

## **Dominic Pettman Curriculum Vitae**

### **Personal Details**

Name: Dominic Pettman  
Citizenship: British & Australian  
INS status: Permanent Resident (Greencard)  
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### **Areas of Research and Teaching Interest**

Media and Technology  
Critical Theory  
Visual, Digital and Typographic Cultures  
Continental Philosophy  
Literary Theory  
Globalization  
Popular and Unpopular Cultures

## Education and Qualifications

- 1998: Graduation Certificate  
 School of Criticism and Theory, Cornell University
- 1997: Doctoral degree awarded without further examination.  
 Ph.D. Thesis: *After the Orgy: Millenarianism and the Eschaton*  
 University of Melbourne (English with Cultural Studies)
- 1994: Bachelor of Arts (First Class Honors)  
 Honors Thesis: *Interplanetary Postcolonialism*  
 University of Melbourne (English with Cultural Studies)
- 1993: Bachelor of Arts (Distinction in Arts & Humanities), University of Melbourne

## Scholarships and Grants

- 2007: Conference Travel Grant, Provost's Office, New School
- 2007: Faculty Development Grant, Eugene Lang College, New School
- 2006: Faculty Development Grant, Eugene Lang College, New School
- 2006: Merit Raise, Eugene Lang College, New School
- 2004: Australian Academy of the Humanities, Publishing Grant
- 2004: University of Melbourne, Publishing Grant
- 2003: Deakin University, Publishing Grant
- 2002: European Socrates-Erasmus Program, Administration Travel Grant
- 2000: University of Geneva, Conference Travel Grant
- 1999: Australia Council (Five Person Team) A.D.I.E.U. (Architectural Developments in  
 Escape Units) Project  
 Cinemedia, (A.D.I.E.U.)  
 Melbourne City Council, (A.D.I.E.U.)  
 Australian Network for Art and Technology, Travel Grant
- 1998: School of Criticism and Theory (Cornell, USA), Departmental subsidy
- 1997: Research Trip to the U.S.A.  
 School of Graduate Studies, Travel Grant  
 Arts Faculty, Travel Grant with Stipend  
 English Department, Travel Grant
- 1995-98: Australian Postgraduate Award, Scholarship + Full fee exemption

## Teaching Experience and Appointments

### **2008 –**

Associate Professor (Tenured)  
Culture and Media  
Eugene Lang College  
New School for Liberal Arts  
&  
Liberal Studies  
New School for Social Research

### **2005 – 2007**

Visiting Assistant Professor  
Culture and Media  
Eugene Lang College  
New School for Liberal Arts

### **2004 – 2005**

Adjunct Professor  
Integrated Digital Media Institute  
Department of Humanities and Social Sciences  
Polytechnic University, Brooklyn

### **2002 – 2008**

Honorary Fellow  
English & Cultural Studies Department  
University of Melbourne

### **2002 – 2004**

Assistant Professor in New Media (Tenured)  
Department of Media and Culture  
University of Amsterdam

### **2000 – 2002**

Visiting Assistant Professor  
Département d'Anglais  
Faculté des Lettres  
University de Genève

### **1997 – 2000**

Adjunct Lecturer and Tutor  
Department of English and Cultural Studies  
University of Melbourne

### **1994 – 1997**

Teaching Assistant  
History and Philosophy of Science + English with Cultural Studies  
University of Melbourne

## **Service**

**2010 –**

### **Chair**

Culture & Media Department  
Eugene Lang College, New School

**2009 –**

### **Executive Council**

Eugene Lang College, New School  
An advisory council to the Dean of the college, comprised of senior full-time faculty.

**2009 –**

### **University Promotions Review Committee**

Provost's Office, New School  
A committee charged with defining standards for tenure and extended employment throughout all eight divisions of the New School, averaging 25 cases per semester.

**2009 –**

### **Appointments and Promotions Committee**

Eugene Lang College, New School  
A core deliberative body through which all academic appointments and promotions are discussed and ratified.

**2009 –**

### **Curriculum Review Committee**

Culture & Media, Eugene Lang College, New School  
A departmental committee charged with reviewing and overhauling existing curriculum for the changing needs and expectations of New Media students (and new Media students).

**2009 –**

### **Dean's Representative**

New School for Social Research  
Economics Dissertation Proposal + Philosophy Dissertation Defense

**2008 –**

### **Faculty Review Committees**

New School  
Sumita Chakravarty (tenure) {Chair}  
Elizabeth Ellsworth (tenure)  
Shannon Mattern (NSGS, Fourth Year Review)  
Rose Rejouis (Lang, Extended Employment)  
Tuijja Parrika (Lang, Renewable Contract)  
Paul Kottman (Lang and NSSR, Tenure)  
Martin Roberts (Lang and NSGS, Extended Employment)  
Chris Johnson (Lang, Renewable Contract)

**2008 –**

### **Screen Studies Program**

Eugene Lang College, New School  
A committee charged with designing and launching an ambitious new Screen Studies program at Lang College.

**2006 – 2008**

### **University Faculty Senate (+ Academic Policy Sub-Committee)**

### New School

A university-wide body which provides the various divisions of the New School with a faculty forum and voice which aims to work in concert with university administration in areas such as academic governance, facilities, policy etc. I was voted in, and appointed by, my colleagues as a senator in order to represent the interests of Lang College in particular, and full-time faculty in general. In this capacity, I have been an active consultant concerning the new flagship campus building on Fifth Avenue; lobbying for a maximizing of potential in terms of space and resources for all the different interests of the humanities, arts, sciences, and social sciences.

### 2008

#### **Search Committee**

Eugene Lang College, New School

A search committee tasked to appoint a full time tenure-track position in new media. Yielded the hiring of Trebor Scholtz.

### 2007 – 2008

#### **Media Curricular Group**

New School

One of four curricular groups which were created by the Provost's Office, under the leadership of Ben Lee, in order to consolidate the bold new inter-divisional Strategic Plan, especially in terms of a new undergraduate program in media studies.

### 2006 – 2007

#### **Resources and Planning Committee**

Eugene Lang College, New School

A committee charged with examining the percentage of spending in all areas and make recommendations on budget priorities including; space issues, academic programming; co-curricular and extra-curricula activities. My principle role in this committee was to facilitate the flow of information between the College and the Faculty Senate.

### 2006

#### **Search Committee**

Eugene Lang College, New School

A search committee tasked to appoint a full time tenure-track position in ethnomusicology, designed to strengthen the College's commitment to the interdisciplinarity, with a focus on music scholarship.

### 2005 – 2006

#### **Integrated Research and Teaching Committee**

Eugene Lang College, New School

A committee charged with conceptualizing and designing the general education component of Lang College's undergraduate curriculum, especially mandated to emphasize student capabilities in contrast to distribution requirements. As part of this committee, I was specifically asked to consider the possible benefits of implementing an e-portfolio system for all Lang students.

### 2002 – 2004

#### **International Student Co-ordinator**

Media and Culture Department, University of Amsterdam

This task involved acting as a promoter and liaison officer for the department in the Socrates-Erasmus program – Europe's largest and most comprehensive of its kind. It involved co-ordinating and processing at least 200 students before, during, and after their studies abroad. In addition to this, my duties involved facilitating and administering exchanges with dozens of institutions outside Europe, including special arrangements

with New York University, University of Technology Sydney, and the University of Hong Kong.

**2002 – 2003**

**Member, Masters Steering Committee**

Media and Culture Department, University of Amsterdam

A committee charged with designing courses and curriculum for a new M.Phil in New Media within the general Media and Culture major. This also involved working in concert with other Departments and Programs, including the School for Cultural Analysis and the Critical Theory postgraduate program.

**2000 – 2002**

**Member, Writing Lab**

University of Geneva

A Writing Lab situated within the English Department, concentrating on improving undergraduate students' grasp of methodology, structure, rhetoric and discourse analysis.

**2000 – 2004**

**(Post)graduate Supervision**

University of Geneva and Amsterdam

During my time of employment in Europe, I supervised and examined Masters level theses (bearing in mind that only full professors are official supervisors of doctoral students).

**Professional Affiliations**

**2004 – 2005**

Member, Cultural Studies Association

**2002 – 2004**

Faculty Member, Amsterdam School of Cultural Analysis

(<http://www.hum.uva.nl/asca/>)

**1998 – 2006**

Member, Modern Languages Association

**2007 – 2008**

Member, Society for Cinema and Media Studies

## Courses

I have created, developed and taught the following courses over the past ten years.

### *Undergraduate*

- Introduction to Media Studies
- Introduction to Cultural Studies
- Introduction to Digital Culture
- Postmodernism
- Representation, Culture and Identity
- Cooking, Culture, Cannibalism
- Writing Technology: Virtual Reality and Real Virtuality
- Contemporary Literature
- Romanticizing the Apocalypse
- Amour Fou: The Metaphysics of Modern Love
- Love and Other Technologies
- Media Toolkit
- Locating the Human
- Dream Factories: From Holyrood to Hollywood

### *Masters*

- Cultural Theory: Media, Postmodernism, Posthumanism
- History of Communications: From Papyrus to Plasma
- Global Culture
- Humans / Animals / Machines
- Mapping the Human

### *Ph.D.*

- Cinema Europe/Media Europe
- Digital Ontologies

These courses have been delivered in various formats, from large scale lectures to intimate seminars, and in very different pedagogic environments. Two of these, Media Toolkit and Introduction to Digital Culture have been lab-based, using hands-on technologies to supplement conceptual work. History of Communications included a studio component, as well as mixed-media assessment. I consistently make use of online platforms, multimedia presentation, as well as web 2.0 applications.

## Publications

### Books

*Technopoetics of Capture* (forthcoming, Fordham University Press, 2012)

*Human Error: Anthropocentrism and the Media* (Forthcoming – Spring 2011, Posthumanities Series, Ed. Cary Wolfe, University of Minnesota Press)

*Love and Other Technologies: Retrofitting Eros for the Information Age* (New York: Fordham University Press, 2006)

*Avoiding the Subject: Media, Culture and the Object* (Amsterdam: Amsterdam University Press, 2004) [with Justin Clemens]

*International Cultural Studies: An Anthology*, co-editor and contributor with Ackbar Abbas and John Erni [Visual Cultures section] (New York & London, Blackwell Publishing, 2004)

*After the Orgy: Toward a Politics of Exhaustion* (Albany: State University of New York Press, 2002)

### Book Chapters

"Fate and Finitude: The Complex Legacy of Jean Baudrillard," [introduction to new edition of] *Fatal Strategies*. (New York: Semiotext(e), 2008).

"Bear Life: Tracing an Opening in Werner Herzog's *Grizzly Man*," *Mind the Screen: Media Concepts according to Thomas Elsaesser*, Patricia Pisters and Wanda Strauven, eds. (Amsterdam: Amsterdam University Press, 2008)

"Thomas Pynchon: The Projectionist at the Planetarium," *Key Figures in Postmodernism*, Hans Bertens and Joseph Natoli (eds.) (New York and London: Basil Blackwells, 2002)

### Peer-Reviewed Articles

"Pavlov's Podcast: The Acousmatic Voice in the Age of MP3s," *Differences: A Journal of Feminist Cultural Studies* (forthcoming special issue on sound, edited by Rey Chow, 2011)

"After the Beep: Answering Machines and Creaturely Life," *boundary 2* (forthcoming, Summer 2010)

"*Grizzly Man*: Werner Herzog's Anthropological Machine," *Theory and Event* Vol. 12, No. 2, 2009.

"Love in the Time of Tamagotchi," *Theory, Culture & Society* [special issue, "Ubiquitous Media"] Vol. 26, No.2-3, 2009, 189-208.

"Relations with Concrete Others," *Theory, Culture & Society*, December 2004, Volume 21, No. 6, 137-144 [with Justin Clemens]

"On Being Shallow: A Theoretical Mashup," *Public* (York University, Canada) No. 29. Special Issue: "Localities," Fall/Winter 2004, 54-64  
[http://publicjournal.ca/public/backissu/v29\\_1.html](http://publicjournal.ca/public/backissu/v29_1.html)

"A Break in Transmission: Art, Appropriation and Accumulation," *GENRE* (a publication of the English Department, University of Oklahoma), vol. 34, no.3/4, Fall/Winter 2001, p.279-90

"The Revelation Will Not Be Televised: After the Orgy," *Tamkang Review* (Tamkang University, Taiwan), Vol. 30, No. 4, Summer 2000, p.43-66

"The Floating Life of Fallen Angels: Hong Kong Cinema and Unsettled Societies," *Postcolonial Studies* (Institute of Postcolonial Studies, Melbourne), vol. 3, no.1, April 2000, p.69-80

"After the Orgy: Millennial Panic and the Virtual Apocalypse," *Zeitsprünge*, [Forschungen zur Frühen Neuzeit, Johann Wolfgang Goethe-Universität, Germany] (Band 3, Heft ¾), 1999, p.391-403

"Interrogating the Modest Witness," *Journal of Millennial Studies* (University of Boston), Online. Internet. Winter, no.2, 1998/99. [www.mille.org/publications/winter98/Pettman.PDF]

"It'll All Come Out in the Mosh: The Articulations of Death Metal," *Southern Review*, vol.20, no.2, 1995, p.213-25

### **Unrefereed Articles, Catalogue Essays, and Reviews**

"One Hundred Years of Multitudes," *Reflex* magazine, June 2008.

"Les Paradoxes des Hotspots," *Largeur* Online Magazine [Geneva], translated into French by Pierre Grosjean, 13 July 2004, <http://www.largeur.com/expArt.asp?artID=1625>

"From September 11 to the 7-11: Popular Propaganda and the Internet's War Against Terrorism," *Largeur* Online Magazine [Geneva], translated into French by Pierre Grosjean, December 2001, <http://www.largeur.com> [English version: *Crikey* alternative news site, <http://www.crikey.com.au/media/2002/02/03/20020203jihadfordummies.html>]

"Machinic Hygienics: Or Why You Aren't Necessarily What You Eat," *La culture hygiénique: métaphore et allégorie de la pureté*, Exhibition Catalogue, l'Espace Arlaud de Lausanne, Switzerland [October, 2003]

"Reflections on/in a Hong Kong Hotel Room," *Log Illustrated* (New Zealand), No. 12, Summer 2001, p.20

"In the Fine Underwear of our Minds': Love and Community in the Age of Globalism," *Parachute* (Canada), No. 101, 2001, p.64-71

"Y2Care: Debugging the Millennium (or 'It's Ok – I have a Mac)," *Experimenta*, Online. Internet. Autumn, 2000. ([www.experimenta.org/pdf/pettman.pdf](http://www.experimenta.org/pdf/pettman.pdf))

"The Transcendence of Transarchitecture," *Parachute*, No. 96, October 1999, p.29-32

"COTIS Movie," *Video Arcadia*, KIT (eds.) Yorkshire Sculpture Park, 1999, p.52

"Taking Over the Asylum: Mark Dery's Pyrotechnic Insanitarium," *Arena*, June/July 1999, no.41, p.67-8

"Tower of COTIS Review," *Monument*, May 1999, no.28, p.103-04

"The Atrocity Exhibition," *Art Fan*, July 1999

"Black Box Humour," *Gertrude St. Gallery*, KIT Catalogue, February 1999

"The Y2K Problem: Donna Haraway and the Modest Witness, An E-mail Conversation with DX Raiden," *Mesh Magazine* (Royal Melbourne Institute of Technology), no.12, 1998/99, p.52-6

"COTIS and the Digital Electronic Art Festival," *The Art of the Accident*, (Rotterdam) NAI/V2 Organisation, 1998, p.203-7 [as KIT]

"COTIS Manifesto" *Cult of the Inserter Seat* (Gallery Catalogue), Kunstraum Gallery, Innsbruck, Austria, June 1998

"Take Me To Your Masses: Independence Day," *Aedon*, vol.4, no.1, 1996, p.166-69

"Terminal Velocities in Cyberspace," *Antithesis*, 1996, vol.8, no.1, p.87-99

"After the Orgy: The Bataille Millennium," *Aedon*, vol.3, no.1, 1995, p.23-7

"Interplanetary Postcolonialism," *Aedon*, vol.2, no.1, 1994, p.171-92

### **Other Media**

"Love Me, Love My Avatar," Television Special, Paper Tiger TV, New York, August 2008.  
<http://papertigertv.blogspot.com/2008/12/love-me-love-my-avatar.html>

Advisory board-member and content consultant/contributor for Swiss-based news, technology and lifestyle publication, *Largeur* ([www.largeur.com](http://www.largeur.com)) (2001-05)

Speech writer, "The Difference Between Networking and Not Working," for the BMW Alumni Association, Munich (September 16, 2004)

Conceptual consultant for "Photography and September 11," *Musee de l'Elysee*, Lausanne (April 2002)

"Retour sur le futur: l'être humain comme organe sexuel du monde technologique," Interviewed by the University of Geneva's alumni and community liaison magazine *Campus* (March 2002) [[www.unige.ch/presse/campus/pdf/c57/rlettres.pdf](http://www.unige.ch/presse/campus/pdf/c57/rlettres.pdf)]

"Y2Care: Debugging the Millennium," Promotional Interview for *The Morning Show*, Triple J, Melbourne (March, 2000)

"Our Secret Love for the Anxiety Bug," Promotional Interview with Jenny Sinclair for *The Age* (Melbourne) Information Technology Section (28 March, 2000), p.8

"Art of the Accident: Reflections on the Dutch Electronic Arts Festival," Panel discussion for *Arts Today*, Radio National Australia, ABC (August, 1999)

"The Historical Significance of Tomorrow's Full Solar Eclipse" (August, 1999)

Interview for *Undercurrents*, 2SER, Sydney

“Late Night Television” (June, 1999) Panel discussion for *Arts Today*, Radio National Australia, ABC

“The Thonglines” (April, 1999) Voice piece for *Arts Today*, Radio National Australia, ABC

“On Woody Allen, His Life and Work” (February, 1999) Panel discussion for *Arts Today*, Radio National Australia, ABC

“Millennial Madness” Interview (December, 1998) for documentary (AFTRS documentary partially funded by MIT and CSIRO)

Voice-piece on Libidinal Millenarianism (November, 1998) for *Arts Today*, Radio National Australia, ABC

Founding Editor and Contributor, *Blackjelly* Online Magazine ([www.blackjelly.com](http://www.blackjelly.com)), July 1997.

### Conference Papers and Guest Lectures

"Rethinking the Creaturely," Zoontotechnics (Animality / Technicity) Conference, Centre for Critical and Cultural Theory, Cardiff University, Wales, UK (May 12-15, 2010).

Critical Themes in Media Studies Graduate Conference, New School, Faculty Respondent (April 2010)

"On Social Lubrication: Between the Digital and the Chthonic," Digital Labor Conference: Internet as Playground or Factory, Eugene Lang College, New School (November 11, 2009)

"Identification, Mimesis, Becoming," A Response to Hugh Raffles' "Squish That Bug," Faculty Research Presentation, New School for Social Research (October 7, 2009)

"To Answer or Respond," School of Journalism, Columbia University (September 22, 2009)

"After the Beep: Answering Machines and Creaturely Life," Center for Cultural Studies, University of California, Santa Cruz (May 5, 2009)

"After the Beep: Answering Machines and Creaturely Life," Media in Transition 6, MIT (April 28, 2009)

"Living Dolls: The Technology of Love in the Posthuman Age," Blue Stockings Books, New York (August 13, 2008)

"Love Me, Love My Avatar: The Politico-Libidinal Economy of Uploadable Selves," Video Vortex Conference, Department of Design and Communication, Bilkent University, in partnership with the Institute of Network Cultures, Ankara, Turkey (October 10, 2008) Available, <http://www.vimeo.com/2869752>

"That Complex Ghost: Passion, Recognition, and Resemblance in *Lolita*," Lolita in America Conference, Department of Humanities, New School (September 9, 2008)

"Peak Libido," Respondent to Bernard Stiegler's Keynote Address, X-Factors Conference: Terrestriality, Reinscription, Memory Regimes. Institute on Critical Climate Change in the Humanities, College of Arts and Sciences, SUNY Albany (April 5, 2008)

"Close Encounters of the Nerd Kind: Love in the Time of Tamagotchi," Ubiquitous Media: Asian Transformations – Theory, Culture and Society 25<sup>th</sup> Anniversary Conference, University of Tokyo (July 13-16, 2007)

Faculty Respondent. Critical Themes in Media Studies, Graduate Student Conference, New School (May 2007)

"Teaching with Technology," Provost's Office Pedagogy Seminar, New School (April 12 & 19, 2007)

"Toward a Theology of Eros: Transfiguring Passion at the Limits of Discipline," Conference Panel, Chair, "Living Together: Love, Religion and Politics for the 21<sup>st</sup> Century," Fordham University (February 3, 2007)

"Love and Other Technologies," Salon panel hosted by Fordham University Press and Labyrinth Books. Emily Apter, Helen Tartar Brett Levinson, and McKenzie Wark, respondees (November 5, 2006)

"Hyperpolis: Really Useful Media v.3.0," Conference organizer and moderator (with Carl Skelton) and Panel Moderator, two day conference hosted by the Graduate Program in Integrated Digital Media, Polytechnic University, Brooklyn (October 19-20, 2006)

"The Parallax of Evil: Domination and Hegemony," Respondent to Jean Baudrillard, New School (November 4, 2005) [webcast: [www.online.newschool.edu/](http://www.online.newschool.edu/)]

"Hyperpolis: The Age of Reason v.2.0," Conference organizer and moderator (with Carl Skelton) and Panel Moderator, one day conference hosted by the Graduate Program in Integrated Digital Media, Polytechnic University, Brooklyn (May 5, 2005)

"Look at the Bunny: Media Distraction and the Second Gulf War," Invited Lecture, Lili Ling's course "Media, Culture and Diversity," New School (November 10, 2004)

"Facing the Interface," Persona Panel, Cultural Studies Association conference, Northeastern University, Boston (May 8, 2004)

"Mind the Gap: Techno-Ontologies in Recent Cinema," Kunsthalle Wien, Vienna (April 22, 2004)

"Look at the Bunny: Media Distraction and the Second Gulf War," Invited Lecture, Ella Shohat's Visual Culture Course, Tisch School of the Arts, NYU (October 22, 2003)

"The Year Our Voice Broke: Accents and Implications of Recent Australian Cinema," Accented Cinemas Conference, Amsterdam School for Cultural Analysis (June 19, 2003)

"The Clarity of Cloudy Vision: Gibson, Levinas, Deleuze," Invitational Lecture, English Department, University of Geneva (April 15, 2003)

Respondent: John Mackenzie Owen, "Whose Writing is This: Authenticity and Reproduction in the Digital World," Handwriting in the Age of Mechanical Reproduction Conference, ASCA, Amsterdam (March 20-21, 2003)

"A Thousand Platos: the Technical Origins of Love," Invitational Lecture, Ph.D. Digital Ontologies Seminar, Media and Culture Department, University of Amsterdam, (November 1, 2002)

"On Being Shallow: or Building, Dwelling, Stinking in the Age of Superfice," Invitational lecture for the launch (Rotterdam) of a special issue of the Dutch architecture journal Oase (3 October, 2002)

"Viral Marketing and the American Brand," Invitational Lecture, New Media Department, ASCA, University of Amsterdam (5 March, 2002)

"A Break in Transmission: Art, Appropriation and Accumulation," Making Connections, 27th Association of Art History Annual Conference, Oxford University (Brookes College), (29 March – 1, April 2001)

"The Beast of the Number," Guest Lecturer, School of Information Management and Systems, Faculty of Information Technology, Monash University (30 May, 2000)

"The Global Subject: Empathy and Identity in the Age of Disindividuation," Seminar Panel for the Australian Institute of Postcolonial Studies (25 May, 2000)

"An Introduction to Jean Baudrillard," Guest Lecturer, Cultural Contexts Seminar, Victorian College of Design, Footscray, Australia (5 April, 2000)

"Y2Care: Debugging the Millennium (or 'It's Ok – I have a Mac')," Seminar Panel on post-Y2K issues for Melbourne's Experimenta and Open Channel (27 March, 2000)

"Civilization and its Discotheques: Millennial Panics and Rave Culture," Conference Speaker at the Synthetics Cultural Studies Conference, University of Western Sydney, Napean (Parramatta Campus) (3 December, 1999)

"Apocalyptic Re-collections: History as Accumulation Strategy," Conference Speaker at the Eighth Quadrennial International Conference on Comparative Literature, Institute of European and American Studies, Tamkang University, Taiwan (August 29, 1999)

"The Internet and Virtual Communities," Cybersociety, Guest Lecturer, History and Philosophy of Science, University of Melbourne (May, 1999)

"Beyond Baudrillard," Paper Presentation, "Memory, History and Body" workshop, School of Criticism and Theory, Cornell University, (July 12, 1998)

"Interrogating the Modest Witness: Technoscience and Libidinal Millenarianism" Conference Speaker and panellist with Donna Haraway, Cyborg Colloquium, University of Melbourne (March, 1998)

"Pulp Fiction: An Autopsy", Guest Lecturer for Popular Culture, Department of English and Cultural Studies, University of Melbourne (October, 1997)

"Terminal Velocities in Cyberspace", Conference Speaker at I Cyborg, School of Graduate Studies, University of Melbourne (October, 1996)

### **Related Professional Activities**

- 2003-08: Reader for *Theory, Culture & Society* (journal: Sage, UK, edited by Mike Featherstone et al.)
- 2007: Reader for Routledge (Critical Thinkers series)
- 2007: Organized public lecture, "Creative Industries in China," Ned Rossiter, New School
- 2006: Organized public lecture, "Blogging: The Nihilist Impulse," Geert Lovink, New School
- 2003: Examiner for David Sornig, literature Ph.D., Deakin University
- 2002: Coordinated and organized a series of workshops for students entitled "From the Page to the Screen" with Hollywood screenwriter Terry Hayes (*Mad Max 2*, *The Year My Voice Broke*, etc.), University of Geneva
- 2001-02: Reader for Cambridge University Press
- 2001-02: Reader for State University of New York Press
- 2000: MA by Project Examiner for Steve Middleton (Feb. 18), Centre for Animation and Interactive Media, Faculty of Art, Design and Communication, RMIT (Royal Melbourne Institute of Technology)
- 1998-9: Research Assistant for Professor Ken Ruthven's *Faking Literature* (Cambridge University Press, 2001)
- 1997: Research Assistant, Dr. Ken Gelder, Department of English, University of Melbourne
- 1994: Participant at Postcolonial Summer School, Humanities Research Centre (Australian National University)

### **Non-Academic Employment**

- 1995-2005: Freelance Journalist/Columnist
- 1997: Food Critic, columnist (*The Age* newspaper)
- 2004-05: Project Manager, Cscout Inc., NYC  
<http://www.cscout.com>
- 2003-10: Content Consultant, Psyop Studios, NYC  
<http://www.psyop.tv>
- 2004-10: Semiotic Analyst, SelectNY Communications, NYC  
<http://www.selectny.com>

## Extracts from Reviews and Readers' Reports

### 1. *Love and Other Technologies* (Fordham UP, 2006)

#### James Morrison, North Carolina State University

"In this free-form sprint across strata of cultures, Pettman somewhat resembles Slavoj Žižek, but in many ways his work is less predictable than Žižek's, because it is less beholden to one model of analysis . . . It has an authority of its own, earned by its intelligence, its wit, and its firm commitment to pursuing its ideas where they lead, and often to the end of the line. . . . By comparison to some of the high-profile figures of 'new media' – such as Lev Manovich – Pettman's work is incomparably more learned."

#### McKenzie Wark, New School

"The ultimate handbook on love for the over-educated. Part of the pleasure of reading *Love and Other Technologies* is the realization of how it applies to one's own relationships, which one then has ways of thinking about that escape from certain discursive traps. It is a book that could well develop a cult following."

#### Richard Waswo, University of Geneva

"The most original and serious (though often witty) questioning I have seen of the one assumption of modernity that has passed almost without challenge until now, that of individualism. Expanding on ideas drawn from Pierre Lévy, Jean-Luc Nancy, and Giorgio Agamben, this work analyzes with stunning precision how the new technologies of digitalization are obliging us to reconsider the old technologies we thought we knew or failed to recognize as such."

#### Steven Shaviro, Wayne State University

"The current academic discourse on technology is dominated by naively triumphalist rhetoric on the one hand, and by Heideggerian fears about how it is 'denaturing' us on the other. Pettman offers a way out of this double bind, by thinking 'technology' together with 'love' and 'community.' He is an original and deep cultural theorist."

#### Chad Parkhill, *Media & Culture Reviews*

"[A] maddening yet brilliant book . . . [and] a fascinating and stimulating piece of cultural analysis . . . Pettman's strengths in this book are worth noting: his analyses of both *Lolita* and *Super-Cannes* are erudite and complex, and function to both support his overall argument and act as complete readings in and of themselves. Similarly, his chapter on pornography nicely reverses the *bien pensant* dictum that pornography is 'dehumanising', arguing that pornography can become a site that points to the 'coming community' . . . If Pettman's book answers Auden's plea to "tell me the truth about love," then his truth about love could profoundly reshape the way in which we see that seemingly most natural (and seemingly untechnological) of things, romance. Most importantly, it could help break down the neo-Luddite idea that technology is an impurity or evil."

#### Lars Tønder, *Theory & Event*

"Trafficking equally well in pop culture, in post-structuralist theory, and in avant-gardist literature, Pettman approaches these questions by way of a move as obvious as it is elegant. . . . This review cannot do justice to the richness with which *Love and Other Technologies* develops these points. Suffice it to say that the book is at its best when it teases out the coming community through discussions of memory, singularity, cinema, essence, and faciality. . . . This alone makes

it an important book, one that elevates our discussions of community and belonging to a rhetorically higher (and far more seductive) level.”

**Rey Chow, Duke University**

“Please know that I continue to read your book with enormous pleasure. It is really an illuminating study, which speaks so acutely to the intellectual, emotional, and spiritual issues of our day. . . . It is a splendid, sensitive treatment of love. Even as you demonstrate how messed up we are, your tone is eminently affirmative, and your reader feels there is hope even in the midst of our hopeless perversions, pathologies, and obsessions. The combination of love and technology cannot be more timely, yet few authors have the erudition and agility of mind to deal with it as beautifully.”

**David Wills, SUNY Albany**

“{A} wonderful book [which] . . . is in the first instance an extraordinary mine of information. But what is also extraordinary is the way you branch out in so many directions, which means that if the book’s first strength is its erudition, its second . . . is its eclecticism.”

**Elizabeth Swanstrom, JAC journal**

“{A} provocative and fruitful counter-perspective [on love.] . . . Pettman’s original book . . . has the potential to persuade even the most conservative humanist or stalwart romantic to consider love in a new light. . . . Pettman marshals an astonishing variety of sources. . . . His reading of *Lolita*, in particular, is an exquisite piece of literary criticism. . . . [M]any readers may well ‘love’ this book.”

**2. *After the Orgy: Toward a Politics of Exhaustion* (SUNY, 2002)**

**Jean Baudrillard, University of Paris**

« Je tiens a vous remercier, avec quelque retard, de l'envoi de votre livre "After the orgy." Je voulais vous dire que je l'ai lu avec un grand plaisir et que c'est un livre tout a fait remarquable. »

**Todd F. Davis, Iowa State University**

“Pettman demonstrates an impressive alacrity with postmodern texts and theories, making complex ideas accessible and relevant to contemporary cultural concerns. He should be praised for his clear, cogent writing, his sense of humour, and the originality of his thesis and supporting materials. Unlike so much of the scholarship that comes across my desk, *After the Orgy* captured my attention immediately and held it. The range of cultural and textual readings are complimented by Pettman’s talent for telling a “story” . . . I listened to a fine storyteller interpret and draw attention to important practices taking place at present. . . [T]he topic is significant. Its impact is felt in the academy and beyond its walls. Such a study would be useful in the study of not only literature but psychology, sociology, history, and political science, among others . . . In fact, it is the kind of book that I would be tempted to purchase even if it did not relate directly to my discipline. . . . An original, unique, and compelling study.”

**Steven Shaviro, Wayne State University**

“[T]houghtful, wide-ranging, and eloquently written . . . .The dissertation cannot be reduced to any single simplistic thesis, and this is one of its major strengths. It acknowledges and affirms complexity, and yet it presents this complexity in a compellingly clear manner. In short, Pettman is a fine critic, both in terms of breadth of reference and understanding, and in terms of subtlety and thought . . . a superb piece of work.”

**Jerry Flieger, Rutgers University**

"Pettman's treatment of millenarianism is a pleasure to read: lucid and savvy, wide-ranging but solidly documented, it makes a significant contribution to the emerging critical field which is sometimes called 'millennial theory' or 'posthumanism.' . . . One of the strongest aspects of Pettman's treatment is its negotiation of theory and culture, which he assimilates with ease and grace . . . . [his] work provides a valuable contribution [in] its balance between theory and popular culture. Pettman's book manages to be substantive and scholarly, while remaining accessible to a wide audience, and avoiding the kind of internecine discussions and disputes that are of interest to only a few initiates . . . I will recommend it to my students and colleagues in the field."

**3. *Avoiding the Subject: Media Culture and the Object* (Amsterdam University Press, 2004)****Communications Booknotes Quarterly (2005)**

"On the whole, this book seems to target faculty and graduate students because the wide spectrum of philosophies and social theories quoted by the authors may sound foreign to the reader who has not done some background readings. If the reader is knowledgeable about those theories, s/he may revel in the authors' detailed, erudite, and stimulating discussions. S/he may also enjoy how the authors illustrate and elaborate some theoretical concepts with examples extracted from daily life and the mass media."