

Constance Penley

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CURRICULUM VITAE

Education

- 1970 B.A. English Arts Education, University of Florida
- 1971 M.Ed. English Arts Education, University of Florida
- 1975 M.A. Rhetoric, University of California, Berkeley
- 1976-77 Centre Universitaire Américain du Cinéma, Paris
- 1976-78 Ecole des Hautes Etudes en Sciences Sociales (seminar of Christian Metz)
- 1977-78 Atelier Critique de l'Institut National de l'Audiovisuel (Thierry Kuntzel, Director)
- 1983 Ph.D. in Rhetoric, University of California, Berkeley. Thesis: "The Rhetoric of the Photograph in Film Theory"

Awards

- 1990-91 Fellow of the Society for the Humanities, Cornell University
- 1991-92 Fellow of the University of California Humanities Research Institute, "Postdisciplinary Approaches to the Technosciences" (declined)
- 1998- \$50,000 Grant from the Netherlands Organization for Scientific Research (with Rosi Braidotti), "Gender, Media, and Cultural Studies: Looking for the Missing Links"
- 1999 \$1,000 Kenneth Burke Society Prize, Penn State English Department

- 2000 \$15,000 grant from UCSB Academic Senate (with Anna Everett and Lisa Parks), “Oxygen Media Research Project”
- 2001 \$100,000 John Templeton Foundation Grant, “Charting New Constellations: Science, Religion, and the Human Experience” (with James Proctor, Walter Kohn, Ninian Smart, John Tooby, Anita Guerrini, Richard Appelbaum, et. al)
- 2004-05 \$25,000 “Critical Issues in America” grant for “Media Ownership: Research and Regulation (with Ronald Rice, Miriam Metzger)
- 2007-08 \$100,000 Paul G. Allen Family Foundation/Vulcan grant for Digital Ocean (with Steve Gaines, John Melack, Ronald Rice)
- 2007 \$9,200 “Cultural and Enhancement Grant” for Blue Horizons Summer Program for Environmental Media from UCSB Summer Sessions/Office of Academic Programs
- 2008 \$7,000 “Cultural and Enhancement Grant” for Blue Horizons Summer Program for Environmental Media from UCSB Summer Sessions/Office of Academic Programs
- 2008 \$1,000 “Environmental Media Research Focus Group” grant from UCSB Interdisciplinary Humanities Center
- 2008 \$1,000 “Cultural and Enhancement Grant” for Blue Horizons Summer Program for Environmental Media from UCSB Summer Sessions/Office of Academic Programs
- 2009 \$1,000 “Environmental Media Research Focus Group” grant from UCSB Interdisciplinary Humanities Center
- 2009 \$211,000 “DigitalOcean: Sampling the Sea” Digital Media and Learning Award from John D. and Catherine T. MacArthur Foundation (Lead PI Constance Penley; Co-PIs Steve Gaines, John Melack, Ronald Rice)
- 2011 \$6,360 “Cultural and Enhancement Grant” for Blue Horizons Summer Program for Environmental Media from UCSB Summer Sessions/Office of Academic Programs
- 2012 \$3,885 “Cultural and Enhancement Grant” for Blue Horizons Summer Program for Environmental Media from UCSB Summer Sessions/Office of Academic Programs
- 2013 \$5,000 “Cultural and Enhancement Grant” for Blue Horizons Summer Program

for Environmental Media from UCSB Summer Sessions/Office of Academic Programs

2013 Distinguished Scholar Award, International Association for the Fantastic in the Arts, honored along with Distinguished Author Neil Gaiman, at annual conference on the topic of “Fantastic Adaptations, Transformations, and Audiences”

Teaching

Fall 1978 Lecturer (double appointment in Film and Art), Film/Creative Arts Interdisciplinary Department, San Francisco State University

Summer 79 Instructor, American Zoetrope Studios Film School pilot program

1979-82 Instructor, Department of Photography, Department of Film (graduate seminar); taught the Interdepartmental Graduate Seminar, coordinated the Visiting Artist Lecture Series, San Francisco Art Institute

1983-1985 Assistant Professor of English, and Criticism and Interpretive Theory, University of Illinois at Urbana-Champaign

1985-1988 Assistant Professor of English (Film and Critical Theory), University of Rochester

1988-1991 Associate Professor of English (Film and Critical Theory), University of Rochester

1992- Professor of Film Studies (now Film and Media Studies) University of California, Santa Barbara; affiliate appointments in Women’s Studies, History of Art and Architecture, Art, and English

Invited Teaching

Scholar-in-Residence, Queen's University, Visiting Women Scholars Program, Kingston, Ontario Program, Feb. 28-Mar. 1, 1990

Summer Institute for the Arts, Simon Fraser University, June 25-30, 1990

Alice F. Holmes Summer Institute for Literature, University of Kansas, June 29-July 10, 1992

Art Department Graduate Program, Mills College, fall 1998, with Connie Hatch: “Beyond the Valley of the Spectacle: Postmodernism and Cultural Studies”

NOISE European Women’s Summer School, University of Utrecht, August 1999

MacLean Distinguished Visiting Professor of English, Colorado College, fall 2000

Seminar on Feminism and Media Theory, CalArts, spring 2002

Visiting Artist/Scholar Residency (with Jon Lapointe), University of Colorado Fine Arts Program, fall 2004

Editing

1973-1974 Associate Editor of *Women and Film*

1976- Co-Editor of *Camera Obscura: Feminism, Media, and Cultural Studies*. *Camera Obscura* is sponsored by the University of California, Santa Barbara, and published by Duke University Press. The journal received fifteen annual grants from the National Endowment for the Arts.

1982-1986 Advisory Editor of *m/f*, a journal of feminist theory published in London

1995-2003 Advisory Editor of *Journal for the Psychoanalysis of Culture & Society*

1996-2006 Advisory Editor of *Sexualities*

1999-2007 Editorial Board of *Television and New Media*

2010- Advisory Editor of *Media Fields*

2013- Advisory Editor of *Porn Studies*

2014- Editorial Board of *Global Exploitation Cinemas*, a Bloomsbury Academic book series

Other Related Activities

Summer 79 Consultant on curriculum for the apprenticeship program of the American Zoetrope Film School

1980-1981 Research Assistant to Francis Ford Coppola, American Zoetrope Studios, San Francisco; also worked as script reader

1980-1983 Member of the Board of Directors of 80 Langton Street (now New Langton Arts), an alternative exhibition and performance space in San Francisco. Served as curator for numerous exhibitions and events and co-wrote the grant for a city-wide "Art and Urban Sites" show, funded by the NEA.

Major Administrative and Committee Work

- 1988-1991 Susan B. Anthony Center for Women's Studies Steering Committee, University of Rochester
- 1989-1991 Comparative Arts Steering Committee, University of Rochester. Created and administered a new interdisciplinary graduate program in art history, film studies and comparative literature, now called "Visual and Cultural Studies"
- 1990-1993 Pre-screener for American Council of Learned Societies Fellowship Program
- 1992 Committee to Evaluate the Journals Division of the University of California Press
Paris Task Force to establish a University of California graduate program in Paris
- 1992-2001 Committee on Academic Freedom, UC-Santa Barbara; appointed Chair in 2000
- 1992-1994 Advisory Board, Executive Committee and Advanced Planning Committee, UCSB Interdisciplinary Humanities Center
- 1993-1994 Committee on Sexual Harassment; Tenure and Privileges; Faculty Legislature, UC-Santa Barbara
- 1994-1995 Reader for the Getty Fellowship Program
- 1995-1997 Committee on Academic Personnel, UC-Santa Barbara
- 1997-2001 Chair, Department of Film Studies, UC-Santa Barbara
Reader for National Endowment for the Humanities Fellowships
- 2002-2004 Director, Center for Film, Television, and New Media, UC-Santa Barbara
- 2002-2007 Board of Governors, UC Humanities Research Institute
- 2003- UCTV Systemwide Advisory Committee
- 2003-2006 Selection Committee, UC President's Humanities Fellowships
- 2004- Co-Director, Carsey-Wolf Center (formerly CFTNM), UC-Santa Barbara
- 2006-2007 UCSB University Library Search Committee
- 2008- Chancellor's Campus Sustainability Committee

- 2008-2009 Bren School of Environmental Science and Management Dean Search Committee
- 2010- Director of the Blue Horizons Summer Program for Environmental Media
- 2009-2011 Advisory Board, UC Institute for Research in the Arts
- 2009-2012 Strategic Planning Committee, Society for Cinema and Media Studies
- 2016-2017 Vice Chair, Department of Film and Media Studies

External program reviews include: UC San Diego Visual Arts Ph.D. program, UC Berkeley Rhetoric Department, UT Austin Radio-Television-Film School

Books

Feminism and Film Theory (edited and introduced), Routledge, Chapman & Hall, and the British Film Institute, 1988

The Future of an Illusion: Film, Feminism, and Psychoanalysis, University of Minnesota Press, 1989

Close Encounters: Film, Feminism, and Science Fiction, edited with Elisabeth Lyon, Lynn Spigel and Janet Bergstrom, University of Minnesota Press, 1990

Technoculture, edited with Andrew Ross, University of Minnesota Press, 1991

Male Trouble, edited with Sharon Willis, University of Minnesota Press, 1992

NASA/TREK: Popular Science and Sex in America, Verso, 1997; Japanese translation, Kousakusha, 1998 (reviewed in *New Scientist*, *Nature*, and *The International Journal of Space Policy*, among others)

The Visible Woman: Imaging Technologies, Gender, and Science, edited with Paula Treichler and Lisa Cartwright, New York University Press, 1998

Primetime Contemporary Art by the GALA Committee as Seen on Melrose Place, artists' book/Sotheby's catalog, 1998, with the GALA Committee

Jim Pomeroy—A Retrospective, with Tim Druckrey, Jim Melchert, and Susan Miller, New Langton Arts, 1999

The Analysis of Film by Raymond Bellour, edited and introduced, Indiana University Press, 1999

The Feminist Porn Book: The Politics of Producing Pleasure, edited with Tristan Taormino, Celine Parreñas Shimizu, and Mireille Miller-Young, The Feminist Press, 2013; German trans.

The Feminist Porn Book: Strategien der Lusterzeugung, Vol. 1 and 2, Munich: Louisoder Verlag; Spanish trans. *Porno Feminista: Las Políticas De Producer Placer*, Barcelona: Melusina, 2016); Lambda Literary Awards Finalist 2013

Teaching Pornography—in progress

Creative Research

In the Name of the Place, the GALA Committee

The project involved working with almost 100 artists and television producers to create and place 200 artworks and props on the set of *Melrose Place* over a period of two seasons (45 episodes). The pieces were then exhibited at MOCA in Los Angeles, the Kwangju Biennale in South Korea, and Grand Arts in Kansas City. The penultimate performance of the project took place at Sothebys in Beverly Hills on Nov. 12, 1998 as the artworks were auctioned off and the proceeds given to charities that support women's education. After working with the GALA Committee, I formed the GALAWEB team to create the project's website <http://www.carseywolf.ucsb.edu/wwwold/mpart/core/core.html>

Biospheria: An Environmental Opera

Co-librettist with Coco McPherson, Cynthia Farar, Billy Lux, Nancy Reilly-McVittie and Gil Bios. The opera, created by Steven Ausbury and Anthony Burr, had its premiere on the UC-San Diego campus on March 8, 2001. It explores some of the utopian themes of the Biosphere 2 project by drawing on practices from experimental theater, sound art, installation art, masque and avant-garde opera forms. For two months in the fall of 2000 I participated in the creation of an online virtual biosphere whose characters and events roughly paralleled the two years that the original Biospherians spent inside the glass dome in the Arizona desert. The libretto was based on my and my fellow Biospheriacs diary entries over the two-month period. The opera examines the blurring boundaries of art, science and everyday life in the dynamics of a closed community. <www.crea.ucsd.edu/biospheria>

Porn 101 with Katie Morgan, produced by Dan Chaykin and Constance Penley for HBO Documentaries, Sheila Nevins, Executive Producer, first aired September 2007.

Conference Organization

Media Ownership: Research and Regulation, year-long lecture series and conference (UCSB, May 21, 2007) Rupe Chair/Carsey-Wolf Center, supported by a Critical Issues in America grant (\$25,000)

Media and the Environment, Rupe Chair/Carsey-Wolf Center/Global Warming Science and Society Event Series (UCSB, April 28, 2007)

Feminist Porn Mini-Con, panel discussion, workshop, and screening celebrating the publication of *The Feminist Porn Book: The Politics of Producing Pleasure* (The Feminist Press, 2013), sponsored by the Interdisciplinary Humanities New Sexualities RFG, Asian American Studies,

Film and Media Studies, Hull Chair of Feminist Studies, the Multicultural Center, the SAGE Sara Miller McCune Dean of Social Sciences, the Carsey-Wolf Center, Kink University Fetish Fellowship (KUFF), Women, Gender, and Sexual Equity, Womyn's Commission, Queer Commission, Student Commission on Racial Equality (SCORE), Take Back the Night, Human Rights Board, Health and Wellness, AS Office of the Student Advocate, AS Office of the President, AS Finance Board, PRIDE, and Smart Ass Productions (UCSB May 8, 2013)

Dirty Sexy Policy (with Jennifer Holt and Karen Petruska) a conference that brought together prominent scholars, attorneys, activists, regulators, and journalists to explore current challenges facing media policy and the broader stakes that citizens and policy critics share, sponsored by the Carsey-Wolf Center Media Industries Project, Departments of Film and Media Studies, Communication, Feminist Studies, Rick Rosen Television Studies Fund, Center for Information Technology and Society, Interdisciplinary Humanities Center, and the College of Letters and Science (UCSB, February 20-21, 2013)

Articles and Book Chapters

"*Cries and Whispers*" (review), *Women and Film*, no. 3-4. Reprinted in *Movies and Methods*, ed. Bill Nichols (Berkeley: University of California Press, 1976).

"*Theory of Film Practice*" (review), *Women and Film*, no. 5-6.

"Interview with Howard Hawks" (with others), *Jump Cut*, no. 5-6.

"Juan Downey: 'Video Trans Americas,'" Matrix Gallery Publication, University Art Museum, Berkeley, California, Jan. 1978.

"The Avant-Garde: Histories and Theories" (Part I), *Screen*, Autumn, 1978, vol. 19, no. 3. Reprinted in *Movies and Methods II*, ed. Bill Nichols (Berkeley: University of California Press, 1985).

"La critica femminista e la ricerca di una vera immagine della donna," *Avanti* (Italian newspaper), April 22, 1979.

"Reply to P. Adams Sitney," *Screen*, Winter 1979, vol. 20, no. 3-4.

"The Artist, Politics and the Image," *80 Langton Street Catalog*, 1980.

"The Cinematic Institution: Its Language," in *The Cinema in the Eighties: Proceedings of the Meeting* (Venice: Edizioni di Venezia, 1980).

"L'imaginaire de la photographie dans la théorie du cinéma," *Photographies* (publication of the Bibliothèque Nationale) Feb. 1984. Reprinted in English, "The Imaginary of the Photograph in Film Theory," *The Cinematic: Documents of Contemporary Art* (Cambridge: MIT Press, 2007).

"'A Certain Refusal of Difference': Feminism and Film Theory," in *Art After Modernism: Rethinking Representation*, ed. Brian Wallis (Boston: David R. Godine, 1985).

"Feminism, Film Theory and the Bachelor Machines," *m/f* (London), no. 10, 1985. An edited version has been translated for a special issue of *Cinémaction* (Paris, 1992).

"Teaching in Your Sleep: Feminism and Psychoanalysis," in *Theory in the Classroom*, ed. Cary Nelson (Urbana: University of Illinois Press, 1986).

"Cyborgs at Large: Interview with Donna Haraway" (with Andrew Ross), *Social Text* nos. 25-26 (1990).

"Missing *m/f*," introduction to *The Woman in Question*, ed. Parveen Adams and Elizabeth Cowie (Cambridge, Mass.: MIT Press, 1990).

"Brownian Motion: Women, Tactics, and Technology," *Technoculture*, ed. Constance Penley and Andrew Ross (Minneapolis: University of Minnesota Press, 1991). Reprinted in *Social Discourse/Discours sociale*, McGill University, 1991; and *Feminisms* (an "Oxford Reader"), ed. Sandra Kemp and Judith Squires, Oxford University Press, 1998.

"Couch Potatoes Aren't Stupid" (with Andrew Ross), *The New York Times* Op-Ed page, Mar. 11, 1991.

"Feminism, Psychoanalysis, and the Study of Popular Culture," *Cultural Studies*, ed. Lawrence Grossberg, Cary Nelson and Paula Treichler (New York and London: Routledge, 1992). Reprinted in *Visual Culture: Images and Interpretations*, ed. Michael Ann Holly, Keith Moxey, and Norman Bryson (Wesleyan University Press, 1993).

"The Future of an Illusion," excerpt from the introduction to *The Future of an Illusion*, in *Women and the Law*, ed. Mary Joe Frug, New England Law School Case Book Series, 1992.

"Violence/Space," for a special issue of *Assemblage*, ed. Mark Wigley, MIT Press, 1993.

"Someone to Watch Over You: The Performance Art of Julia Scher," interview, *Mondo 2000*, 1993.

"From NASA to The 700 Club (with a Detour through Hollywood): Cultural Studies in the Public Sphere," *Disciplinary and Dissent in Cultural Studies*, ed. Cary Nelson and Dilip Parameshwar Gaonkar, Routledge, 1996.

"Crackers and Whackers: The White Trashing of Porn," *White Trash: Race and Gender in America*, ed. Matt Wray and Annalee Newitz, Routledge, 1997. Reprinted in *Porn Studies*, ed. Linda Williams, Duke University Press, 2004, and *Pornography: Film and Culture*, ed. Peter Lehman, 2006.

- “Out in Left Field,” *Talkin’ with Your Mouth Full: Conversations with the Videos of Steve Fagin*, ed. Steve Fagin, Duke University Press, 1998.
- “Forward,” *Speaking about Godard*, Kaja Silverman and Harun Farocki, NYU Press, 1999.
- “Interview with Constance Penley,” *Women of Vision* (book that is a companion to the film by the same name), Alexandra Juhasz, University of Minnesota Press, 2001
- “Log On: The Oxygen Media Research Project,” with Anna Everett and Lisa Parks, *New Media: Theories and Practices of Digitextuality*, ed. Anna Everett and John Caldwell, Routledge AFI Film Readers Series, 2003
- “Primetime Art as Seen on *Melrose Place*,” with Jon Lapointe, *Visual Worlds*, ed. John R. Hall, Blake Stimson and Lisa Tamiris Becker, Routledge, International Library on Sociology Series, 2005.
- “Interview with Constance Penley,” by Jon Cruz and Lisa Parks, special issue “Reflecting on Cultural Studies in the US,” *European Journal of Cultural Studies*, June 2012
- “Introduction: The Politics of Producing Pleasure,” *The Feminist Porn Book: The Politics of Producing Pleasure*, with Tristan Taormino, Celine Parreñas Shimizu, and Mireille Miller-Young, The Feminist Press, 2013
- “A Feminist Teaching Pornography? That’s Like Scopes Teaching Evolution!,” *The Feminist Porn Book: The Politics of Producing Pleasure*, with Tristan Taormino, Celine Parreñas Shimizu, and Mireille Miller-Young, The Feminist Press, 2013
- “Future Men,” *The Fan Fiction Studies Reader*, ed. Karen Hellekson and Kristina Busse (Iowa City: University of Iowa Press, 2014 (foundational texts of the fan fiction studies corpus; Penley chapter excerpted from *NASA/TREK: Popular Science and Sex in America*)
- “Creative Precarity in the Adult Industry,” with Heather Berg, *Precarious Creativity*, ed. Michael Curtin and Kevin Sanson, University of California Press, 2015
- “Collision in a Courtroom” (on being proffered as an expert witness in *United States v. John Stagliano*), *Images, Ethics, Technology*, ed. Sharonna Pearl, Routledge series on Shaping Inquiry in Culture, Communication and Media Studies, ed. Barbie Zelizer, 2016
- “Interview with Constance Penley,” Elena Gorfinkel for *Fieldnotes: A project to conduct, circulate and archive interviews with pioneers of film and media studies*. Sponsored by Society for Cinema and Media Studies and Concordia University’s ARTHEMIS, SCMS annual conference, Hilton, Atlanta, March 3, 2016
- “Slashing Art, Sex, and Technology,” *ArtCenter Talks: The First Decade 1986-1995*, ed. Stan Douglas, ArtCenter College of Design and David Zwirner Books, New York, 2016

“Feminist Porn: The Politics of Producing Pleasure,” Constance Penley, Celine Parreñas Shimizu, Mireille Miller-Young, and Tristan Taormino, *The Routledge Companion to Gender and Cinema*, ed. E. Ann Kaplan, Patrice Petro, Dijana Jelaca, Kristin Hole, Routledge, 2017 (edited and adapted from the Introduction to *The Feminist Porn Book: The Politics of Producing Pleasure*)

Articles in *Camera Obscura*

"The Avant-Garde and its Imaginary," *Camera Obscura*/2, fall 1977. Reprinted in *Movies and Methods II*, ed. Bill Nichols (Berkeley: University of California Press, 1985).

"Childhood as Point of View" (review of Babette Mangolte's *What Maisie Knew*), *Camera Obscura*/2, Fall 1977.

"*The Story of Anna O.: A Study on Hysteria*" (Terrel Seltzer), *Camera Obscura*/5, Summer 1980.

"Introduction to 'Metaphor/Metonymy, or the Imaginary Referent'" (Christian Metz), *Camera Obscura*/7, spring 1981

"Pornography, Eroticism" (on Jean-Luc Godard's *Every Man for Himself*), *Camera Obscura*/8-9-10, fall 1982—special issue on Godard. Reprinted in *Jean-Luc Godard Son + Image*, ed. Raymond Bellour with Mary Lea Bandy (New York: Museum of Modern Art, 1992).

"Les Enfants de la Patrie" (on Jean-Luc Godard's *France/Tour/Detour/Two Children*), *Camera Obscura*/8-9-10, fall 1982—special issue on Godard. Reprinted in *Die Kindheit Überleben: Festschrift zu Ehren von Ursula Mahlendorf*, ed. Laurence Rickels and Thomas Kniesche (Konigshausen & Neumann, 2004)

"Interview with Trinh T. Minh-ha" (with Andrew Ross), *Camera Obscura*/13-14, summer 1985—special issue on Documentary. Reprinted in *Framer Framed*, Trinh T. Minh-ha (New York: Routledge, 1992).

"Time Travel, Primal Scene, and the Critical Dystopia," *Camera Obscura*/15, fall 1986—special issue on Science Fiction and Sexual Difference. Reprinted in *Fantasy in the Cinema*, ed. James Donald (London: British Film Institute, 1989) and excerpted in *Alien Zone*, ed. Annette Kuhn (London: Verso, 1990); published in Slovenian in *Magazin PROMLEMI-ESEJI*, 1991; reprinted in *Liquid Metal: The Science Fiction Film Reader*, ed. Sean Redmond (Wallflower Press, 2004).

"The Cabinet of Dr. Pee-wee: Consumerism and Sexual Terror," *Camera Obscura*/17, Sept. 1988—special issue on "Male Trouble."

Contribution to "The Spectatrix," special issue of *Camera Obscura* edited by Janet Bergstrom

and Mary Ann Doane (20-21, May-Sept. 1989).

"Spaced Out: Remembering Christa McAuliffe," special issue of *Camera Obscura* on "Imaging Technologies, Inscribing Science 2," no. 29, edited by Lisa Cartwright and Paula Treichler (January 1992)

Joint Publications

With the editors of *Women and Film*:

"Interview with Christiane Rochefort," *Women and Film* 3-4 (1973).

"Beyond *Theory of Film Practice*: Interview with Noel Burch," *Women and Film* 5-6 (1974).

With Janet Bergstrom, Sandy Flitterman and Elisabeth Lyon:

"Feminism and Film: Critical Approaches," *Camera Obscura*/1 (Fall 1976).

"An Interrogation of the Cinematic Sign: Woman as Sexual Signifier in Jackie Raynal's *Deux Fois*," *Camera Obscura*/1 (Fall 1976).

"*Deux Fois*: Shot Commentary, Shot Chart," *Camera Obscura*/1 (Fall 1976).

"Yvonne Rainer: Interview," *Camera Obscura*/1 (Fall 1976). Reprinted in *Frauen in der Kunst*, Band 1, ed. G. Nabakowski, H. Sanders, P. Gorsen (Frankfurt/M: Suhrkamp, 1980).

With Janet Bergstrom and Elisabeth Lyon:

"*Camera Obscura*: Chronology," *Camera Obscura*/3-4, Summer 1979.

"Interview with the Legend of Maya Deren Collective," *Camera Obscura*/3-4 (Summer 1979).

"Interview with Babette Mangolte," *Camera Obscura*/3-4 (Summer 1979).

"m/f" (review), *Camera Obscura*/3-4 (Summer 1979).

Translations

Montage Eisenstein by Jacques Aumont (with Lee Hildreth and Andrew Ross), Indiana University Press, 1986.

"The Vacillation of Ideology," Etienne Balibar, 80 pp. (with Andrew Ross), in *Marxism and the Interpretation of Culture*, eds. Lawrence Grossberg and Cary Nelson, University of Illinois Press, 1987.

Invited Talks and Conference Presentations

"The Avant-Garde and Language," International Forum on Avant-Garde Film, Edinburgh Film Festival, Sept. 2, 1976.

"Problems of Textual Analysis in Jackie Raynal's *Deux Fois*," Colloquium Théories/Recherches Cinématographiques, organized by the Département Recherche de l'Office de la Création Cinématographique and the Office de l'information du public, UNESCO, Paris, Feb. 1, 1977.

"Psychoanalysis and Cinema," a series of three lectures given at St. Martin's School of Art, London, May 8-12, 1978.

"Introduction to *Blackbird Descending/Tense Alignment* (Malcolm Le Grice), Conference on "The Arts and Audiovisual Languages," sponsored by l'Institut National Audiovisuel (INA) and the University of Pennsylvania, June 5-11, 1978, La Napoule, France.

"Narration in American Avant-Garde Film: Snow, Frampton, Landow," Pacific Film Archive, University Art Museum, Berkeley (in conjunction with the American Narrative Art exhibition), Oct. 12, 1978.

"Narration and Point of View in *India Song*," International Conference on Cinema and Language, Center for Twentieth Century Studies, University of Wisconsin-Milwaukee, April 2, 1979.

"Representation and Sexual Difference," International Conference on Psychoanalysis and Cinema, Rome, April 18, 1979.

"The Metaphor of 'Language' in Film Theory and Filmmaking," panel on the Cinematographic Institution: Its Language, International Conference on the Cinema of the Eighties, Venice Biennale, Sept. 1, 1979.

"Film Journals: Their Functions and Disfunctions," Conference of the Modern Language Association, San Francisco, Dec. 28, 1979.

"Photography and Criticism," Photography Criticism Summer Seminar: Curator/Critic, San Francisco Art Institute, June 8, 1979.

"Christian Metz: Rhetoric, Psychoanalysis and the 'Second Semiology,'" Humanities Day Event on Psychoanalysis, University of Kent, Canterbury, England, Feb. 28, 1981.

"Film and Photography," a series of five lectures organized by Victor Burgin, Department of Visual Communications, Polytechnic of Central London, May 1981.

"Jean-Luc Godard and Television," California Institute of the Arts, Valencia, Feb. 15, 1983.

"Feminism, Film Theory and the Bachelor Machines," International Conference on Marxism and the Interpretation of Culture, University of Illinois at Urbana-Champaign, July 9, 1983.

"Psychoanalytic Narrative as Explanation," Conference of the Modern Language Association, New York, Dec. 30, 1983.

"Feminism and Film: Recent Developments," Houston Museum of Contemporary Art (Women's Caucus), April 16, 1984.

"Feminist Film Theory in America," British-French-American Conference on Feminist Theory (organized by the journal *m/f*), London, April 16, 1984.

"'A Certain Refusal of Difference': Feminism and Film Theory," Rutherford College, University of Kent, Canterbury, England, June 25, 1984.

"The Semiotics of Realist Film Theories," Semiotics Society of America Annual Meeting, Indiana University, Bloomington, Oct. 13, 1984.

"Psychoanalysis and the Humanities" (response to Juliet Mitchell), Miami University Conference on The Ends of the Humanities, Oxford, Ohio, Oct. 22, 1984.

"Teaching in Your Sleep: Feminism and Psychoanalysis," Humanities Colloquium, University of Illinois, Urbana, Feb. 16, 1985.

"Recent Feminist Critiques of Classical Film Theory," International Seminar on Italian and American Directions in Women's Film Theory and Practice, New York University, Dec. 8, 1984.

"Looking at the New Museum's 'Difference: On Representation and Sexuality,'" Department of Art History, CUNY Graduate Center, Dec. 10, 1984.

"Milly Theale and Lol Stein: The Death Drive in the Work of Henry James and Marguerite Duras," Keynote Address, Conference on Feminism and Psychoanalysis, Illinois State University, May 3, 1986.

"Sexual Difference in Recent Science Fiction Film," Rutherford College, University of Kent, Canterbury, England, Oct. 28, 1986.

"The Cabinet of Dr. Pee-wee," Conference "On Television," The Graduate Representative Organization Spring Symposium, Johns Hopkins University, Mar. 7, 1987; Marxist Literary Group Summer Institute, June 15, 1987; Barnard College Art History Lecture Series, Feb. 26, 1988; Popular Culture Lecture Series, Concordia University, Mar. 1, 1988; Conference on History and Popular Culture, University of Rochester, Apr. 6, 1988.

"The Politics of Publishing: Feminism and Film Theory," Baltimore Women's Film and Video Festival, Mar. 29, 1987.

"Time Travel, Primal Scene and the Critical Dystopia," Critical Theory Seminar, Dept. of English, University of Rochester, Apr. 1, 1987; Department of English, Lehigh University, Apr. 3, 1987; Symposium on "The Cultural Politics of Postmodernism," Department of Art and Art History, SUNY-Binghamton, Apr. 25, 1987.

"Documentary as Science Fiction" (on Chris Marker and Raoul Ruiz), Society for Cinema Studies Conference, Montreal, May 23, 1987; Princeton University Conference on Criticism and Ethnography, Apr. 15, 1988; Marxist Literary Group Summer Institute, May 9, 1988; Conference on the 60s and the 80s, Humanities Institute, SUNY-Stonybrook, May 15, 1988.

"Feminism, Postmodernism and Male Hysteria," Society for Photographic Education Annual Meeting, panel on Feminism and Postmodernism, Mar. 5, 1988.

"Science Fiction Paternity," response to Mary Ann Doane, SUNY-Buffalo Conference on Feminism and Popular Culture, Mar. 18, 1988.

"Feminism and Art History," response to Carol Duncan, Columbia University, Department of Art History and Archaeology, lecture series in conjunction with the exhibition "Sexual Difference: Both Sides of the Camera," curated by Abigail Solomon-Godeau, Apr. 28, 1988.

"Leni Riefenstahl: From the Crystal Mountain to the Coral Garden," International Center for Photography, series on "German Film and Photography in the 1920s and the 1930s," November 10, 1988.

"What's in a Name?: Gender or Sexual Difference," Conference on Feminist Film Theory and Cultural Critique, Society for the Humanities, Cornell University, Nov. 19, 1988.

"Feminism, Psychoanalysis, and the Study of Popular Culture" I have lectured on various aspects of female media fan culture under this title at the following places:

Modern Language Association Convention, New Orleans, Dec. 29, 1989

Emory University, Southeastern Women's Studies Association Annual Meeting,
Keynote Address, Feb. 24, 1989

University of Alberta, Dean's Inaugural Series, Feb. 27, 1989

New Langton Arts, San Francisco, June 15, 1989.

Institute for Contemporary Art, London, 28 June 1989

NEH Summer Institute, "Theory and Interpretation in the Visual Arts," University of
Rochester, Aug. 3, 1989

Cornell University, Society for the Humanities, Sept. 29, 1989

Harvard University, Center for Literary Theory and Cultural Studies, 12 Oct. 1989

Whitney Museum of American Art, Independent Study Program, Nov. 17, 1989

Conference on "Bodies and Boundaries: East and West," McGill University, Feb. 3,
1990

Princeton University, J. Edward Farnum Lecture Series, Feb. 15, 1990

Columbia University Film Seminar, Museum of Modern Art, Feb. 22, 1990
University of Virginia, Commonwealth Center for Literary and Cultural Change, Feb. 26, 1990
Queen's University, Kingston, Scholar-in-Residence, Visiting Women Scholars Program, Feb. 28-Mar. 1, 1990
Writers and Books, Rochester, March 19, 1990
University of Florida, Women's Studies Center, Mar. 31, 1990
University of Illinois at Champaign-Urbana, Conference on "Cultural Studies Now and in the Future," April 5, 1990
University of Texas at Arlington, Art Department, April 20, 1990
Public Access, Toronto, April 24, 1990
University of California at San Diego and the La Jolla Museum, May 8, 1990
UCLA, Conference on "Feminism and the Theory of the Subject," May 18, 1990
Hobart and William Smith Colleges, May 22, 1990
Summer Institute for the Arts, Simon Fraser University, June 25-30, 1990
Kwitney School of Writing, Vancouver, July 3, 1990
Simon Fraser University, School of Education, July 5, 1990
Center for Theory and Culture, University of Oklahoma, Norman, April 26-28, 1991
The Bookery, Ithaca, N.Y., May 7, 1991
Humanities Institute, Scripps College, Oct. 28, 1991
Arts Center, Pasadena, March 17, 1992

"To Boldly Go Where No One Has Gone Before: the Romance of Pornography," Society for Cinema Studies Annual Meeting, USC, May 25, 1991

"The Cinema and its Spectator," Association Québécoise des Etudes Cinématographique Onzième Colloque, Montreal, Nov. 7, 1991

"Toward a Politically Correct Film Theory," Modern Language Association Annual Meeting, San Francisco, Dec. 29, 1991

"Science Fiction Theater: Biosphere 2," Dept. of English, University of Kansas, July 2, 1992.

"Spaced Out: Remembering Christa McAuliffe," Keynote Address, UC-Berkeley Film Graduate Student Annual Conference, Oct. 24, 1993; Stockholm Film Festival Conference on Cinema and Technology, Nov. 21, 1993; panel on Cyborg Anthropology, American Anthropology Association Convention, San Francisco, Dec. 4, 1993; Society for Cinema Studies, Feb. 12, 1993; Sociology Colloquium Series, UC-Santa Barbara, Mar. 3, 1993; Whitney Museum Independent Study Program, Mar. 16, 1993, Console-ing Passions Conference, USC, April 2, 1993; Concordia University, Humanities Program, April 7, 1993; CalArts, Visual Arts Department, April 15, 1993; Wesleyan University Society for the Humanities, May 10, 1993; Phi Beta Kappa Address, UC-Santa Barbara, June 4, 1993; Institute of Fine Arts, NYU, Sept. 17, 1993; English Department, University of Colorado, Boulder, Sept. 1993; English and American Studies Departments, Georgetown University, Nov. 1993; Warsaw University, Conference on New Directions in Cultural Studies, April 1994.

"A Marxist Is Being Beaten," panel on Sex Problems on the Left, Modern Language Association Annual Meeting, New York, Dec. 30, 1993

"Utopia/Suburbia/Biosphere 2," Culture Lab, Toronto, Feb. 15, 1993

"Methods in the Study of Popular Culture," Literature Program, University of Quebec, April 8, 1993

"Feminism and Popular Culture," Centenary College Forum, Shreveport, March 1994.

"Biosphere 2: The Tour," Conference on Console-ing Passions (Television, Video, Feminism), Tucson, April 1994.

"Women in Space: A Look Backward, A Step Forward," Women's History Month Series, Jet Propulsion Laboratory, April 1994.

"Biosphere 2," Department of Art and Art History, University of Texas, Austin, April 1994.

"Biosphere 2: `What You Get When You Cross Jim Jones with NASA,'" American Anthropology Association Cyborg Anthropology panel, Washington D.C., Dec. 1993; Department of Communications, UC-San Diego, May 1994.

"Fan Culture," American Studies Center, Warsaw University, April 1994.

"Feminism and Popular Culture," North American Studies Center, Lodz; Jagellonian University, Cracow, April 1994.

"Art and Culture in the Age of Interactive Technology," Wexner Center for the Arts, Ohio State University, May 1994.

"Pornographies On/Scene: A History of Hard Core" (with Linda Williams), Telluride Film Festival, Telluride Colorado, Sept. 1994.

"Feminism, Psychoanalysis, Pornography," Institute for the Advanced Study of Human Sexuality, San Francisco, Oct. 1994.

"Porn Pedagogy: Teaching Pornography as a Popular American Film Genre," Conference on Censorship and Silencing: The Case of Pornography," Interdisciplinary Humanities Center, University of California, Santa Barbara, Nov. 1994.

"Rewriting the Technocultural Body," Autumn Film School, Ljubljana, Slovenia, Dec. 1994.

"Science Fiction Theatre: Biosphere 2," Modern Language Association Annual Meeting, Dec. 1994.

“Symbols of Power and States of Anxiety,” New Museum, New York, March 1995.

“Teaching Pornography,” Society for Cinema Studies, New York, March 1995.

“Policing Pornography,” Department of Anthropology, Columbia University, New York, March 1995.

“Anglo-American Feminist Film Theory,” Conference on Mass Media, Gender Formation, and a Chinese Public: Mainland, Taiwan, and Hong Kong, University of California, Santa Barbara, April 1995

“The Spectacle of Science: Big Science Goes Pop,” History of Art and Architecture Series on “Seeing Things,” University of California, Santa Barbara, April 1995.

“From NASA to *The 700 Club* (with a Detour through Hollywood): Cultural Studies in the Public Sphere,” Cultural Studies Workshop, University of Illinois, Champaign-Urbana, April 1995.

“Pornography as Popular Culture,” Departments of English and Communication, Wayne State University, April 1995.

“Female Detective Fiction,” San Francisco Museum of Modern Art Book Series, June 1995

“From *Getting His Goat* to *John Wayne Bobbitt: Uncut*: Pornography as Male Popular Culture,” Conference on Social Theory, Politics, and the Arts, UCSB, Oct. 1995

“Whose Humanities, Whose Values, Whose Publics?” Conference on the Humanities and its Publics, UC-Irvine, Oct. 1995.

“Inaugural Lectures,” new series of co-sponsored lectures, Departments of English of Simon Fraser University and the University of British Columbia, Nov. 1995.

“Popular Science and Sex in America,” Postdisciplinary Approaches to the Technosciences Colloquium, University of California Humanities Research Institute, Irvine, CA Feb. 1996.

“Pornography and Popular Culture,” Keynote Address to the Symposium on American Media Communities, University of California, Berkeley, April 1996.

“From *The Casting Couch* to *The Sperminator*: Porn Knocks-off Hollywood,” The English Institute, Harvard University (cancelled because of illness), Oct. 1996.

“Cultural Warfare/Reconciliation,” City-wide Conference on Religion and the American Future, Santa Barbara Museum of Natural History, Oct. 1996.

“Television and Popular Culture,” School of Art, University of Georgia, Athens, Oct. 1996.

“Crackers and Whackers: The White Trashing of Porn,” English, Film, and Visual and Cultural Studies, University of Rochester, Dec. 1996.

“From *Getting His Goat* to *John Wayne Bobbitt: Uncut*—Pornography as Male Popular Culture,” Society for the Humanities, Cornell University, Nov. 1996.

“Popular Science and Sex in America,” Senior Fellows Program, College of Communication, University of Texas, Austin, Dec. 1996.

“Science Fiction Theatre: Biosphere 2,” UCLA Center for the Study of Women, Feb. 1997.

“Pornography as Male Popular Culture,” Sex Angles: Interdisciplinary Scholarship and Art on Sex, Society, and Culture,” University of California, Santa Barbara, March 1997.

“On the Edge: California as a Model for America’s Future?” Inaugural Presentation for the UCSB Dialogues in Human Values and Public Life, with Harvey Molotch and Mario Garcia, University of California, Santa Barbara, April 1997.

“Biosphere 2: ‘What you get when you cross Jim Jones with NASA,’” Department of Religious Studies, Emory University, April 1997.

“From *Getting His Goat* to *John Wayne Bobbitt: Uncut*: Pornography as Male Popular Culture, Foundation for Art Resources, Highways, Santa Monica, June 1997; University of Ottawa Art Department, Nov. 1998; Concordia University, Nov. 1998

“Crackers and Whackers: The White Trashing of Porn,” MLG Institute for Culture and Society, University of Oregon, June 1997.

“On *White Trash: Race and Gender in America*,” a series of readings with Matt Wray, Annalee Newitz, Roxanne Dunbar, and Allan Bérubé, Cody’s Bookstore in Berkeley (Jan. 1997), Modern Times Bookstore in San Francisco (April 1997), and Midnight Special Bookstore in Santa Monica (Aug. 1997).

“Melrose Space,” Towards the Aesthetics of the Future, Institute of Contemporary Arts (ICA), London, July 1997

“*NASA/TREK: Popular Science and Sex in America*,” Institute of Contemporary Arts Book Event (ICA), London; Fruitmarket Gallery, Edinburgh, July 1997.

“*NASA/TREK: Popular Science and Sex in America*,” Keynote Address to the Conference on Social Theory, Politics, and the Arts, Kennedy Space Center, Oct. 1997.

“Melrose Space: Art, Politics, and Identity in the Age of Global Media,” Kwangju Biennale

International Academic Symposium, Kwangju, Korea, Oct. 1997.

“Melrose Space: Envisioning Private and Public Histories,” Conference on Visualizing Culture, Consortium of Humanities Institutes, Interdisciplinary Humanities Center, University of California, Santa Barbara, Nov. 1997.

“*NASA/TREK: Popular Science and Sex in America*” and “Melrose Space: Art, Politics, and Identity in the Age of Global Media,” University of Victoria, Nov. 1997.

“*NASA/TREK: Popular Science and Sex in America*,” Stedelijk Museum, Bureau Amsterdam, Holland, followed by a concert by Sputnik, playing the favorite songs of the Soviet Cosmonauts, Nov. 1997.

“*NASA/TREK: Popular Science and Sex in America*” and “Melrose Space,” Technolust Conference, Museum of Photography, Antwerp, Belgium, Nov. 1998

“Melrose Space,” panel on Public Fantasy, Modern Language Association, Toronto, Dec. 1997.

“*NASA/TREK: Popular Science and Sex in America*,” Keynote Address, Conference on Science and Women’s Choices, AAUW and Sigma Xi, University of California, Santa Barbara

“*NASA/TREK*,” Spruce Street Gallery, San Diego, April, 1998.

“Screenwriting as Fantasy,” Society for Cinema Studies, San Diego, April 1998.

“From *Getting His Goat* to *John Wayne Bobbitt: Uncut*—Pornography as Male Popular Culture,” Department of Film and Television, UCLA, April 1998

“Melrose Space: Art, Politics, and Identity in the Age of Global Media,” Colloquium for the Study of American Culture, Huntington Library, San Marino, Feb. 1998; Concordia University Art Department, Oct. 1998; Society for Photographic Education Western Regional Conference, “Tracking the Avant-Garde,” October 1998

“Eroticism vs. Pornography: What’s the Difference?” Los Angeles Times Festival of Books, UCLA, April 1998

“*NASA/TREK: Popular Science and Sex in America*,” Departments of Film Studies and Women’s Studies, Rhode Island College, April 1998

“*NASA/TREK: Popular Science and Sex in America*,” Modern Culture and Media Program, Brown University, April 1998

“Melrose Space: Art, Politics, and Identity in the Age of Global Media,” sex.net series, Public Netbase, Vienna, May 1998

“Methodologies of Beavis and Butthead: The Humanities vs. The Social Sciences,” University Club Symposium, Santa Barbara, May 1998

“Gonzo Porn,” World Pornography Conference, Cal State Northridge at the Universal City Sheraton, August 1998

“Public Affairs: Clinton-Lewinsky-Starr” (with Juliet Williams), Interdisciplinary Humanities Center, UCSB, October 1998

“Biosphere 2,” Keynote Address, Close Encounters Symposium, University of Ottawa Art Gallery, October 1998

“Melrose Space: Art, Politics, and Identity in the Age of Global Media,” Department of Visual Arts and Communications, University of Ottawa, October 1998; Department of Film Studies, Carleton University, October 1998

“Portraying Science in the Media: Why the Ambivalence?” American Association for the Advancement of Science, Anaheim, CA, January 1999

“Melrose Space: Art, Politics and Identity in the Age of Global Media,” Henry M. Jackson School of International Relations, University of Washington, January 1999

“Pornographic Film as Comedy and Social Criticism,” with Linda Williams and Annie Sprinkle, Santa Barbara International Film Festival, March 1999

“Melrose Space,” Bucknell University Focus Semester Program: Outer Space, March 1999

“Melrose Space: Art, Politics, and Identity in the Age of Global Media,” Kenneth Burke Prize Lecture, Department of English, Penn State, April 1999

“Sex Today,” Los Angeles Times Festival of Books presentation with Paul Krassner, Susie Bright, and Dan Savage, April 1999

“Melrose Space: Art, Politics, and Identity in the Age of Global Media,” Keynote Address, Conference on Knowing Mass Culture/Mediating Knowledge, Center for Twentieth-Century Studies, UW-Milwaukee, April 1999

“Gothic Media,” NOISE European Women’s Summer School, University of Utrecht, August 1999

“Melrose Space: Art, Politics, and Identity in the Age of Global Media,” Art Studio Symposium Series, UCSB, November 1999

“Melrose Space: Art, Politics, and Identity in the Age of Global Media,” Dematerialized Utopias: <art@2000>, UCLA School of Arts and Architecture, May 2000

“Melrose Space: Art, Politics, and Identity in the Age of Global Media,” Keynote Address, Crossroads in Cultural Studies Conference, Birmingham, England, June 2000

“Melrose Space: Art, Politics, and Identity in the Age of Global Media,” MacLean Visiting Professor Lecture, Colorado College, September 2000

“Melrose Space: Art, Politics, and Identity in the Age of Global Media,” presented with Jon Lapointe, Space Camp 2000, Regina, Canada

“Melrose Space: Art, Politics, and Identity in the Age of Global Media,” Kreeger-Wolfe Lecture, Gender Studies Program, Northwestern University, November 2000

“Melrose Space: Art, Politics, and Identity in the Age of Global Media,” Keynote Address, Art in Motion, USC, February 15, 2001

“Cultivating Utopia,” panel presentation with Dr. Roy Walford and Hillel Schwartz, Center for Research in Computing and the Arts, UC-San Diego, March 10, 2001

“Melrose Space: Art, Politics, and Identity in the Age of Global Media,” Keynote Address, Theory and Practice: Conference on Visual and Cultural Studies, University of Rochester, March 17, 2001

“The Oxygen Media Research Project,” Console-ing Passions: Conference on Feminism, Film, and Video, University of Bristol, July 7, 2001

“Melrose Space: Art, Politics, and Identity in the Age of Global Media,” Keynote Address, Women’s Studies Conference, University of Memphis, October 4, 2001

“Melrose Space: Art, Politics, and Identity in the Age of Global Media,” Keynote Address, Media Ecology Conference, Department of Culture and Communication, NYU, November 16, 2001

“From *Getting His Goat* (1920-26) to *John Wayne Bobbitt: Uncut*—Pornography as Male Popular Culture,” Persistence of Gender Conference, Stanford Humanities Center, Stanford University, February 9, 2002.

“Slashing, Hacking, Poaching, Jamming,” Entertainment Value Conference, University of California-Santa Barbara, May 5, 2002

“Porn Pedagogy and the Media,” panel presentation with Linda Williams, Peter Lehman and Henry Jenkins, Society for Cinema Studies Annual Meeting, Denver, May 24, 2002

“Melrose Space: Art, Politics, and Identity in an Age of Global Culture,” Annual Brian Stonehill Lecture, Media Studies, Pomona College, May 2004.

“Joint Ventures: Collaboration and Conspiracy in Contemporary Art” with Jon Lapointe, University of Colorado Fine Arts Department, October 2004)

“Melrose Space: Art, Politics, and Communication in an Age of Global Media,” Futures for Media and Cultural Studies Series, Program in Film and Visual Culture, UC Riverside, November 2004.

“Alternative Pornographies” (respondant) and “The Future of Media Studies” (roundtable), Society for Cinema and Media Studies Annual Meeting, London, March 2005 (cancelled for illness).

“Conversations,” moderator of panel on Art in Urban Spaces across the Border, InSite_05 (various locations over three days) UCSD Visual Arts, Centro Cultural Tijuana, April 2005.

“Pornographies: Writing, Art, and Pornography,” CalArts Critical Studies Symposium, April 2005.

“Crackers and Whackers: The White Trashing of Porn” Keynote Address, 21st Annual Conference on Writing and the Arts, San Francisco Art Institute, August 2006

“Popular Futures” panel on New Directions in Cultural Studies, Poetry, Politics & the Profession: A Tribute to Cary Nelson, University of Illinois, Urbana-Champaign, April 2006.

“Location, Location, Location: The Greening of Hollywood,” panel moderator, Santa Barbara International Film Festival, January 2007.

“Rethinking Communication within Changing Global Contexts,” Keynote Address, National Communication Association Conference, University of Maine, June 2007 (cancelled because of severe weather).

“Women in the Business of Erotica,” panel organizer and moderator, with Jane Hamilton and Kelly Holland, Women in Film Entertainment Forum, Intercontinental Hotel, Los Angeles, Century City, October 2007.

“MySpace: NASA in and as Popular Culture” Remembering the Space Age: The 50th Anniversary Conference on the Space Age, organized by the NASA History Division and the National Air and Space Museum History Division, AAAS Auditorium, Washington, D.C., October 2007.

“Location, Location, Location: The Greening of Hollywood II,” moderator, Santa Barbara International Film Festival (broadcast on UCTV), January 2008.

“Sex Work in Industry and Academe,” workshop organizer and chair, with Mireille Miller-Young, Celine Parrenas Shimizu, Tristan Taormino, Sinnamon Love, Console-ing Passions

International Conference on Television and Feminism, University of California, Santa Barbara, April 2008.

“The State of the Industry,” plenary session moderator with panel of women industry leaders, Console-ing Passions International Conference on Television and Feminism, University of California, Santa Barbara, April 2008.

“Fuck Space: Slashing the Ocean,” Keynote Address, Arse Elektronika Conference, CELLspace, San Francisco and Vienna, September 2008.

“The View from Above: Understanding Earth from Space—Three Perspectives on NASA with Dr. Constance Penley, Dr. David Sieger, Dr. Jeff Dozier,” Getting to Know Faculty Research Series, Serial Room, UCSB Davidson Library, November 2008.

“Environmentalism across Media,” roundtable presentation with Kim Yasuda, Marko Peljhan, Volker Welter, Clyde Woods, Nicole Starosielski, “Beyond Environmentalism: Culture, Justice, and Global Ecologies Conference,” organized by UCSB American Cultures and Global Contexts Program, May 2009.

“Sampling the Sea,” with Dr. Bruce Caron, ESIP Teacher Workshop on Facilitating Earth Science Data in G6-12 Education, UCSB Bren School of Environmental Science and Management, May 2009.

“Classroom Networks Save the Ocean—DigitalOcean: Sampling the Sea,” with Dr. Bruce Caron, SXSW Interactive, March 13, 2010.

“The Making of HBO’s *Porn 101* with ~~Professor Penley~~ Katie Morgan or How Hard Is It to Make a Documentary about Hard Core?” UCLA Department of Film, Television & Digital Media, May 6, 2010.

“DigitalOcean: Sampling the Sea,” White House-sponsored MacArthur Digital Media and Learning Showcase, May 12, 2010, Washington, D.C.

“Learning from *The Later Style of Henry James* (Seymour Chatman): Parody v. Fanfic,” International Society for the Study of Narrative, March 16, 2012, Las Vegas.

“United States v. John Stagliano: The Role of the Expert Witness,” Momentum Conference on Sexuality, March 31, 2012, Washington, D.C.”

“Defending Pornography: United States v. John Stagliano,” Closing Plenary with John Stagliano and Allan Gelbard, Esq., CatalystCon, September 16, 2012, Long Beach, CA.

“Alexander Doty Is Sigmund Freud,” Memorial Conference Keynote, Departments of Communication and Culture and Gender Studies, Indiana University, October 13, 2012.

“Defending Pornography as Art and Popular Culture,” Keynote Lecture UNLV University Forum Lecture Series, November 15, 2012, Las Vegas.

“Images, Ethics, and Technology: Collision in a Courtroom,” Annenberg Scholars Program in Culture and Communication Symposium, November 30, 2012, University of Pennsylvania.

“From MELROSE SPACE to Digital Ocean: Fan Practices Boldly Going...” Guest Scholar Keynote, 34th International Conference on the Fantastic in the Arts: Fantastic Adaptations, Transformations, and Audiences, March 22, 2013, Orlando Marriot

“The Making of *The Feminist Porn Book*,” Keynote Plenary with co-editors Tristan Taormino and Mireille Miller-Young, First Annual Feminist Porn Conference, April 6, 2013, University of Toronto

“The Making of HBO’s *Porn 101* with ~~Professor Penley~~ Katie Morgan: How Hard Is It to Make a Documentary about Hardcore?, Keynote, “Picturing the Popular” 7th Annual Critical Studies Graduate Student Conference, April 13, 2013, USC School of Cinematic Arts

“The Environmental Media Initiative: Transforming Communication and Collaboration among the Sciences, Humanities, and the Public,” Keynote, “Cultures of Energy Symposium” and launch of the Center for Energy and Environmental Research in the Human Sciences, April 18, 2013, Rice University

“World Building: From Biospheria to Melrose Space to DigitalOcean: Tactics to Strategies,” Conference on Practices of World Building: Fans, Industries, Media Fields, June 6, 2013, Fine Arts/Mel Oppenheim School of Cinema, Concordia University

“Pornography: The Limit-Case for Cultural Studies?” Keynote, The Sights/Sites of Cultural Studies Conference, Association for Cultural Studies Summer Institute, July 22-26, 2013, Klagenfurt, Austria

“The Politics of Producing Pleasure: Feminist Porn in Industry and Academe,” featured panel with Tristan Taormino, April Flores, Sinnamon Love, Danny Wylde, Jane Ward, September 27, 2013, CatalystCon West, Warner Center, Woodland Hills, CA

“Teaching Pornography,” panel on Sex Work in Industry and Academe, with Mireille Miller-Young, Tristan Taormino, Sinnamon Love, Ariane Cruz, Dylan Ryan, November 9, 2013, National Women’s Studies Association Annual Conference, Cincinnati, OH

“The Pedagogy of Pornography: The Current and Future Status of Porn Studies in Academia,” Workshop, March 22, 2014, Society for Cinema and Media Studies Annual Conference, Seattle, WA

“Teaching Pornography,” Second Annual Feminist Porn Conference, April 21, 2014, Mark S. Bonham Centre for Sexual Diversity Studies, University of Toronto

“A Feminist Teaching Pornography? That’s Like Scopes Teaching Evolution!” Keynote, (dis)junctions Conference on Irreverent Readings, English Graduate Students Association, April 11, 2014 UC Riverside

“Non-Adult Film/Adult Film: The Marked and the Unmarked,” Conference on Sensational Humanities, Society for the Humanities, Cornell University Sesquicentennial Celebration, November 1, 2014

“Is Porn (Still) Fun?” American Studies Association Conference on The Fun and the Fury: New LA Dialectics of Pleasure and Pain in the Post-American Century, Westin Bonaventure, Los Angeles, November 7, 2014

“Sex Work in Industry and Academe,” Keynote, Trans/forming Feminisms, University of Otago, New Zealand, November 24, 2015

“Porn Pedagogy: Discovering Best Practices” Workshop Chair, Adult Film History Scholarly Interest Group, Society for Cinema and Media Studies annual conference, Atlanta, April 2, 2016

“Pornography is a Fighting Word: Sex Media and the Law” Respondent, Adult Film History Scholarly Interest Group, Society for Cinema and Media Studies annual conference, Atlanta, April 3, 2016

Joint Talks (with the editors of *Camera Obscura*)

"The Camera Obscura Collective Interviewed by KPFA," KPFA radio, Berkeley, Feb. 29, 1976.

"Soviet Filmmaking in the Twenties: Dziga Vertov's *Man with a Movie Camera*," Mills College, Oakland, Dec. 2, 1976.

"Recent Methodologies in Film Analysis," San Francisco Art Institute, April 16, 1976.

"Toward a Materialist Cinema: A Discussion of Straub and Huillet's *Introduction to Arnold Schoenberg's 'Accompaniment for a Cinematographic Scene'*," 80 Langton Street, San Francisco, July 7, 1976.

"Feminism, Fiction and the Avant-Garde," Centre Universitaire Américain du Cinéma, Paris, April 17, 1978.

"Feminism, Fiction and the Avant-Garde," two-day conference organized by the Camera Obscura Collective, with 100 participants, May 6-7, 1978, the London Film Co-op (conference funded by the Arts Council of Great Britain).

"Film Theory and Feminist Filmmaking from *Women and Film* to *Camera Obscura/2*," University of Nottingham, England, May 11, 1978.

"Discussions with *Cahiers du Cinéma*, *Camera Obscura*, *Jump Cut*," a week of screenings and discussions with the editors, Pacific Film Archive, University Art Museum, Berkeley, Oct. 9-13, 1978.

"Feminist Film Criticism and Theory," Critics in Residence Series, San Francisco Art Institute, Jan. 29, 1979.

"*Camera Obscura*: History and Theory," University of Wisconsin, Madison, Mar. 26, 1979.

"Women, Language and Representation," forum presentation, International Conference on Cinema and Language, University of Wisconsin-Milwaukee, Mar. 29, 1979.

"Feminist Film Theory," Feminism and Cinema Special Event, Edinburgh Film Festival, Aug. 22, 1979.