

JESSICA PRESSMAN, Ph.D.

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PROFESSIONAL EXPERIENCE

San Diego State University

Full Professor, English and Comparative Literature, Fall 2021-present
Associate Professor, English and Comparative Literature, Fall 2017-present
Assistant Professor, English and Comparative Literature, Fall 2015-May 2017
Visiting Assistant Professor, English and Comparative Literature, 2014-2015
Lecturer, English Department, Spring 2014
Digital Humanities Consultant, 2013-2014

University of California, San Diego

Visiting Scholar, 2012-June 2014 Lecturer, Sixth College, 2013-2014

American Council of Learned Societies Fellow

Collaborative Research Fellow, 2012-2013

Yale University

Assistant Professor, English Department, July 2008- 2012

University of California, Los Angeles

Lecturer, English Department, 2007-2008

Brown University

Visiting Lecturer, Modern Culture and Media Department, Spring 2007

EDUCATION

University of California, Los Angeles

Ph.D. in English, June 2007

Brandeis University, Waltham, Massachusetts

B.A. English and American Literature, Women's Studies, May 1997
Summa cum laude, Phi Beta Kappa, Highest

AWARDS & FELLOWSHIPS

Humanities Scholar Award, SDSU

Awarded by the Division of Research and Innovation for outstanding research

2023

Scholar in Residence, University of Hamburg, Germany 2023
European Research Council (ERC) Advanced Grant project “Poetry in the Digital Age,”
<https://www.poetry-digital-age.uni-hamburg.de/en/projekt.html>

Most Influential Faculty Member, SDSU
Named Outstanding Faculty in Comparative Literature 2019, 2020
Named Outstanding Faculty in English 2018

**National Endowment for the Humanities,
Office of Digital Humanities Start-Up Grant** March 2015-August 2016
Co-Director, with Dr. Joanna Brooks, “Building and Broadening Digital Humanities
Through a Regional Network” (\$29,999). sd-dh.org

Common Experience Grant, SDSU 2015, 2016, 2017
Small grant from Division of Undergraduate Studies to “facilitate increased interactions
among faculty, staff, and students through a focus on common contemporary themes,
related readings and academic endeavors.” “Energy: Electronic Literature” (2015-
2016), with Anna Culbertson, “Movement: The Year of the Book” (2016-2017), with
Phillip Serrato, “Imagination” (2017-2018).

American Council of Learned Societies (ACLS) 2012-2013
Recipient of Collaborative Research Fellowship, for “Transmedial Collaboration: Literary
Criticism as Digital Humanities Scholarship” with Mark C. Marino and Jeremy
Douglass

Morse Fellowship, Yale University 2011-2012
Yearlong research-leave to complete research on second book project

Sarai Ribicoff Teaching Excellence Award, Yale College 2010
Awarded to a member of the Yale College faculty in the humanities “whose instruction and
character reflect the qualities of independence, innovation, and originality.”

American Academy of Arts and Sciences Visiting Scholars Postdoctoral Fellowship
Cambridge, Massachusetts (Declined) 2007-2008
Distinguished Dissertation Award, UCLA Graduate Division’s Humanities 2007
Chancellor’s Dissertation Fellowship, UCLA Graduate Division 2006-2007
UC Humanities Research Institute Summer Scholarship 2006
Beverly Berg Dissertation Fellowship 2004-2005
Outstanding Teaching Award 2004-2005
Departmental Nominee for UCLA Distinguished Teaching Assistant Award 2004

RESEARCH

BOOKS

Bookishness: Loving Books in a Digital Age (Columbia University Press, Literature Now
series, December 2020).

Examines how and why twenty-first-century literary culture responds to the threat of an increasingly paperless and multimodal society by fetishizing the book.

Winner of the Electronic Literature Organization's "N. Katherine Hayles Award for Literary Criticism on Electronic Literature"

Named an Outstanding Academic Title by Choice, a publishing unit of the Association of College and Research Libraries, a division of the American Library Association, 2022

Reading Project: A Collaborative Analysis of William Poundstone's "Project for the Tachistoscope: [Bottomless Pit]" (University of Iowa Press, Contemporary North American Poetry Series, 2015). Co-written with Mark C. Marino and Jeremy Douglass.

Presents a case study of collaborative interpretation for digital poetics and digital humanities scholarship by weaving together three different methodological approaches—close reading onscreen aesthetics, critical code studies, and data visualizations—into an analysis of a single digital literary work.

Winner of the Electronic Literature Organization's "N. Katherine Hayles Award for Literary Criticism on Electronic Literature"

Digital Modernism: Making it New in New Media (Oxford University Press, Modernist Literature and Culture series, 2014).

Charts a genealogy between contemporary digital literature and literary modernism that renovates literary history and the traditional critical practice of close reading.

EDITED VOLUMES

Book Presence in a Digital Age, co-edited with Kiene Brillenburg Wurth and Kári Driscoll and (Bloomsbury Press, 2018).

This edited collection is devoted to books and paper as bodies of literature in a digital age. It brings together leading scholars, artists, and publishers to discuss the book as medium, the complex relationship of materiality to virtuality, and of the analog to the digital

Comparative Textual Media: Transforming the Humanities in the Postprint Era, co-edited with N. Katherine Hayles (University of Minnesota Press, Electronic Mediations Series, 2013).

Collects essays by a wide variety of scholars who analyze text across diverse media formats and historical periods to argue that literary criticism should reconsider the study of text as a study of media.

EDITED SPECIAL ISSUES of Peer-Reviewed Journals

"Our Mermaid Craze": a special cluster for the Association for the Study of Arts of the Present (ASAP) journal. Online. (April 2024).

<https://asapjournal.com/cluster/our-mermaid-craze/>

“Web 2.0 and Literary Criticism”: special issue of *Post 45* “Contemporaries” cluster co-edited with Aarthi Vadde (September 2019).

This cluster of essays explores how web 2.0 participatory culture is changing the literary and literary criticism in particular.

<https://post45.org/sections/contemporaries/web-2-0-and-literary-criticism/>

Digital Humanities Quarterly: Special Issue, “The Literary” co-edited with Lisa Swanstrom (July 2013).

This was one of the first DH journal issues dedicated to exploring the relationship between literary study and the digital humanities. This issue collects essays that consider the study of literature and the category of the literary to be an essential part of the digital humanities. <http://digitalhumanities.org/dhq/preview/index.html>

Selected ARTICLES IN PEER-REVIEWED JOURNALS

“*Siren: An Allegory for the Anthropocene and Example of the Contemporary Mermaid Craze*” in *ISLE: Interdisciplinary Studies in Literature and Environment* (Volume 31, Issue 2, Summer 2024).

“Hooked on Mermaids: Recuperating Personal Passion as Scholarly Research” in *the minnesota review* as part of a “Special Focus: Mobilizing Creativity, Part 2” co-edited by Kiene Brillenburg Wurth (2023, 101): 113–122.

“Loving Books at the End of the Millennium” in *Sjani* (annual scientific journal of literary theory and comparative literature, published in the country of Georgia), October 2020.

“Collaborative Reading Praxis,” co-written with Jeremy Douglass and Mark Marino. *Electronic Book Review* (September 6, 2020). Online. <https://electronicbookreview.com/essay/collaborative-reading-praxis/>

“Contexts of Digital Literature Criticism: Feminist, Queer, Materialist” in *Hyperrhiz: New Media Cultures*, eds. Anne Karhio and Álvaro Seiça (Spring 2019) (online)

“Reorienting Ourselves toward the Material: Between Page and Screen as Case Study” *Comparative Literature* (2018) 70 (3): 317-336.

“Jonathan Safran Foer’s *Tree of Codes*: Memorial, Fetish, Bookishness” in *ASAP/Journal*, Volume 3, Number 1, January 2018

“Big Novels/Big Data,” *American Book Review*, 37.2, January/February 2016 “Electronic Literature as Comparative Literature” in 2014-2015 American Comparative Literature Association “State of the Discipline,” ed. David Damrosch and Ursula Heise (June 2014). Online. <http://stateofthedisipline.acla.org/>

“Reading (Between) Machine,” review of Amaranth Borsuk and Brad Bouse’s *Between Page and Screen*, *American Book Review*, 35: 2 (January/February 2014): 6.

- “Machine Poetry and Reading Machines: William Poundstone’s Electronic Literature and Bob Brown’s Readies.” *American Literary History*, 23. 4 (Winter 2011).
- “The Aesthetic of Bookishness in 21st-Century Literature: Steven Hall’s *The Raw Shark Texts*.” *The Michigan Quarterly Review*, 48.4 (Fall 2009). Translated into Polish and reprinted in *ha!art*, no.46 (Kraków, 2014).
- “Charting the Shifting Seas of Electronic Literature’s Past and Present” and Microfolio editor for tenth anniversary issue of *Drunken Boat* (July 2009). Online at <http://www.drunkenboat.com>.
- “The Strategy of Digital Modernism: Young-hae Chang Heavy Industries’s *Dakota*.” *Modern Fiction Studies* 54.2 (Summer 2008). Reprinted in *World Literature in Theory*, ed. David Damrosch (Wiley-Blackwell, 2014).
- “Reading the Code Between the Words.” *Dichtung-Digital*. Special Issue: "New Perspectives on Digital Literature." Eds. Astrid Ensslin and Alice Bell. No. 37 (2007). Online at <http://www.dichtung-digital.com>
- “*House of Leaves*: Reading the Networked Novel.” *Studies in American Fiction*. 34.1 (Spring 2006).

Selected CHAPTERS in Scholarly Books

- “Digital Infrastructures: People, Place, and Passion, a Case Study of SDSU” with Pamela R. Lach, in *People, Practice, Power: Digital Humanities outside the Center - Debates in the Digital Humanities*, eds. Anne B. McGrail, Angel David Nieves, Siobhan Senior (University of Minnesota Press, 2022): 189-201.
- “Electronic” in *Further Reading*, eds. Matthew Rubery and Leah Price. Oxford Twenty-First Century Approaches to Literature series (Oxford University Press, 2020).
- “Circling Back: Electronic Literature and Material Feminism” in *The Handbook of Contemporary Feminism*, eds. Andrea Press and Tasha Oren (Routledge, 2019).
- “There’s Nothing Quite Like a Real Book”: Stop-Motion Bookishness” in *Medium, Object, Metaphor: The Printed Book in Contemporary American Culture*, eds. Heike Schaefer and Alexander Starre (Palgrave, 2019).
- “The Novel in the Digital Age.” *The Cambridge Companion to the Novel*. ed. Eric Bulson (Cambridge University Press, 2018).
- “Electronic Literature as Comparative Literature” in *Futures of Comparative Literature: ACLA State of the Discipline Report*, eds. Ursula K. Heise, with Dudley Andrew, Alexander Becroft, Jessica Berman, David Damrosch, Guillermina De Ferrari, César Domínguez, Barbara Harlow and Eric Hayot (Routledge, 2017).

“The Impact of Old Media on New Media.” *The Johns Hopkins Guide to Digital Media and Textuality*. eds. Lori Emerson, Benjamin Robertson, Marie-Laure Ryan. (Johns Hopkins University Press, 2014).

“Whither American Fiction?” *Cambridge Companion to American Fiction After 1945*. ed. John Duvall (Cambridge University Press, 2012).

“Modern Modernisms: Young-hae Chang Heavy Industries and Digital Modernism.” *Pacific Rim Modernisms*. eds. Steve Yao, Mary Ann Gilles, and Helen Sword (University of Toronto Press, December 2009).

“Nano Narrative: A Parable from Electronic Literature.” *NanoCulture: Implications for the New Technoscience*. ed. N. Katherine Hayles (Intellect Books, 2004).

Selected PUBLIC INTELLECTUALISM

“Disney’s Black mermaid is no breakthrough – just look at the literary subgenre of Black mermaid fiction.” *The Conversation* (December 20, 2022). Online. <https://theconversation.com/disneys-black-mermaid-is-no-breakthrough-just-look-at-the-literary-subgenre-of-black-mermaid-fiction-194435>

“Entanglements: an exploration of the digital literary work of Joellyn Rock and “FISHNETSTOCKINGS” (a Scalar book) with Mark C. Marino and Diana Leong. *The Digital Review* (December 2022). Online. https://www.thedigitalreview.com/issue02/marino_entanglements/index.html

“Fake Books and Fake News” in *Los Angeles Review of Books* blog (February 3, 2021). Online. <https://blog.lareviewofbooks.org/essays/fake-books-fake-news/>

“*Moby Dick* and Breast Feeding.” *Avidly: A Channel of the Los Angeles Review of Books* (August 20, 2020). Online. <http://avidly.lareviewofbooks.org/2020/08/20/moby-dick-and-breastfeeding/>

“Brontë’s Cabin Fever.” *Avidly: A Channel of the Los Angeles Review of Books*. (May 29, 2020). Online. <http://avidly.lareviewofbooks.org/2020/05/29/brontes-cabin-fever/>

“Don’t Close Your Eyes: The Flash-ing Art of Young-hae Chang Heavy Industries.” General Catalogue Essay, National Museum of Contemporary Art in Athens, Greece December 2008-March 2009.

“Navigating Electronic Literature” for online pedagogical companion to N. Katherine Hayles’s *Electronic Literature: New Horizons for the Literary* (University of Notre Dame Press, 2008). Online. <http://newhorizons.eliterature.org/beta47/index.php>

REPRINTS: Articles and Books Chapters Reprinted for Recirculation

“Introduction” to *Digital Modernism: Making it New in New Media* (Oxford University

Press, 2014) reprinted in the *The New Modernist Studies Reader: An Anthology of Essential Criticism*, eds. Sean Latham and Gayle Rogers (Bloomsbury, 2021).

“The Aesthetic of Bookishness in 21st-Century Literature: Steven Hall’s *The Raw Shark Texts*.” *The Michigan Quarterly Review*, 48.4 (Fall 2009). Translated into Polish and reprinted in *ha!art*, no.46 (Kraków, 2014).

“The Strategy of Digital Modernism: Young-hae Chang Heavy Industries’s *Dakota*.” *Modern Fiction Studies* 54.2 (Summer 2008). Reprinted in *World Literature in Theory*, ed. David Damrosch (Wiley-Blackwell, 2014).

Selected TALKS

Selected INVITED LECTURES

“Writing as a Scholar and Loving it.” Utrecht University, The Netherlands. April 14, 2023

“Electronic Literature and/as Digital Humanities.” Hamburg University, Germany. April 25, 2023

“Mermaids, Media, and Monsters” with Diana Leong and Mark C. Marino. USC. November 18, 2022

Invited Lectures on *Bookishness*

-University of Münster, Germany. April 27, 2023

- University of Notre Dame, In conversation with Matthew Kirschenbaum, for “Life in Pixels” lecture series. On Zoom. February 9, 2022

-University of San Diego’s “University of the Third Age” (U3A). On Zoom. January 13, 2022

- UCSD’s Osher Institute for Lifelong Learners. On Zoom. October 25, 2021

-Centre for Contemporary Literatures and Cultures (UK). On Zoom. May 19, 2021

-UC Santa Cruz Computational Media Department. On Zoom. May 17, 2021

- Jagiellonian University, Kraków, Poland. On Zoom. April 15, 2021

-University of Coimbra, Portugal. On Zoom. April 13, 2021

-American Antiquarian Society’s Program in the History of the Book lecture series. On Zoom. September 24, 2020

“Loving Books at the End of the Millennium,” Plenary Keynote for Shota Rustaveli Institute of Georgian Literature’s Georgian Comparative Literature Association’s XIII International Symposium: “Political Events of the 1980-90s and Literary Discourse,” Iv. Javakhishvili Tbilisi State University, Tbilisi, Georgia, September 25-27, 2019

Invited Speaker and Participant in Workshop on Electronic Literature as a Framework for the Digital Humanities. Berkeley Centre for New Media. University of California, Berkeley. April 5-6, 2018

- Keynote Speaker for UCLA Southland Graduate Conference “Critical Recursions”
June 9-10, 2017
- “Contexts of Digital Literature Criticism: Feminist, Queer, Materialist,” Keynote Speaker,
for “Other Codes: Digital Literatures in Context” Conference, Galway, Ireland, May
11-12, 2017
- “Kitsch Bookishness: The Charisma of J.J. Abrams’ S.” Invited Speaker for International
Conference, “Charisma of the Book: Global Perspectives,” NYU Abu Dhabi, United
Arab Emirates, March 14-16, 2016
- “Bookishness: The Afterlife of Books in Contemporary Literary Culture,” invited speaker at
international symposium “Medium, Object Metaphor: The Printed Book in
Contemporary American Culture.” Konstanz University, Konstanz, Germany,
November 5-7, 2015
- “Bookishness: Post-Print Literature” a keynote lecture and master class, International
Graduate Centre for the Study of Culture, Justus-Liebig-University, Giessen,
Germany, November 11, 2014
- “Bookishness,” Expanded Writing Symposium at Eli and Edythe Broad Art Museum,
Michigan State University, July 19, 2014
- “The Book is Not the Center: Between Page and Screen, Augmented Digital Poetics, and
New Literacies,” Iowa Center for the Book (February 22, 2013) and USC (April 1,
2013)
- “Electronic Literature: Literary Studies in/of the 21st-Century,” Coe College, Cedar Rapids,
Iowa, February 21, 2013
- “It’s Alive!”: Tree of Codes’ Zombie Aesthetic,” University of Amsterdam, The Netherlands
November 7, 2012
- “Between Page and Screen, an Augmented-Reality Book, and What it Says about Books in
the Digital Age,” Utrecht University, The Netherlands, November 5, 2012
- “Bookishness in Contemporary Literature,” Back to the Book Symposium, Utrecht
University, The Netherlands, May 28-30, 2012
- “Digital Modernism: Making it New in New Media,” HUMlab, Umeå University, Sweden,
October 12, 2010
- “Bookishness & Digital Literature,” Beinecke Lectures in the History of the Book Series,
Yale University, New Haven, CT, April 29, 2010
- “The Aesthetic of Bookishness in 21st-Century Literature,” Bookishness in the Digital Age
Symposium, University of Michigan at Ann Arbor, May 15, 2009
- “New Literacies,” Department of English and Comparative Literature, Columbia University,

New York, New York, March 27, 2009

“Electronic Literature: An Introduction and Invitation,” National Museum of Contemporary Art in Athens, Greece, February 26, 2009

Selected Recent CONFERENCE PRESENTATIONS

“Follow the Mermaid: Reclaiming the Commons via Contemporary Mermaid Literature.” Association for the Study of Literature and Environment (ASLE) + AESS 2023 Conference. Portland, Oregon. July 9-12, 2023

“Oceanic E-Poetry.” “Audioliterary Poetry Between Performance And Mediatization” conference. Hamburg University, Germany. May 11-13,

“How Texts Find Us: The Invisible Infrastructures of Online Reading and Research.” American Comparative Literature Association conference. Georgetown University in Washington, DC. March 7-10, 2019

“Being Bookish: Objects and Selves, or On the Importance of My MacBook Book Computer Case” ASAP Conference (Association for the Study of Arts of the Present), New Orleans, LA, October 17-20, 2018.

“E-lit &/as Memory,” Electronic Literature Organization Conference, University Fernando Pessoa, Porto, Portugal, July 18-22, 2017

“Pry-ing Open the Contemporary Novel,” Modern Language Association, Philadelphia, PA, January 4-8, 2017

“Circle-ing Back to What Matters: Electronic Literature as Material Feminism,” Electronic Literature Organization Conference, Victoria, B.C., June 10-12, 2016

“Bookish Electronic Literature: Remediating the Paper Arts through a Feminist Perspective” Electronic Literature Organization Conference, Milwaukee, WI, June 19-21, 2014

“Women, Collaboration, New Media,” Modern Language Association, Chicago, IL. January 12, 2014

“Teaching Digital Poetics &/as Archiving,” Beyond the Text: Literary Archives in the 21st Century, Yale University Beinecke Rare Book and Manuscript Library 50th Anniversary Celebration, April 26-27, 2013

“Printed Books, Digital Poetics, and the Aesthetic of Bookishness,” SHARP (Society for the History of Authorship, Reading, and Publishing), Modern Language Association, Boston, MA, January 3, 2013

Selected INVITED GUEST TEACHING Positions

Institute for World Literature, Harvard University: “Global Digital Literature: Histories, Theories, Methods” (Summer 2023)

Selected MAJOR EVENTS ORGANIZED

NEH “Building and Strengthen Digital Humanities Through a Regional Network”: workshops sponsored by the National Endowment for the Humanities (October 23- 4, 2015). Organized and facilitated 30 faculty members from 7 institutions across San Diego in two days of workshops focused on building a regional collective and developing digital humanities curriculum. <http://www.sd-dh.org/>

THATCamp: Diving into Digital Humanities, SDSU (October 23-4. 2014)
Hosted over 150 participants from across the Southern California region to campus to discuss building institutional infrastructure for Digital Humanities and establishing SDSU as an emerging hub in the field.

Reboot Camp, SDSU (May 21, 2014 and May 19, 2015)
Planned and facilitated (with Professor Joanna Brooks) a single day, digital humanities event for SDSU humanities faculty to explore the intellectual, institutional, political, and cultural consequences of the digital shift. <http://www.reboot-u.org/reboot-camp-sdsu-2014/>

DHSoCal, UCSD (April 18, 2014)
Organized a meeting of 40 faculty, librarians, and graduate students from around Southern California (11 institutions) to collaborate around the topic of Digital Humanities. Sponsored by UCSD’s Geisel Library and the Center for the Humanities. <http://dhsocal.blogspot.com/>

New Literature, On and Between Screens: an Electronic Literature Reading Event, Cal State University, San Marcos (March 24, 2014) and UCSD (March 1, 2013)
Organized and facilitated electronic literature readings for, respectively, Arts & Lectures Series at CSUSM and the Center for the Humanities at UCSD.
Digital Humanities Speaker Series, UCSD (2012-2013)
Organized and facilitated monthly discussions with faculty from UCSD and other campuses on the topic of the “digital humanities” for the Center for the Humanities at UCSD.

Yale Media Theory & History Graduate Conference, Yale University (April 22-23, 2011)
Advised graduate students in organizing the first-ever graduate conference on the topic of media studies at Yale. This event was the culmination of the faculty-based initiative, Yale’s Media Theory & History Initiative, which I ran from 2008-2012.

Digital Literary Arts Extravaganza at DAC (Digital Arts and Culture) Conference
University of California, Irvine, December 14, 2009
Co-organized, with Mark C. Marino, an evening of electronic literature performances during the DAC conference. <http://writerresponsetheory.org/dac09>
Young-hae Chang Heavy Industries Reading, Yale University (October 14, 2008)
Arranged for the Seoul-based digital writers to give a “reading” of their electronic literature.

“HyperText: Explorations in Electronic Literature” Reading Series at Los Angeles Hammer Museum, Organizer (2003-2004)

Planned and moderated yearlong reading series on electronic literature.

Open Mic/Open Mouse, University of Southern California (April 25, 2007) Organized an evening of electronic literature readings and performances.

UC Digital Cultures Project, “Narr@tive: Digital Storytelling” Graduate Conference Los Angeles Hammer Museum (April 2004)

Co-organized, with Jeremy Douglass, a two-day conference that attracted students from across the country and included academic panels and an evening of new media and electronic literature readings.

State of the Arts Symposium, Electronic Literature Organization (April 2002) Planned and facilitated a two-day, international symposium on electronic literature and digital art which included a poster session and an evening of electronic literature readings.

<http://eliterature.org/state>

SERVICE to the PROFESSION

***Contemporary Literature*, Associate Editor of American Fiction (2013-present)**

Contemporary Literature is the flagship peer-reviewed academic journal in the field of recent literature, publishing scholarly essays on contemporary writing in English, interviews with established and emerging authors, and reviews of recent critical books in the field.

<http://cl.uwpress.org/>

***Sjani*, Editorial Board (2019-present)**

Sjani (Thoughts) is an annual scientific journal of literary theory and comparative literature, published in Tbilisi, Georgia.

***Digital Humanities Quarterly* Articles Editor (2010-2021)**

DHQ is an open-access, peer-reviewed, digital journal covering all aspects of digital media in the humanities. <http://digitalhumanities.org/dhq>

***Dichtung-Digital*, Editorial Board (2013-present)**

Dichtung-Digital is online journal that contributes to academic reflection on art and culture in digital media.

Electronic Literature Organization, Member of Board of Directors (2013-2014)

The ELO is the central organization supporting and connecting the emergent field of born-digital literature. www.eliterature.org

MLA Media and Literature Executive Committee, President (2012-2013)

Elected to serve on the committee governing the subject of media and literature for the Modern Language Association in 2009 and responsible for its conference panel in 2013.

The Modernism Lab, Member of the Board of Directors (2009-2012)

A “virtual space dedicated to collaborative research into the roots of literary modernism” directed by Pericles Lewis (Yale University). <http://modernism.research.yale.edu/>

Modernist Studies Association, Interdisciplinary Steering Committee (2007-2008)

Enlisted to broaden the interdisciplinary nature of the organization and conference.

Digital Arts and Culture (DAC) Advisory Panel (August-December 2006) Reviewed abstracts and vetted papers for annual conference, held in Perth 2007.

Electronic Literature Organization (ELO), www.eliterature.org

Associate Director (August 2002- June 2004)

Programs Director (October 2001-July 2002)

Acted as managing director of the non-profit organization dedicated to promoting and facilitating the creation, publication, and dissemination of electronic literature.

Directed and maintained operations, finances, communication, and administration.

Developed, planned, and coordinated community programming, on campus and across the country, including local electronic literature readings.

Selected SERVICE to SAN DIEGO STATE UNIVERSITY

Digital Humanities Initiative, Co-Director (2013-2022)

Spearheading a digital humanities initiative for this large state university, which includes developing faculty capacity through a research group and a learning community on digital pedagogy, piloting undergraduate curriculum in critical digital literacy, organizing a major regional THATCamp conference, spearheading a daylong faculty symposium called “ReBoot,” writing grants, and collaborating with groups across campus to develop a Digital Humanities Center in the Library, hiring to research faculty, development of a minor and certificate, regular programming, and more. <http://dh.sdsu.edu>

Area of Excellence “Digital Humanities and Global Diversity,” Director (2015- 2022)

This research area of excellence builds upon the strengths of SDSU’s faculty, regional location, and role as a Hispanic-Serving Institution (HSI) to generate humanistic critical research about the digital shift with a specific focus on diversity. I oversaw the hiring and onboarding of five tenure-track faculty in the Area of Excellence, across four different departments and three colleges.

INTERDISCIPLINARY PROJECTS & WORKING GROUPS

European Research Council (ERC): “Poetry in the Digital Age” (2021-2023)

I am an international Fellow in the European research project that investigates contemporary poetry and its forms of medial presentation, situated between literary studies, cultural studies and inter-art research. <https://www.poetry-digital-age.uni-hamburg.de/en/team.html>

Back to the Book: Analog Literature in the Digital Age (2011-2016)

Member of team organized by Kiene Brillenburg Wurth and funded by NARCIS (National Academic Research and Collaborations Information System) in the Netherlands to pursue research on the book in the digital moment. <http://backbooks.wordpress.com/>

Digital Humanities Research Group, UCSD Center for the Humanities (2012-2013)

Organized a group of faculty and graduate students that meets monthly to discuss readings and topics in the field of the digital humanities.

Yale University Theory & History of Media Initiative, Steering Group Member and Faculty Organizer (2008-2012)

Organized campus-wide initiative to assess the state of media studies and develop a curricular program at Yale. Facilitated yearlong, cross-campus seminar that gathered faculty to share research and discuss plans for a media studies program.

Yale Media Studies Collective Faculty Founder and Convener (2008- 2011)

A Yale University Whitney Humanities Center Working Group on media studies for graduate students and faculty.

Yale University English Department's Theory & Media Studies Colloquium

Faculty Convener (2009-2011)

The department's newest colloquium served as the forum for work on the place of textual analysis in the broader context of media in the English Department at Yale.

Critical Code Studies Working Group (2010)

A working group comprised of digital media scholars collaborating on creating a forum for resources, discussion, and demonstrations of the interpretation of computer code. <http://criticalcodestudies.com>

Digital Fiction International Network Core Member (2007- 2009)

One of six founding participants named in a grant project funded by the UK-based Leverhulme Trust to establish an international network of scholarly development.

UC Transliterations Project Researcher, 2005-2007

One of 14 University of California graduate student researchers in UC Multi-campus Research Group project "Transliterations: Research in the Technological, Social, and Cultural Practices of Online Reading." <http://transliterations.english.ucsb.edu/>

UC Humanities Research Institute's Seminar in Experimental Critical Theory (SECT), UC Irvine Participant, Summer 2006

Participated in fellowship to attend interdisciplinary seminar on the intersection between the humanities and technology, "TechnoSpheres: Futures of Thinking" organized by Anne Balsamo, Cathy Davidson, and David Theo Goldberg.

"NANO" Exhibit, Los Angeles County Museum of Art, Developer, 2003-2004

Participated in Literature team for interdisciplinary project involving literary scholars (led by Katherine Hayles), nanoscientists (led by Jim Gimewski), and artists (led by Victoria Vesna) to produce a yearlong exhibit introducing nanoscience to the general public through artistic

and experiential modules. <http://nano.arts.ucla.edu>

TEACHING EXPERIENCE

SAN DIEGO STATE UNIVERSITY

Literature and the Environment: Mermaids (Fall 2023, Spring 2024, undergrad)
Global Contemporary Literature (Spring 2019 undergrad, Spring 2023 grad)
Graduate Portfolio Workshop (Spring 2022, 2021, 2020)
Introduction to Graduate Studies (Fall 2020)
Digital Methods for the Humanities (Fall 2018, Fall 2020 undergrad)
Victorian Literature (Fall 2020, undergrad)
Digital Literature (Fall 2015, Spring 2016, Spring 2020)
Postmodernism (Fall 2019, grad, Spring 2020 undergrad)
How We Read Now: Literary Criticism and Theories of Reading (Spring 2018, grad)
Cyberfeminism (Fall 2018, grad)
Modernism (Fall 2018, grad, Fall 2020 undergrad)
The American Experimental Novel (Spring 2017, grad)
New Media Theory (Spring 2017, undergrad)
Introduction to Literary Theory and Criticism (Fall 2016, undergrad)
Book History (Spring 2016, grad)
The Experimental 21st-Century Novel (Fall 2015, Fall 2016, undergrad)
The Book in the Digital Age (Fall 2015, undergrad)
Critical Digital Literacy (Spring 2014, Fall 2014, undergrad)

UNIVERSITY OF CALIFORNIA, SAN DIEGO (CAT program)

The Book in the Digital Age (Winter 2013, Winter 2014)

YALE UNIVERSITY (2008-2011)

New Media Theory (Spring 2011) Digital Literature (Fall 2010, Fall 2008)
Medieval Manuscripts to New Media: Studies in the History of the Book (Spring 2010) Co-taught with Professor Jessica Brantley
Readings in American Literature (Spring 2011, Fall 2010, Spring 2010, Spring 2009)
Writing Seminar: English 114, "New Media" (Fall 2008)

BROWN UNIVERSITY, Modern Culture and Media Department (Spring 2007)

Media Archaeology: Information, Discourse, Networks (Spring 2007)

UNIVERSITY OF CALIFORNIA, LOS ANGELES (2003-2008)

Technotexts and Technoculture (Spring 2008)
The 21st Century Experimental American Novel (Spring 2008)
Remix Culture (Interdisciplinary Approaches to Literature, 109, Winter 2008) War, Literature, and its Representation (Spring 2006)
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