

# KANIKA LAWTON

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## EDUCATION

**University of Toronto's Cinema Studies Institute**, Toronto, ON

MA, Cinema Studies, 2019

**Major Research Paper:** Bodies as Mirrors: Figuring Annihilation in the Female Double

**Supervisor:** Meghan Sutherland

**University of British Columbia**, Vancouver, BC

BA, Psychology and Film Studies, 2017

**Senior Thesis (Honours):** Once Upon a Time in the South: Ideology, Genre Subversion, and Western-Blaxploitation Hybridity in Quentin Tarantino's *Django Unchained*

**Supervisor:** Lisa Coulthard

**University of California, Los Angeles**, Los Angeles, CA

**Go Global Exchange Program**, Pre-Psychology, 2015-2016

## TEACHING EXPERIENCE

**Graduate Assistant**, Cinema and Sensation II: Sex

University of Toronto's Cinema Studies Institute, Spring 2019

**Graduate Assistant**, Horror Film

University of Toronto's Cinema Studies Institute, Fall 2018

## AWARDS & HONOURS

2018-2019 University of Toronto Faculty of Arts and Science Fellowship

2018 Faculty of Arts and Science Program-Level Fellowship

## AREAS OF INTERESTS

Surveillance studies, queer theory, critical race theory, subject formation, intermediality, futurity, visuality and negation, machine learning and artificial intelligence

## ASSOCIATIONS & ON-CAMPUS INVOLVEMENT

**The Neutral: University of Toronto's Cinema and Media Studies Journal**

Editor and Social Media Manager (December 2018 - August 2019)

**LGBTOUT**

Drop-In Centre Volunteer (October 2018 - April 2019)

**UBC Undergraduate Film Student Association (UFSA)**

Member and Student Volunteer Editor (January 2017 - March 2017)

**Psychology Students' Association (PSA) of UBC**

Member (September 2014 - May 2015)

## PUBLICATIONS

**On the Shores of (Counter)memory: Reconfiguring Utopia in Janelle Monaé's *Dirty Computer* (an "Emotion Picture")**

*Spectator* 41.1, Spring 2021

**"We Never Needed Your Consent": Bodily Autonomy and Racialized Transference in *Ghost in the Shell* (2017)**

*Media-N, Journal of the New Media Caucus*: "No Template: Art and the Technicity of Race," 2021

## CONFERENCE PRESENTATIONS

**"She Doesn't Know What the Fuck She Looks Like!": Killing the Digital Self in *Cam* (2018)**

Interruptions – Spiral Film and Philosophy Conference  
Toronto, ON, (Date TBD)

**On the Shores of Memory: Reconfiguring Utopia in Janelle Monáe's *Dirty Computer* (an "Emotion Picture")**

Constellations: Connections, Disruptions, and Imaginations in Cinema and Beyond - First Forum Conference (University of Southern California)  
Los Angeles, CA, October 2019

**"We Never Needed Your Consent": Bodily Autonomy and Racialized Transference in *Ghost in the Shell* (2017)**

Backward Glances: Reboot - Screen Cultures Graduate Conference (Northwestern University)  
Evanston, IL, September 2019

**Pick My Face Up Off the Ground: "Placeless, Raceless, Bodiless" Potentiality in Janelle Monáe's *Dirty Computer* (an "Emotion Picture")**

It's Alive! Film/Form/Life - Spiral Film and Philosophy Conference  
Toronto, ON, May 2019

**"An Entirety of Spectacle": The Aesthetic Remaking/Remodelling and Unrelenting Survivorship of the Fox Theatre, Westwood Village**

Where is Cinema? Columbia University Film and Media Graduate Conference  
New York City, NY, February 2019

**"I Thought You Only Murdered Boys?" "I Go Both Ways": Re-Considering Non-Monosexuality Through the Lens of Undecidability, De-Categorization, and Consumption in *Jennifer's Body* (2009)**

Fluidity - University of Toronto Cinema Studies Institute's Annual Graduate Conference  
Toronto, ON, January 2019

**Once Upon a Time in the South: Ideology, Genre Subversion, and Western-Blaxploitation Hybridity in Quentin Tarantino's *Django Unchained***

39th Annual Southwest Popular/American Culture Association (SWPACA)  
Albuquerque, NM, February 2018