

PhD director (English): Abram Foley (PhD 2016), Michael Hart (PhD 2019; co-director).

PhD committee (Comparative Literature): Maria Tubio (PhD 2009), Mich Nyawalo (PhD 2011), Michelle Toumayants (PhD 2014), Wayne Yeung (PhD 2022), Liz Schoppelrei (PhD 2023), Andrea Martinez Teruel, Merve Sen, Abby Ryder-Huth.

PhD committee (English): Kelly Innes (PhD 2008); Amy Clukey (PhD 2009); Damjana Mraovic (PhD 2010); Shawna Ross (PhD 2011), Emily Sharpe (PhD 2012), Michael New (PhD 2012), Gregory Pierrot (PhD 2012), Geoffrey Davis (PhD 2014), Jason Maxwell (PhD 2014), James Morgart (PhD 2016), Robert Volpicelli (PhD 2014), Erica Stevens (PhD 2016), Eric Vallee (PhD 2017), Matthew Weber, Derek Lee (PhD 2018), Justin Griffin (PhD 2021), Aaren Pastor (PhD 2022), Miriam Gonzales, Juliette Hawkins.

PhD committee (French): Ying Wang (PhD 2011), Diedre McAnally (PhD 2011), Denise Rodriguez (PhD 2015), Anna Navrotskaya (PhD 2017); Aaron Witcher (PhD 2022).

PhD committee (German and Slavic): Jacob VanderKolk (PhD 2017); James Kopf (PhD 2021).

PhD committee (Spanish, Italian, and Portuguese): Fernando Fonseca (PhD 2017), Anna Torres Cacoulous (PhD 2020).

Committee (other): Heather Parsons (PhD, Art History); Salvatore Schiciano (MFA, School of Visual Art; MFA 2010); Nathalie Nya (PhD, Philosophy 2014); Laura D'Aveta (PhD, Education, 2016).

External Evaluator: Gavin Yates, Monash University (Literary Studies and Creative Writing

Department, PhD 2020); Carmen Petaccio, University of Miami (English, PhD 2024).

Honors Thesis Advisor: Samantha Zimmer (2015), Reva Baylets (2013), Sarita Mizin (2009-2010); Lisa Rivoir (Spring 2007) (won English dept. Thesis prize), Spencer Heystek (2023), Kristen Oplinger (2023).

Master's Thesis advisor: Elena Quiñones (co-director; 2024), Phoebe Salzman-Cohen (2017), Gabriella Bucci (2015), Charles Martyn (2011), Sarita Mizin (2010), and Eric Kelly (2008).