

CURRICULUM VITAE

Megan Hoetger, PhD

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EDUCATION

PhD **University of California, Berkeley**, Department of Theater, Dance, and Performance Studies, 2019

Rude & Playful Shadows: Collective Performances of Cinema in Cold War Europe

Designated Emphases in Critical Theory and Film Studies

Shannon Jackson (Chair), Julia Bryan-Wilson, Abigail De Kosnik, Anton Kaes

MA **California State University, Long Beach**, Department of Art and Art History, 2011

Playing the (Visual) Field: Examining the Site of Performance in Kurt Kren and Otto Mühl's "Mama und Papa"

Specialization in Museum Studies

BA **California State University, Long Beach**, Art History, Department of Art and Art History (High Honors), 2007

BFA **California State University, Long Beach**, Drawing and Painting, Department of Art and Art History (High Honors), 2007

WORK EXPERIENCE

Lead Lecturer Performance Theory and Dramaturgical Practices, MA Performance Practices, ArtEZ University of the Arts, 2025–ongoing

Head of Production, Palestinian Film Festival Amsterdam, 2025

Research and Dramaturgical Advisor, *Sonic Feminist Fabulations*, a long-term art & technology project by choreographer Paula Montecinos Oliva, 2024–ongoing

Research and Dramaturgical Advisor, *Hadra Collider*, a long-term art & technology project by visual artist Salim Bayri, 2024–ongoing

Workshop Tutor, School for New Dance Development, Academie voor Theater en Dans, Amsterdamse Hogeschool voor de Kunsten, 2020–2023

Program Curator, If I Can't Dance, I Don't Want To Be Part of Your Revolution, 2019–2024

Research Fellow, Archiv der Avantgarden, Staatliche Kunstsammlungen Dresden, 2019

Visiting Researcher, Centre for Cinema and Media Studies, Ghent University, 2018–2019

Lecturer and Teaching Assistant, University of California, Berkeley, 2013–2017

Lecturer, CSU Long Beach, 2008–2010

ADVISING AND COMMITTEE SERVICE

External Reviewer, School for New Dance Development, Academie voor Theater en Dans, Amsterdamse Hogeschool voor de Kunsten, June 2025

External Advisor, School for New Dance Development, Academie voor Theater en Dans, Amsterdamse Hogeschool voor de Kunsten, February–May 2025

External Advisor, School for New Dance Development, Academie voor Theater en Dans, Amsterdamse Hogeschool voor de Kunsten, February–May 2024

Selection Committee Member, DAS Masters Choreography, Academie voor Theater en Dans, Amsterdamse Hogeschool voor de Kunsten, February 2024

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Review Committee Member, Rietveld Akademie, Amsterdam, July 2023

Residency Tutor, Atelier AM, Almere, May–June 2022

Mentor, Cultuur+Ondernemen en Mondriaanfonds, 2021-ongoing

FELLOWSHIPS, AWARDS, AND RESIDENCIES

Our Many Easts, Moderna Galerija, Ljubljana, 2024

Mondriaan Curatorial Grant, 2021–2022

Fellowship in Situated Practice, BAK – basis voor actuele kunst, Utrecht, 2021–2022

Whole Life Academy, joint research initiative of the Staatliche Kunstsammlungen, Dresden and Haus der Kulturen der Welt, Berlin, Germany, 2019

UC Dissertation Year Fellowship, UC Berkeley, 2018–2019

John L. Simpson Memorial Fellowship in Comparative and International Studies, Institute of International Studies, UC Berkeley, 2017-2018

Getty Research Institute Library Summer Research Grant, J. Paul Getty Museum, 2016

Hickman Research Grant, UC Berkeley, 2014–2015

Max Kade Travel Award, UC Berkeley, 2014

DAAD Summer Grant, Deutscher Akademischer Austausch Dienst, Bonn, Germany, 2011

CURATORIAL AND PROGRAMMING PROJECTS

Curatorial team, *The Art of Activism*, conceived and realized under the direction of Jitka Hlaváčková, Prague City Gallery, December 2025–March 2026.

Co-curator, *Through the Keyhole*, conceived and realized with Jolanta Woszczenko and Weronika Zielińska, December 2025–January 2026. Organized by LAZNIA Center for Contemporary Art, Gdansk in partnership with Het Archief / ArtSpace, Rotterdam.

Workshop co-convener, *Studies in Character Development*, conceived and realized with Kirila Cvetkovska for the launch of the Zone Collective publication *Studies in Character Development: A Chronicle of Experiments*, KIOSK, Rotterdam, October 2024.

Curator, *When Technology Was Female*, January 2022–January 2024. Research commission with art historian and curator Susanne Altmann produced as part of the If I Can't Dance Edition IX – *Bodies and Technologies* biennial program. Commission included:

- *Collectivities Otherwise: Party Lines, Counterpropositions, and (Post-)Socialist Spaces* (public lecture, SPUI25, University of Amsterdam, November 2022; realized within the frame of the *Collectivities and Technologies Entangled* NICA masterclass conceived in collaboration with Dr. Christa-Maria Lerm Hayes)

- *Socialist Collectivity and the Aesthetics of (Dys)Functionality* (masterclass workshop, University of Amsterdam, November 2022; realized within the frame of the *Collectivities and Technologies Entangled* NICA masterclass conceived in collaboration with Dr. Christa-Maria Lerm Hayes)
- *Pants Wear Skirts: Erfurt Women Artists' Group, 1984–1994* (panel conversation, Goethe-Institut, Amsterdam, May 2023)
- *Three Seminars from 'When Technology Was Female'* (online studio, May–September 2023).
- *When Technology Was Female* (film program and installation, Goethe-Institut, Amsterdam, January 2024)
- *When Technology Was Female: Histories of Construction and Deconstruction* (publication, 2024)

Curator, ZWARTE IBIS, January 2022–February 2024. Artist commission with grassroots media collective Black Speaks Back produced as part of the If I Can't Dance Edition IX – *Bodies and Technologies* biennial program with support from a Stimulieringsfonds Creatieve Industrie "Research, Act & Reflect" grant. Commission included:

- *The Making of ZWARTE IBIS* (online studio, May 2023–January 2024).
- *Zwarde Ibis: An Exploration of Black Intimacy* (installation, CBK Zuidoost, Amsterdam, December 2023–February 2024; realized within the frame of the group exhibition *AIR in Zuidoost #2023*)
- *ZWARTE IBIS* (community-based short film, 2024). Premiere program in January 2024 hosted by Melkweg, Amsterdam and realized in collaboration with Africadelic, Caribbean Creativity, and Re/Presenting Europe. Traveling screenings: BOZAR, Brussels, Belgium (March 2024).
- *Inside ZWARTE IBIS* (artist talk and screening, CBK Zuidoost and Bijlmerbios, Amsterdam, February 2024)

Curator, Performing Colonial Toxicity, November 2021–January 2024. Research commission with architectural historian and exhibition-maker Samia Henni as part of the If I Can't Dance Edition IX – *Bodies and Technologies* biennial program in partnership with Framer Framed, Amsterdam and with support from Swiss Arts Council Prohelvetia. Commission included:

- *Toxic Coloniality or Coloniality Toxicity?* (public lecture, PC Hoofthuis, University of Amsterdam, March 2023; realized within the frame of the Political Ecologies NICA seminar series in partnership with Dr. Jeff Diamanti)
- *Testimony Translation Project* (open access digital database, April–September 2023).
- *Performing Colonial Toxicity* (exhibition, Framer Framed, Amsterdam, October 2023 – January 2024). With exhibition booklet and program of educational tours. Traveling venues: gta Exhibitions at ETH Zurich, Switzerland (March–April 2024); Mosaic Rooms, London, England (April–May 2024).
- Arwa Aburawa and Turab Shah, *And still, it remains* (film screening and conversation, Framer Framed, Amsterdam, January 2024)
- Samia Henni and Nuraini Juliastuti in conversation (book launch, Framer Framed, Amsterdam, January 2024)
- *Colonial Toxicity: Rehearsing French Radioactive Architecture and Landscape in the Sahara* (publication, co-publishers: If I Can't Dance, Framer Framed, edition fink, 2024)

Workshop co-convenor, Collective Annotation, conceived and realized with Kirila Cvetkovska as part of the 17th Istanbul Biennial public program, iKSV: Istanbul Foundation for Culture and Arts, Istanbul, Turkey, November 2022.

Workshop co-convenor, Zoning Play Complex, conceived and realized with Kirila Cvetkovska and Biljana Radinoska as part of the public program for the exhibition *The Hauntologists*, curated by Julia Morandeira, BAK – basis voor actuele kunst, October 2022.

Curator, *Active Archives. Performing Social Realities in Archival Contexts*, Haus der Kulturen der Welt, Berlin, German, March 2022. Opening program featuring presentations from curators Linus Gratte and Alice Pialoux (Centre Pompidou, Paris), curator-researcher Grant Watson (If I Can't Dance, Amsterdam), and artists Salim Bayri and Paula Montecinos Oliva. Realized within the frame of the exhibition *The Whole Life. Archives & Imaginaries*, March–April 2022.

Workshop co-convenor, “Archiving Club Cultures from Late Socialism through the Era of ‘Social Distancing’” as part of *The Whole Life Academy Berlin*, Haus der Kulturen der Welt, Berlin, October 2021–March 2022. Conceived and realized as part of Disco Comradeship with Carlos Kong.

Curatorial Advisor, *The Actress*, September 2020–September 2021. Artist film by Aimée Zito Lema and Becket MWN presented at the Grazer Kunstverein, Graz, Austria, September–December 2021. Co-produced in partnership with If I Can't Dance, Amsterdam, Netherlands and steirischerherbst, Graz, Austria.

Co-curator, *Cinema for Houseboats I: Vlado Kristl*, October 2021. Outdoor film screening conceived and realized as part of the Zone Collective with Kirila Cvetkovska, and presented within the frame of the public program for the exhibition *Shadow Zones* at When Site Lost The Plot, Amsterdam, Netherlands.

Co-curator, *Shadow Zones. Experimental Cinema History in Yugoslavia; or, a History and a Cinema Made and Unmade by Maps*, July–October 2021. Performative research installation conceived and realized as part of the Zone Collective with Kirila Cvetkovska, and presented at When Site Lost The Plot, Amsterdam, Netherlands.

Co-curator, *How We Behave / An archive of radical practice*, November 2020–February 2024. Long-term archive activation project with curator-researcher Grant Watson, conceived and realized with If I Can't Dance Curator of Archive Anik Fournier. Project included:

- *How We Behave / An archive of radical practice* (exhibition, OBA Oosterdok Public Library, Amsterdam, December 2023–February 2024; realized in partnership with IHLIA-LGBTI Heritage)
- *How We Behave / An archive of radical practice* (reading performance, If I Can't Dance, Amsterdam, December 2023)
- *How We Behave / An archive of radical practice* (reading performance, Haus der Kulturen der Welt, Berlin, December 2023)
- *How We Behave / An archive of radical practice* (online studio, November 2020–December 2023).

Curator, *Gift Science Archive*, December 2019–July 2021. Artist commission with painter and performance artist Sands Murray-Wassink produced as part of the If I Can't Dance Edition VIII – *Ritual and Display* biennial program. Commission included:

- 18-month archiving performance and development of giftsciencearchive.net (website launched in January 2022)
- *In Good Company (Horsepower): Materials from the Gift Science Archive, 1993–present* (exhibition co-curated with Radna Rumping and Huib Haye van der Werf, and co-presented with mistral, Amsterdam; March–May 2021)
- *Without You I'm Nothing* (installation, Rijksakademie van beeldende Kunsten, Amsterdam, June 2021)
- *Backstage with Gift Science Archive* (performance with Radna Rumping, Rijksakademie van beeldende Kunsten, Amsterdam, June 2021)
- *COLLABORATION. How to work together?* (roundtable conversation with Radna Rumping and Amalia Calderon, Rijksakademie van beeldende Kunsten, Amsterdam, June 2021)

- Sands Murray-Wassink and Aimar Arriola, *RELATIONSHIPS. Feminist Legacies, Queer Intimacies* (online studio, June 2020–April 2021).
- *VALUE. What is trash? What is trashy but valuable?* (roundtable discussion with Vivian van Saaze, Rijksakademie van beeldende Kunsten, March 2020)

Curator, *Black Revelry*, June 2020–November 2021. Research commission with poet-scholar Derrais Carter produced as part of the If I Can't Dance Edition VIII – *Ritual and Display* biennial program. Commission included:

- *Black Revelry Quiet Storm* (transnational radio show broadcasted with Ja Ja Ja Nee Nee Nee in Amsterdam, reboot.fm in Berlin and dublab in Los Angeles; December 2020–February 2021)
- *Black Revelry: In Honor of 'The Sugar Shack'* (publication, November 2021)

Curator, “EXPRMNTL Evenings,” KASK Cinema, Ghent, Belgium, May 2019.

Co-curator, “Underground International: Kurt Kren and Tomonari Nishikawa,” Pacific Film Archive, UC Berkeley, November 2018.

Co-curator, “A Sentimental Punk: An Incomplete Kurt Kren Retrospective, 1956-1996”, The Lab, San Francisco, September 2018.

Symposium Organizer, “Re/Sounding Space”, Department of Rhetoric, University of California, Berkeley, April 2016.

Curator, “Queer New Waves: Performance, Performativity and Contemporary Queer Film,” September 2014 - February 2015. Screening series at the University of California Berkeley, including:

- *Community Action Center* by A.K. Burns and A.L. Steiner, Durham Theater, UC Berkeley, May 2015.
- *Color/d* by Paul Pescador, Durham Theater, UC Berkeley, February 2015.
- *Mommy is Coming* by Cheryl Dunye, Durham Theater, UC Berkeley, September 2014.
- *Homeboy* by Dino Dinco, Durham Theater, UC Berkeley, February 2014.

Symposium Co-organizer, “Thinking/Writing/Doing Sex,” Department of Theater, Dance, and Performance Studies, UC Berkeley, March 2014.

Organizer, “Antagonism and the Rules of Social Engagement” panel and public discussion, Monte Vista Projects, Los Angeles, CA, April 2012.

Curator, *Annual Greater Los Angeles Master of Fine Arts Survey Exhibition*, hosted by CSU Long Beach, 2010–2011. Included catalog.

Co-curator, “Un-Figuring the Body,” CSU Long Beach University Art Museum, 2008. Included catalog brochure.

SELECTED PUBLICATIONS

“Active Archives. On Performance Curatorial Research and Historiographic Method,” in *The Routledge Companion to Performance Art*, edited by Lucian O’Connor, et al. (New York: Routledge, forthcoming 2026).

“Projections from the Archive. Performances of Cinema, Its Archival Counterapproaches, and Performance Historiography,” in *Relational Acts. Performance Practices and Media of Documentation*, edited by Barbara Büscher, Franz Anton Cramer, and Ulrike Hanstein (Berlin: De Gruyter, forthcoming 2026).

“Non-alignment comes in the moving. Notes toward a Spatial-Curatorial Praxis,” co-authored with Merve Bedir, *Kunstlicht: Journal for Visual Culture* 46, no.3/4 (2025): 100-110. Special issue on The Aesthetics of Non-alignment.

“To Be a Group in Public View. The Coalitional Principles of Exterra XX— The Erfurt Women Artists Group,” *The Art of Activism* exhibition catalogue (Prague: Prague City Gallery and ArtMap, 2025).

آن نافه مراد که میخواستم ز بخت در چین زلف آن بت مشکین *Daddy Party* کلله بود exhibition catalogue (Amsterdam: Chupan Atashi and Metro54, 2025).

“I don’t believe in revolution, but sometimes I get in the spirit,” a dispatch from *Our Many Easts* for *L’Internationale Online*, September 2024.

“The Partisan, the Dissident, and the ‘Postsocialist Contemporary’. Ana Lupas at the Stedelijk Museum, Amsterdam,” *The Public Review*, September 2024.

“‘It was the way we lived’: On Underground Cinema, Reproductive Labor, and Curating,” in *octopus notes*, no. 10 (Spring 2024): 208–223.

“The Garden as Material, Map, Metaphor, State of Mind” commissioned essay on the work of artist Ratu R. Saraswati within the frame of the Werkplaats Molenwijk residency program, Framer Framed, Amsterdam, January 2023.

“Re-assembling East German Nightlife: Scores for Curating from Elusive Archives,” co-authored with Carlos Kong for *Archives on Show: Revoicing, Shapeshifting, Displacing. A Curatorial Glossary*, edited by Beatrice van Bismarck (Berlin: Archive Books and House of World Cultures, 2022).

Review of Joy Mariama Smith’s *Black Joy / White Fragility* at Kunstinstituut Melly, Rotterdam in *Theatre Journal* 74, no. 3 (September 2022): 368 – 370.

“Film’s Distribution and 1968: Radical Aspirations” in *Discourse: Journal for Theoretical Studies in Media and Culture* 44, no. 1 (Winter 2022): 97–100.

“On a Daily Practice” in conversation with Nick Aikens, Mercedes Azpilicueta, and Yael Davids for *I Think My Body Feels, I Feel My Body Thinks: On Corpiliteracy* (Eindhoven: Van Abbemuseum, 2021).

“Art/Obscenity in West German Experimental Film, 1968-1972: Circulating through the Debates” in *In and Out of Sight: Art and the Dynamics of Circulation and Suppression* (London: Bloomsbury Press, 2021).

“Megan Hoetger Responds to Suzanne Lacy’s Storying Violence: A Cross-Disciplinary Conversation at the Top of City Hall” in *Double Issue: The Pacific Standard Time Performance Art Festival* (Pasadena: Armory Center for the Arts, 2017).

“Andrea Fraser” entry in the “My Barbarian Sourcebook,” special issue of *Pastelogram*, Fall 2015.

“Art, Cinema, and Life Outside the Imperial Ring.” *RM1000* 3 (Fall 2015): np.

Reviews of Ron Athey’s *Incorruptible Flesh: Messianic Remains*, Heather Cassils’s *Tiresias*, and Performance Gallery at Performance Studies International Conference 2013 in *Performance Research* 19, no. 3 (Fall 2014): 58-61.

“Techniques for Breathing: On the Pedagogical Places of Movement” in *Within*. Exhibition catalogue for “Within” at the Cypress College Art Gallery, Cypress, CA, 2013

Review of *virus.circus.probe* at *GUTTED*, Los Angeles Contemporary Exhibitions, Hollywood,

CA. Special issue: Viral, *Junctures: The Journal for Thematic Dialogue* 15 (December 2012): 33-35.

“Re-performance: History as an Experience to be Had.” Review of *Los Angeles Goes Live: Performance Art in Southern California, 1970-1983* at Los Angeles Contemporary Exhibitions, Los Angeles, CA. *X-TRA: Contemporary Art Quarterly* 15, no. 1 (Fall 2012): 92-109.

Review of *Asco: Elite of the Obscure, A Retrospective 1972-1987* at Los Angeles County Museum of Art, Los Angeles, CA. Special issue: On the Subject of the Archive, *Hemispheric Institute of Politics and Performance: e-misférica* 9, no. 1 and 2 (Summer 2012): np.

SELECTED PUBLIC CONVERSATIONS AND RESEARCH PRESENTATIONS

Presentation, “‘The Kunstmarkt Affair’: Experimental Screening Events and/in West Germany’s Postwar Art Market,” for *Eventful Art Markets*, the Researching Art Markets past & present ninth international workshop, University of Glasgow, Scotland, October 2024.

Keynote, “Body + Motion: Mapping Movements from Early Photography to the Era of Video Art,” IN OUT Festival, Łaznia Center for Contemporary Art, Gdańsk, Poland, October 2024.

Moderator, *Armed by Design* book talk with Lani Hanna, KIOSK, Rotterdam, June 2024.

Presentation, “Performances of Cinema and their Archival (After)lives,” for the symposium *Performance/Archiv. Medien des Dokumentierens und Aufzeichnens*, VALIE EXPORT Center Linz, Austria, November 2023.

Moderator, *Against Ageism: A Queer Manifesto* book talk with Simon(e) van Saarloos and Sands Murray-Wassink, San Seriffe, Amsterdam, Netherlands, May 2023.

Guest Lecture, “ROHFiLM: An Introduction,” for the Birgit Hein memorial screening within the frame of the Tiny Desk lecture series, Archiv des Avantgardes, Staatliche Kunstsammlungen, Dresden, German, May 2023.

Moderator, *Take 'Em Down: Scattered Monuments and Queer Forgetting* book talk with Simon(e) van Saarloos, KIOSK, Rotterdam, Netherlands, May 2022.

Guest lecture, “Performances of Cinema and Other Infrastructural Musings” for the *Archive Session – On Ephemeral Gatherings* event within the frame of the *Come Closer* public program series, curated by Radna Rumping, Oude Kerk, Amsterdam, Netherlands, April 2022.

Lecture series, *Drawing the Archive*, September – October 2021. Three-part performance-lecture series conceived and realized as part of the Zone Collective with Kirila Cvetkovska, and presented within the frame of the public program for the exhibition *Shadow Zones at When Site Lost The Plot*, Amsterdam, Netherlands.

Plenary Lecture, “Notes from the Unpaved Streets. Safety, Crisis, Queer Autonomous Communities,” at Anarchist Studies Network, London, United Kingdom (online), September 2020.

Presentation, “Do We Need Another Theory of Sovereignty Right Now?” at Historical Materialisms, London, United Kingdom, November 2019.

Presentation, “Performances of Cinema in Cooperative Formations: Resource-Sharing and Resilience in Cold War Undergrounds” at Performance Studies International #25, Calgary, Canada, July 2019.

Presentation, “Notes from the Unpaved Streets: Ghost Ship and the Stakes of Unassimilability,”

Historical Materialisms, Barcelona, Spain, June 2019.

Presentation, “‘The Kunstmarkt Affair’: XSCREEN’s Underground Explosion and the Postwar Cinema of Attraction” at the Society for Cinema and Media Studies Annual Conference, Seattle, Washington, March 2019.

Guest Lecture, “Balancing Between the Institutional and the Alternative: Strategies for Collectively Performing Cinema Across the Geographic and Ideological Borders of the Cold War,” at the Institute for International Studies, University of California, Berkeley, March 2019.

Presentation, “Gestures of the Street: Gilets Jaunes, the Filmic Record, and *One Minute of Dance a Day*,” at “The Re/Active Image,” Tisch Cinema Studies Graduate Conference, New York University, February 2019.

Presentation, “After Ghost Ship: Experimental Crowds and their Underground Spaces,” at the American Society for Theatre Research Annual Conference, San Diego, CA, November 2018.

Guest Lecture, “EXPRMNTL: Controversy and the Screening Event,” Ghent University, Belgium, October 2018.

Keynote, “The Life of Film / Films of Life,” A Sentimental Punk: An Incomplete Kurt Kren Retrospective, 1956 – 1996, The Lab, San Francisco, September 2018.

Presentation, “The Performances of Cinema in Cooperative Formations: Towards a Network Methodology” at Performance Studies International #24, Daegu, South Korea, July 2018.

Presentation, “Crossing Signals: Communication Between Film and Theatre in the Actions of VALIE EXPORT and Carolee Schneemann” at the Society for Cinema and Media Studies Annual Conference, Toronto, Canada, March 2018.

Presentation, “Underground Overflows: *Das andere Kino* and the Performances of Cinema in Hamburg, 1969 + 1973” at Performance Studies International #23, Hamburg, Germany, June 2017.

Presentation, “Documenta 5 and the Kinetic Catalog: Expanding Documentation for *Das 100-Tage-Ereignis*” at the College Art Association Annual Conference, New York, NY, February 2017.

Presentation, “Crossing Signals and Mixing Messages: Communication at the Intersections of Theatre and Film” at the American Society for Theatre Research Annual Conference, Minneapolis, MN, November 2016.

Presentation, “Museums(’) & Media” at “& Media,” Film & Media Studies Graduate Conference, University of California, Berkeley, September 2016.

Presentation, “Art, Cinema, and Life Outside the Imperial Ring: A Little History of *Mama und Papa* and the Austria Filmmakers’ Cooperative” at *New Visions: Cinema and Cinematic Practice in Times of Radical Urban Transformation*, Technische Universität, Berlin, December 2014.

Guest Lecture, “The Politics of Circulation across Contexts: Asco and VALIE EXPORT,” Rijksakademie van beeldende Kunsten, Amsterdam, May 2014.

Presentation, “The Politics of Mobility in the City: Asco’s *Walking Mural* and 1970s Los Angeles” at *Performance, Place, Possibility: Performance in Contemporary Urban Contexts* symposium, University of Leeds, April 2014.

Presentation, “...And the Beat Goes On. Perception, Pulsation, and the Body’s Potential for

Subversive Communication.” *Reading the Body in Contemporary Culture* Graduate Student Conference, The Art Gallery, University of Maryland, College Park, April 2011.

Presentation, “Re-presentations: The Filmic Image in Postwar Vienna.” *Visual Culture & Global Practices*, 45th Annual CSU Long Beach Comparative Literature Conference, November 2009.