

# MARCUS PRASAD

marcusprasad95@gmail.com

## EDUCATION

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- 2022-Present    **Ph.D. Communication Studies**  
McGill University, Department of Art History and Communication Studies  
Advisory Committee: Dr. Bobby Benedicto, Dr. Alanna Thain
- 2018-2020    **M.A. Art History and Theory**, Valedictorian with High Distinction  
University of British Columbia, Department of Art History, Visual Art and Theory  
Thesis: “Splitting Space: Destabilizing the Suburban House in Postwar Art and Contemporary Horror Film”  
Advisory Committee: Dr. Ignacio Adriasola, Dr. Erin Silver
- 2014-2018    **B.A. Honours Art History and Theory**, with High Distinction  
University of British Columbia, Department of Art History, Visual Art and Theory  
Thesis: “Marble and Metal: Translations and Replications of the Classical Form in Jeff Koons’ *Gazing Ball* (2013)”  
Advisor: Dr. Joseph Monteyne

## AWARDS, SCHOLARSHIPS, AND HONOURS

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- 2024-2028    Bourse de Doctorat en Recherche  
Fonds de Recherche du Québec – Société et Culture (FRQSC)
- 2024-2027    Doctoral Fellowship  
Social Sciences and Humanities Research Council of Canada (SSHRC)
- 2024    Graduate Research Enhancement and Travel Award  
McGill University
- 2024    Dean of Arts Development Fund Award  
McGill University
- 2023    Graduate Research Enhancement and Travel Award  
McGill University
- 2023    Student Engagement Fund Award  
McGill University
- 2023    Horror Studies Graduate Essay Award  
Society for Cinema and Media Studies  
Paper: “The Affective Contours and Configurations of Dread: Yorgos Lanthimos’ *The Killing of a Sacred Deer*”
- 2022    Graduate Excellence Fund Award  
McGill University
- 2022    Five-Year Doctoral Funding  
McGill University
- 2020    Graduate Student Research Award  
University of British Columbia

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| 2020      | Laura Bassi Scholarship (runner-up)<br>Editing Press   |
| 2019      | Italian Studies Master Essay Prize<br>University of Toronto<br>Paper: "Physicality, Practice, Polysemiosis: Spatial Experience and the Urban Landscape in Rossellini's <i>Rome Open City</i> " |
| 2019      | Ian Wallace Award in Art History<br>University of British Columbia   |
| 2019      | Faculty of Arts Graduate Studies Travel Award<br>University of British Columbia  |
| 2018-2019 | Joseph Armand Bombardier Canada Graduate Scholarship<br>Social Sciences and Humanities Research Council of Canada (SSHRC)  |
| 2018      | Faculty of Arts Graduate Award<br>University of British Columbia   |
| 2016      | Patsy and David Heffel Award in Art History<br>University of British Columbia  |

## PROFESSIONAL EXPERIENCE

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|------------------------|--|
| 2022-Present           | Editorial Assistant<br>Montréal Monstrum Society, Montréal, QC   |
| 2022-Present           | Research Assistant, CORÉRISC<br>Department of English, McGill University   |
| 2024                   | Research Assistant, Ancient Drama at the Michael Cacoyannis Foundation<br>Department of History and Classical Studies, McGill University                   |
| 2022-2023              | Research Assistant, <i>Fatal Sex</i><br>Department of Art History and Communication Studies, McGill University   |
| 2021-2022              | Assistant Project Coordinator, <i>Ars Scientia</i> Research Excellence Cluster<br>Stewart Blusson Quantum Matter Institute, University of British Columbia |
| 2021-2022              | Editorial Director<br>SAD Magazine, Vancouver, BC  |
| 2020-2021              | Academic Programs Assistant<br>Morris and Helen Belkin Art Gallery, University of British Columbia   |
| 2020-2021              | Research Intern, <i>The Score</i> Research Excellence Cluster<br>Morris and Helen Belkin Art Gallery, University of British Columbia                       |
| 2020-2021              | Editor-in-Chief<br>SAD Magazine, Vancouver, BC   |
| 2019-2020              | Managing Editor<br>Wreck Graduate Journal, University of British Columbia  |
| 2019-2020              | Managing Editor<br>SAD Magazine, Vancouver, BC   |
| 2019, 2020,<br>Summers | Studio and Safety Assistant<br>Department of Art History, Visual Art and Theory, University of British Columbia  |

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| 2018-2019       | Curator, <i>Violentia: Representing Bodies and Violence</i><br>AHVA Gallery, University of British Columbia |
| 2018-2019       | Exhibitions Assistant<br>AHVA Gallery, University of British Columbia                                       |
| 2018-2019       | Research Mentor<br>REX Undergraduate Research Opportunities, University of British Columbia                 |
| 2018,<br>Summer | Collections Assistant<br>Morris and Helen Belkin Art Gallery, University of British Columbia                |
| 2017-2018       | Gallery Attendant<br>Morris and Helen Belkin Art Gallery, University of British Columbia                    |
| 2017-2018       | Editor<br>Undergraduate Journal of Art History, University of British Columbia                              |

## TEACHING EXPERIENCE

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| 2025, Spring | Invited Instructor, <i>GSFS 401: Sex and the Screen</i><br>Institute for Gender, Sexuality, and Feminist Studies, McGill University     |
| 2024, Spring | Teaching Assistant, <i>COMS 340: New Media</i><br>Department of Art History and Communication Studies, McGill University                |
| 2023, Fall   | Teaching Assistant, <i>COMS 362: "Bad" Music</i><br>Department of Art History and Communication Studies, McGill University              |
| 2023, Spring | Teaching Assistant, <i>COMS 340: New Media</i><br>Department of Art History and Communication Studies, McGill University                |
| 2022, Fall   | Grader, <i>GSFS 250: Sexual and Gender Diversity Studies</i><br>Institute for Gender, Sexuality and Feminist Studies, McGill University |
| 2020-2021    | Instructor, AP Art History<br>Opus Academy, Vancouver, BC   |
| 2020, Spring | Teaching Assistant, <i>FIST 220: Hollywood Film</i><br>Department of Theatre and Film, University of British Columbia                   |
| 2019, Fall   | Teaching Assistant, <i>FIST 100: Introduction to Film Studies</i><br>Department of Theatre and Film, University of British Columbia     |

## PROFESSIONAL SERVICE

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|--------------|---|
| 2024-Present | Specialist Reviewer, <i>Caret</i> English Graduate Journal<br>McGill University |
| 2023-Present | Co-Organizer, Sex in Theory<br>McGill University                                |
| 2023-2024    | Co-Chair, AHCS Graduate Symposium<br>McGill University                          |
| 2023-2024    | Student Representative, Post Graduate Student Society<br>McGill University      |

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| 2023-2024       | Curatorial Director, Black Symposium Noir<br>Maison de la Culture de Côte-des-Neiges, Montréal, QC              |
| 2019-2022       | Secretary, Board of Directors<br>Access Gallery, Vancouver, BC  |
| 2019-2020       | M.A. Student Representative, Department of Art History, Visual Art and Theory<br>University of British Columbia |
| 2017-2020       | Student Representative, University Art Committee<br>University of British Columbia                              |
| 2016-2020       | Secretary, Board of Directors<br>Richmond Art Gallery, Richmond, BC   |
| 2018-2019       | Co-Chair, AHVA Graduate Symposium<br>University of British Columbia   |
| 2018,<br>Summer | Juror, 2018-2019 Exhibitions<br>Hatch Art Gallery   |
| 2015-2017       | Councillor, Arts Undergraduate Society<br>University of British Columbia  |
| 2016            | Juror, Richmond Arts Strategy<br>City of Richmond, Richmond, BC   |
| 2015-2016       | B.A. Student Representative, Department of Art History, Visual Art and Theory<br>University of British Columbia |
| 2014-2015       | President, Art History Students' Association<br>University of British Columbia                                  |

## PUBLICATIONS: ARTICLES AND BOOK CHAPTERS

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| Forthcoming | “The Problem of the Sleeping Child”<br><i>21<sup>st</sup> Century Horror Series</i> , Edinburgh University Press (peer-reviewed)                           |
|             | “Horror and Fine Art”<br><i>The Routledge Companion to Horror</i> (peer-reviewed)  |
| 2024        | “Desire’s Break Point: On Guadagnino’s <i>Challengers</i> ”<br><i>Mid Theory Collective</i> , (peer-reviewed)  |
| 2023        | “Spaces Unknown: Queer Articulations in James Wan’s <i>Insidious</i> (2010)”<br><i>Wreck Graduate Journal</i> 5.1 (peer-reviewed)                          |
|             | “The Affective and Temporal Configurations of Dread: <i>The Killing of a Sacred Deer</i> ”<br><i>MONSTRUM</i> 6.1 (peer-reviewed)                          |
| 2022        | “Spanish Iconomachy and the Hybridization of Contemporary Musical Identity: Rosalía’s <i>Pienso En Tu Mirá</i> ”<br><i>Cinephile</i> 16.1 (peer-reviewed)  |
| 2020        | “Spatial and Temporal Refractions of Normativity in Ari Aster’s <i>Hereditary</i> (2018)”<br><i>CineAction</i> 101   |
|             | “Affective Disruptions: Embodiment and the Leon Ladner Clock Tower”<br>Co-authored with Megan Jenkins, Morris and Helen Belkin Art Gallery (peer-reviewed) |

- 2017 “Shining Light on Theft: The Duality of Gold in Davis’ *Remembering The Lost*”  
*The Undergraduate Journal of Art History* 8 (peer-reviewed)

## PUBLICATIONS: REVIEWS, CRITICISM, AND CULTURE

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- 2023 “Letter to *Codes*”  
*C Magazine* 156
- “Exorcising *The Exorcist*”  
*MONSTRUM* 6.1
- 2022 “Fireweed Fields: Resilience and Resurgence After Crisis”  
*SAD Magazine* 33
- 2021 “Image Bank: Reframing the Picture”  
Morris and Helen Belkin Art Gallery (online)
- “Free Fall: Reflecting on Brendan Fernandes’s *Inaction* and Queer Healing”  
*SAD Magazine* 31
- “Fata Morgana: Closing Reflections”  
Morris and Helen Belkin Art Gallery (online)
- “Stations: Instagram Takeover”  
Morris and Helen Belkin Art Gallery (online)
- 2020 “Queerness and Temporality: ‘Coming Out’ as a Process”  
*SAD Magazine* 29
- “Review: Les Ballets Trockadéro de Monte Carlo Gracefully Engages a New Experience of Ballet”  
*SAD Magazine* (online)
- 2019 “My Dads, My Moms and Me: A Chronicle of Queer Parenting”  
*SAD Magazine* (online)
- “Monster in the House: The Uncanny Acuity of Ari Aster’s *Hereditary* (2018)”  
*SAD Magazine* 27
- “Review: *The Lighthouse*”  
*Cinephile* 14.1
- “Experience Essential Cinema: The Cinematheque’s 24 Hour Movie Marathon”  
*SAD Magazine* (online)
- 2018 “Subversive Subjectivities: Intersecting Reference and Experience”  
*Undergraduate Journal of Art History* 9

## LECTURES AND CONFERENCE PRESENTATIONS

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- 2024 Psychoanalytic Studies Program and Studies in Sexuality  
Emory University, Atlanta, Georgia  
Lecture: “Sex and Subjectivity: The Formal Limits of the Body”
- Ancient Drama: Between Tragedy and Horror  
Michael Cacoyannis Foundation, Athens, Greece  
Paper: “Dread, Tragedy, and *The Killing of a Sacred Deer*”

- Film-Philosophy Annual Conference  
 Museu Municipal de Espinho, Espinho, Portugal  
 Paper: “Lines of Desire: Sex as Tautology for the Visual and the Violence of Form in Luca Guadagnino’s *Challengers*”
- COMS 340: *New Media*  
 McGill University, Montréal, QC  
 Lecture: “Wikipedia and the Politics of Knowledge”
- Cinema Studies Institute: *Fragmentation*  
 University of Toronto, Toronto, ON  
 Paper: “Configuring Cinema’s Desire: Contemporary Horror and its Rubble in Yorgos Lanthimos’ *Poor Things*”
- 2023 International Night Studies Network: *Nocturnal Spatialities*  
 McGill University and Université du Québec à Montréal, Montréal, QC  
 Panel Chair
- Groupe Intervention Vidéo (GIV)  
 Montréal, QC  
 Lecture: “Circuitries of Subjectivity: Fragmented Bodies and (In)finite Selves in *Infinity Pool*”
- 2020 Art History Graduate Conference: *Beyond Compare*  
 Carleton University, Ottawa, ON  
 Paper: “Fracture/Refraction: Deleuze, Queer Time, and the Gothic”
- Contemporary Art, Design and New Media Art Histories Conference: *Economies of Dispossession*  
 Ontario College of Art and Design, Toronto, ON  
 Paper: “Unhomely Houses: Queering Space in Contemporary Gothic Film”
- Central, Eastern, and Northern European Studies Conference: *Disruptive Materialities*  
 University of British Columbia, Vancouver, BC  
 Paper: “The Sub(urban)altern: Spatial and Temporal Refractions of Normativity in Ari Aster’s *Hereditary* (2018)”
- Art History Graduate Symposium: *Visual Impetus*  
 University of Victoria, Victoria, BC  
 Paper: “Spaces Unknown: Queer Articulations in James Wan’s *Insidious* (2010)”
- 2019 Art History and Communication Studies Graduate Symposium: *Potentials of Ecocriticism*  
 McGill University, Montréal, QC  
 Paper: “Naturalized Commodification: Biophilia, Open Space, and Consumption in Outdoor Mall Architectures”
- Art History Graduate Symposium: *Visual Impetus*  
 University of Victoria, Victoria, BC  
 Paper: “Voice Activated Home Automation and the Shifting Landscape of the Domestic Sphere”
- 2017 Undergraduate Film Studies Symposium  
 University of British Columbia, Vancouver, BC  
 Paper: “Lurking Existential Fear: Space and the Human Condition in David Robert Mitchell’s *It Follows* (2014)”

## LANGUAGES

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| English | Reading, Writing, Speaking, Aural Comprehension |
| French  | Reading, Writing, Aural Comprehension           |