

MARCUS PRASAD

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EDUCATION

Ph.D.	2027 (expected)	Communication Studies McGill University, Department of Art History and Communication Studies Primary Advisor: Dr. Bobby Benedicto
M.A.	2020	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" Advisors: Dr. Ignacio Adriasola, Dr. Erin Silver
B.A. (Hons.)	2018	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' <i>Gazing Ball</i> (2013)" Advisor: Dr. Joseph Monteyne

PROFESSIONAL EXPERIENCE

2023-Present	Teaching Assistant, <i>COMS 340: New Media</i> , <i>COMS 362: "Bad" Music</i> Department of Art History and Communication Studies, McGill University
2022-Present	Editorial Intern Montréal Monstrum Society, Montréal, QC
2022-Present	Research Assistant CORÉRISC, Montréal, QC
2021-2022	Assistant Project Coordinator, <i>Ars Scientia</i> Research Excellence Cluster Stewart Blusson Quantum Matter Institute, University of British Columbia
2021-2022	Editorial Director SAD Magazine, Vancouver, BC
2020-2021	Academic Programs Assistant Morris and Helen Belkin Art Gallery, University of British Columbia
2020-2021	Research Intern, <i>The Score</i> Research Excellence Cluster Morris and Helen Belkin Art Gallery, University of British Columbia
2020-2021	Editor-in-Chief SAD Magazine, Vancouver, BC
2020-2021	Instructor, AP Art History Opus Academy, Vancouver, BC
2019-2020	Teaching Assistant, <i>FIST 100: Intro to Film Studies</i> and <i>FIST 220: Hollywood Film</i> Department of Theatre and Film, University of British Columbia

2019-2020	Managing Editor Wreck Graduate Journal, University of British Columbia
2019-2020	Managing Editor SAD Magazine, Vancouver, BC
2019, 2020, Summers	Studio and Safety Assistant Department of Art History, Visual Art and Theory, University of British Columbia
2018-2019	Curator, <i>Violentia: Representing Bodies and Violence</i> AHVA Gallery, University of British Columbia
2018-2019	Exhibitions Assistant AHVA Gallery, University of British Columbia
2018-2019	Research Mentor REX Undergraduate Research Opportunities, University of British Columbia
2018, Summer	Collections Assistant Morris and Helen Belkin Art Gallery, University of British Columbia
2017-2018	Gallery Attendant Morris and Helen Belkin Art Gallery, University of British Columbia
2017-2018	Editor Undergraduate Journal of Art History, University of British Columbia

GRANTS, AWARDS, AND HONOURS

2023	Horror Studies Graduate Essay Award Society for Cinema and Media Studies
2022	Graduate Excellence Fund Award McGill University
2022	Five-Year Doctoral Funding McGill University
2020	Graduate Student Research Award University of British Columbia
2020	Laura Bassi Scholarship (runner-up) Editing Press
2019	Italian Studies Master Essay Prize University of Toronto
2019	Ian Wallace Award in Art History University of British Columbia
2019	Faculty of Arts Graduate Studies Travel Award University of British Columbia
2018-2019	Joseph Armand Bombardier Canada Graduate Scholarship Social Sciences and Humanities Research Council of Canada
2018	Faculty of Arts Graduate Award University of British Columbia

2016 Patsy and David Heffel Award in Art History
University of British Columbia

PUBLICATIONS: ARTICLES AND BOOK CHAPTERS

- Forthcoming "Buccality, Inversion, and 'The Further'" (chapter)
21st Century Horror Series, Edinburgh University Press (peer-reviewed)
- Horror and Fine Art (chapter)
The Routledge Companion to Horror (peer-reviewed)
- "Spaces Unknown: Queer Articulations in James Wan's *Insidious* (2010)"
Wreck Graduate Journal 5.1 (peer-reviewed)
- 2023 "The Affective and Temporal Configurations of Dread: Yorgos Lanthimos' *The Killing of a Sacred Deer*"
MONSTRUM 6.1 (peer-reviewed)
- 2022 "Spanish Iconomachy and the Hybridization of Contemporary Musical Identity: Rosalía's *Pienso En Tu Mirá*"
Cinephile 16.1 (peer-reviewed)
- 2020 "The Sub(urban)altern: Spatial and Temporal Refractions of Normativity in Ari Aster's *Hereditary* (2018)"
CineAction 101
- "Affective Disruptions: Embodiment and the Leon Ladner Clock Tower"
Co-authored with Megan Jenkins, Morris and Helen Belkin Art Gallery (peer-reviewed)
- 2017 "Shining Light on Theft: The Duality of Gold in Joy Lynn Davis' *Remembering The Lost*"
The Undergraduate Journal of Art History 8 (peer-reviewed)

PUBLICATIONS: REVIEWS, CRITICISM, AND CULTURE

- 2023 "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

- 2023 McGill University and Université du Québec à Montréal, Montréal, QC
 Panel Chair: *Nocturnal Spatialities*
- Groupe Intervention Vidéo (GIV), Montréal, QC
 Lecture: “Circuitries of Subjectivity: Fragmented Bodies and (In)finite Selves in *Infinity Pool* (2023)”
- 2020 Carleton University, Ottawa, ON
 Paper: “Fracture/Refraction: Deleuze, Queer Time, and the Gothic”
- Ontario College of Art and Design, Toronto, ON
 Paper: “Unhomely Houses: Queering Space in Contemporary Gothic Film”
- University of British Columbia, Vancouver, BC
 Paper: “The Sub(urban)altern: Spatial and Temporal Refractions of Normativity in Ari Aster’s *Hereditary* (2018)”
- University of Victoria, Victoria, BC
 Paper: “Spaces Unknown: Queer Articulations in James Wan’s *Insidious* (2010)”
- 2019 McGill University, Montréal, QC
 Paper: “Naturalized Commodification: Biophilia, Open Space, and Consumption in Outdoor Mall Architectures”
- University of Victoria, Victoria, BC
 Paper: “Voice Activated Home Automation and the Shifting Landscape of the Domestic Sphere”
- 2017 University of British Columbia, Vancouver, BC
 Paper: “Lurking Existential Fear: Space and the Human Condition in David Robert Mitchell’s *It Follows* (2014)”

PROFESSIONAL SERVICE

- 2023-Present Director, Sex in Theory
 McGill University

2023-Present	Curatorial Director, Black Symposium Noir Uptown Institute, Montréal, QC
2023-Present	Co-Chair, AHCS Graduate Symposium McGill University
2023-Present	Student Representative, Post Graduate Student Society McGill University
2019-2022	Secretary, Board of Directors Access Gallery, Vancouver, BC
2019-2020	M.A. Student Representative, Department of Art History, Visual Art and Theory University of British Columbia
2017-2020	Student Representative, University Art Committee University of British Columbia
2016-2020	Secretary, Board of Directors Richmond Art Gallery, Richmond, BC
2018-2019	Co-Chair, AHVA Graduate Symposium University of British Columbia
2018, Summer	Juror, 2018-2019 Exhibitions Hatch Art Gallery
2015-2017	Councillor, Arts Undergraduate Society University of British Columbia
2016	Juror, Richmond Arts Strategy City of Richmond, Richmond, BC
2015-2016	B.A. Student Representative, Department of Art History, Visual Art and Theory University of British Columbia
2014-2015	President, Art History Students' Association University of British Columbia

LANGUAGES

French (R/W/S)