

# Dr. Thomas Day

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## PROFESSIONAL PROFILE

Art and film/media historian and curator specializing in film and media art and American art after 1945. Research interests include especially experimental film, media and video art; art and urban history; and art and political history.

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## ACADEMIC POSITIONS

### Yale University, New Haven, CT

- **Head of Arts (Yale University Library) and Director, Yale Film Archive** (current)
- **Director, Yale Film Archive** (2025-2026)

### Courtauld Institute of Art, University of London, London, UK

- **Lecturer (Assistant Professor) in History of Art/ Interim Director, Terra Foundation Centre for American Art** (2021-2023)
- **Postdoctoral Fellow/Associate Lecturer, Centre for American Art** (2020-2021)
- **Associate Lecturer (Public Programmes)** (2018-present)

### Paul Mellon Centre/Yale Center for British Art, London, UK

- **Postdoctoral Fellow** (2020)

### University of Edinburgh, Edinburgh College of Art, Edinburgh, UK

- **Postdoctoral Teaching Fellow** (2019-2021)
  - **Associate Tutor** (2017-2019)
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## EDUCATION

### University of Edinburgh, Edinburgh College of Art, Edinburgh, UK

- **PhD in Art History/Film Studies** (2016-2020)
  - *Dissertation:* 'Pop Cinema: Aesthetic Conversations between Art and the Moving Image' (Funded by Edinburgh College of Art PhD Scholarship) (Passed without corrections)
  - *Supervisors:* Prof Glyn Davis (Design and Screen Cultures) & Prof Patricia Allmer (History of Art)

### University of Sussex, Brighton, UK

- **MA in Film Studies (Distinction)** (2013-2015, Part Time)
    - *Thesis:* 'Rejecting Modernity from the Margins: The Spectacular Realisms and Political Aesthetics of Slow Cinema's Rural Spaces'
  - **BA (Upper Second Class Honours) in Film Studies/Art History** (2009-2012)
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## AWARDS / FUNDING

- **Robert David Foundation Fellowship (\$60,000)**, New York Historical Society (2025) [Declined]

- **Research travel grant (£2,500)**, Centre for American Art, Courtauld Institute of Art (August 2022)
  - **Conference/Workshop Grant (£12,000)**, Centre for American Art, Courtauld Institute of Art (September 2021)
  - **Terra Foundation Postdoctoral Fellowship (£32,000)**, Centre for American Art, Courtauld Institute of Art (January-June 2021)
  - **Postdoctoral Fellowship (£10,000)**, Paul Mellon Centre for Studies in British Art/Yale Center for British Art (July-December 2020)
  - **Scottish Graduate School for the Arts and Humanities Archival Fellowship (£2,500)**, The Fruitmarket Gallery (June-August 2019)
  - **Postgraduate Research Expenses Grant (£1,000)**, University of Edinburgh (March 2019 and March 2018)
  - **Small Grant Fund (£1,500)**, University of Edinburgh, School of Literatures, Languages and Cultures (October 2017)
  - **Student Led Initiative Fund (£2,000)**, University of Edinburgh, Institute of Academic Development (October 2017)
  - **Fully funded PhD Scholarship (£55,500)**, University of Edinburgh, Edinburgh College of Art (2016-2019)
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## UNIVERSITY TEACHING

### Yale University, New Haven, CT

- **Course convenor:** The Art History of Urban Crisis (Graduate Course [Art History, Architecture, American Studies] Fall 2027)
- **Course convenor:** Video Art, Guerilla Television and Alternative Media (Graduate Course [Art History, Film and Media, American Studies] Fall 2026)

### Courtauld Institute of Art, London, UK

- **Course Convener:** ‘Short courses’ ‘Uptown, Midtown, Downtown: An Art-Historical Tour of New York City (5-day Study Tour) (Autumn 2025)
- **Programme Organiser/Convener:** MA Programme, ‘Drop Dead’ New York: Art, Film and Activism Downtown, 1971-1992 (2021-2023)
- **Course Convener:** Video Art Since 1965 (3rd year undergraduate) (2021-2023)
- **Course Convener:** Contemporary Art in London Collections (1st year undergraduate) (Autumn 2021)
- **Course Convener:** ‘Summer School’ Lecture Series: Pop Art: An Expanded View (Summer 2021)
- **Course Convener:** ‘Showcasing Art History’ Lecture Series, West Coast Stories – Californian Art in the 1960s and 1970s: Abstraction, Assemblage, Pop and the Moving Image (Spring 2020)
- **Course Convener:** ‘Summer School’ Lecture Series: American Art 1971-1995: Conceptualism, Appropriation and Performance (Summer 2019)
- **Course Convener:** ‘Short courses’ Lecture Series: Modern and Contemporary Art in New York and Philadelphia (5-day Study Tour) (Autumn 2018)
- **Contributing Lecturer:** Foundations (1st year undergraduate) (Lecture Series ‘Art, Mass Culture and Media after 1960’)
- **Contributing Lecturer:** Methodologies in Conversation (MA Level): ‘Queerness and Affect’ (Autumn 2021)
- **Guest Lecturer:** MA Programme, The Sixties: Eccentric, Erotic, Psychotic (Spring 2021)

### University of Edinburgh, Edinburgh College of Art, Edinburgh, UK

- **Course Organiser/Convener:** Design & Screen Cultures Dissertations (4th year Undergraduate, 180 students) (2020-2021)
- **Course Organiser/Convener:** Contemporary Cinema (2nd year Undergraduate, 250 students) (Spring 2020)
- **Supervisor:** Undergraduate and Postgraduate (MA/MFA) Dissertations, School of Design and Screen Cultures (2019-2021)

- **Course Tutor/Seminar Leader:** History of Art 2 (Modernism, the Avant-Gardes, Postmodernism and Beyond) (2nd year Undergraduate) (2018-2020)
  - **Course Tutor/Seminar Leader:** Contemporary Cinema (2nd year Undergraduate) (Spring 2019)
  - **Course Tutor/Seminar Leader:** Issues in Contemporary Cinema (2nd year Undergraduate) (2017-2018)
  - **Course Tutor/Seminar Leader:** Screen Cultures (3rd year Undergraduate) (2017)
  - **Guest Lecturer:** Screen Cultures (Postgraduate MA) (2017)
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## PUBLICATIONS

### Books

- *Drop Dead; Art, Urban Crisis, and the End of New York* (in preparation)
- *TV Generation: Art and The Political Imaginary of Television on the Lower East Side, 1978-1987* (in preparation)
- *100 Moving Image Artworks* (Under contract with British Film Institute/Bloomsbury Academic)
- *Jud Yalkut, Electronic Zen: The Alternate Video Generation*, edited with introduction and notes (In press with Visual Studies Workshop Press/Eyewash Books, 2026), 688 pp.
- *Pop Cinema*, co-edited with Glyn Davis (University of Edinburgh Press, 2024), 263 pp.

### Book Chapters

- 'Cycles of Censorship: David Wojnarowicz's A Fire in My Belly (1986-1987/2010) and the politics of queer moving-image art', in Mark McKenna (ed.) *Screening Controversy* (in press Routledge, 2026).
- 'Downtown TV: Talking Heads: The Configuration of the Human and the Utopia of Television', in Sean Albiez and David Pattie (eds.), *Talking Heads* (in press, Bloomsbury Academic, 2026).
- 'Broadway by Light (1957) and William Klein's Pop between Stillness and Movement', in Tom Day and Glyn Davis (eds.) *Pop Cinema* (2024), 57-77.
- 'Towards a History of Pop Cinema', co-authored with Glyn Davis, in Tom Day and Glyn Davis (eds.) *Pop Cinema* (Edinburgh University Press, 2024), 1-22.
- 'Pop Collage and the Pop Underground: Craig Baldwin's Wild Gunman (1978)', *Craig Baldwin: Avant To live!* (Incite! Journal of Experimental Media, Incite! and The San Francisco Cinematheque, 2022), 94-112.

### Journal Articles

- 'Jeff Keen's Pop Film: The Saturation of Media and the Politics of Images', *British Art Studies* (special issue on collage in Britain since 1945) (in press Yale University Press, 2026)
- 'Making it Function Differently: TV Sculpture', *Oxford Art Journal*, Vol. 47, Issue 3 (December 2024), 430-449.
- "'No Art' Protests: Restricting and Withdrawing Artistic Labor Downtown," in "Ex-Artists in America," ed. Oliver O'Donnell, In the Round, *Panorama: Journal of the Association of Historians of American Art* 10, no. 1 (Spring 2024), 1-7.
- 'Understanding Media' [Review of Alex Kitnick, *Distant Early Warning: Marshall McLuhan and the Transformation of the Avant-Garde* (Chicago, 2021); Erica Levin, *the Channelled Image: Art and Media Politics After Television* (Chicago, 2022) and Francesco Spampinato, *Art Vs. TV: A brief History of Contemporary Artists' Responses to Television* (Bloomsbury, 2022)], *Art History*, Vol. 46, No. 3 (June 2023), 625-632.
- 'Total Cinema [Review of The Films of Andy Warhol Catalogue Raisonné, 1963-1965]', *ASAP/Journal* (October 2022), online.
- 'Andy Warhol Eating a Hamburger and the Pop Portrait Film', *Short Film Studies*, Vol. 10, No. 2 (2020), 153-156.

### Exhibition & Editorial Work

- 'Warhol's Productivity', Scottish National Gallery of Modern Art, in conjunction with the exhibition 'Warhol/Paolozzi: I Want to be a Machine', 24 November, 2018-2 June, 2019 (2019), online.

- Editorial advisor, *Hot Art, Cold War: Southern and Eastern European Writing on American Art, 1945-1990*, Claudia Hopkins and Iain Boyd Whyte (eds.), London and New York: Routledge, 2020.
- Editorial advisor, *Hot Art, Cold War: Western and Northern European Writing on American Art, 1945-1990*, Claudia Hopkins and Iain Boyd Whyte (eds.), London and New York: Routledge, 2020.
- Peer reviewer for *Art Journal* (Taylor and Francis), University of California Press, Routledge.

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## SELECTED CURATORIAL WORK

- **‘Liveness: AIDS Activist Video and Alternative Television’**, Beinecke Rare Book and Manuscript Library, Yale University, 2028. Co-curator and co-editor of catalogue.
- **‘No Swimsuit Required – Light in the Water’**, Hamilton Fish Pool, New York City, September 21-27, 2024. Co-organised with Public Art Fund. Expanded Cinema and sound installation. Co-curator and author of program notes.
- **‘Seeing the City: Avant-Garde Vision of New York from The Filmmakers’ Cooperative and Beyond’**, Film at Lincoln Center, New York, May 7-11, 2024. Principle organizer and author of program notes.
- **“Films for Social Change” Expanded and Revisited’**, various venues: Light Industry, Brooklyn; Maysles Documentary Centre, New York and Film-Makers Cooperative New York, February 20-April 17, 2024. Principal organiser and author of exhibition booklet.
- **‘Andy Warhol’s Sleep’**, The Bunker, 222 Bowery, New York City, December 1-2, 2023. Principle organiser and author of program notes.
- **‘If its Too Bad To Be True’**, Film-Makers’ Cooperative, November 15, 2023. Principle organiser and in-conversation with contributing artist Martha Rosler following screening.

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## CONFERENCE PARTICIPATION / RESEARCH ENGAGEMENT

### Conference/Symposia/Panel Organiser / Co-Organiser

- ‘Locating Downtown’, New York University and the Whitney Museum of American Art, 23-25 January 2026.
- ‘Heading Uptown: Art and Activism in The Bronx’, Association for Art History, Annual Conference, University College London, 12-14 April 2023.
- ‘Chains of Desire: Presentations on Martin Wong’, Camden Art Center, 13 September, 2023.
- ‘Approaching Downtown: Avant-Garde Cultural Production in New York City, 1970s-1990s – An Interdisciplinary Workshop’, Courtauld Institute of Art, 11-14 July ,2022. (Funded by Terra Foundation for American Art.)
- ‘The Moving Image as Subject and Practice in American Art, 1900-1990’, artist talk and lecture series, Courtauld Institute of Art, March-June 2021.
- ‘Towards a Pop Cinema’, panel ‘Towards a Pop Cinema’, co-organised with Glyn Davis, Society of Cinema and Media Studies Annual Conference, Denver, April 2020 [Cancelled].
- ‘Edinburgh College of Art Postgraduate Seminar Series’, May 2019-May 2020.
- ‘Border Crossings: A Workshop on Film and the Other Arts’, University of Edinburgh, 11 May 2018.
- ‘Don’t Look: Representations of Horror in the 21st Century’, Conference, University of Edinburgh, 28 April 2018 (Reviewed in *Journal of European Popular Culture*, 9:2 (2018), p.131-134).

### Conference Papers

- ‘Watercooler Video: Andy Warhol’s Theory of Television’, part of panel ‘Currents: Video’s Aqueous Aesthetics’, *College Art Association 114th Annual Conference*, Chicago, February 18–21, 2026.
- ‘Relics of Urban Renewal: Raphael Montañez Ortiz’s Archaeological Finds and the Bronx’, part of panel ‘Heading Uptown: Art and Activism in The Bronx’, *Association for Art History, Annual Conference, University College London*, 12-14

April 2023.

- 'Becoming Media: Surveillance, Violence and the Policing of Queer Bodies in the Art of Keith Haring', Panel: 'Eyes on The Street: Art and Policing', *Association for Art History, Annual Conference, Goldsmiths, University of London*, 6-8 April 2022.
- 'Spectacle Nation: The Political Imaginary of Television and the Configuration of the Human in the Art of Keith Haring', *American Art and the Political Imagination*, The Courtauld Institute of Art, London, March 18–19, 2022.
- 'False Advertising: The Reception of Television and the Creation of Art in the East Village', part of lecture series 'The Moving Image as Subject and Practice in American Art, 1900-1990', Courtauld Institute of Art, March 2021.
- 'Times Square as Readymade: William Klein's Broadway by Light (1958)', part of the panel 'Towards a Pop Cinema', co-organised with Glyn Davis, *Society of Cinema and Media Studies, Annual Conference, Denver*, April 2020 [Cancelled].
- 'Jeff Keen's Pop Cinema Collage: The Saturation of Media and the Politics of Images', Conference: *Cutting Edge: Collage in Britain, 1900-Now*, Tate Britain, 27–28 March 2020 [Postponed].
- 'Pop Eats Itself: Andy Warhol Eating a Hamburger (1982)', Edinburgh College of Art Postgraduate Seminar Series, May 2019.
- 'The Temporality of Moving-Image Décollage', part of the panel 'Invisible Images', *Society of Cinema and Media Studies Annual Conference, Seattle*, March 2019.
- 'Notes on Cinematic Décollage', Conference: *Border Crossings: A Workshop on Film and the Other Arts*, University of Edinburgh, 11 May 2018.
- 'John's Movies: Sincerity, Stupidity and Metamodernism', *Film-Philosophy Annual Conference, University of Gothenburg*, 3-5 July 2018.
- 'Jeff Keen: Pop Film Collagist', Conference: *Collage, Montage, Assemblage: Collected and Composite Forms, 1700-Present*, University of Edinburgh, 17-19 April 2018.
- 'Techniques of the Observer: William Klein's Pop Between Stillness and Movement', Workshop/Symposium: *Film and the Other Arts: Intermediality, Medium Specificity, Creativity*, University of Edinburgh, 24 February 2017.
- 'Pop Cinema: Aesthetic Conversations and Temporal Dissonances Between Art and The Moving Image', School of Design Work in Progress Seminar, Edinburgh College of Art, 25 November 2016.

### Workshop Participation / Invitations

- 'Caving Cameras: Sculpture and Film', Film and the other Arts Research Strand, University of Edinburgh, 5 April 2017.
- 'Gideon Koppel Masterclass', Scottish Documentary Institute, Edinburgh College of Art, 10 March 2017.
- 'Circuit. Channel. Circuit. Curating the Artist's Moving-Image', Scottish Graduate School for the Arts and Humanities and LUX, Glasgow School of Art, 3-4 December 2016.
- Conference Assistant: 9th Annual Contemporary Directors Symposium: Alejandro González Iñárritu, University of Sussex, 23 May 2016.

### Invited Talks

- Invited Speaker, Sprüth Magers Gallery, London, Talk: 'Gretchen Bender: Abstraction, War and the Publicness of Television', 14 March 2023.
- Invited Speaker, Fruitmarket Gallery, Edinburgh, Talk: 'Sculpture against Television', 29 January 2020.
- Invited Speaker, Dada and Surrealism Research Group, Talk: 'A Comic Strip of Life: Jeff Keen's Surrealist Pop Collage Films', University of Edinburgh, 23 May 2018.
- Invited Speaker, 'Film Sessions at Gallery 23', Talk: 'Pop and the Moving Image: The First Sixty Years', Gallery 23, Edinburgh, 12 August 2017.

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## SELECTED ADMINISTRATIVE ROLES

- **Member** of New Media Taskforce, Yale University Libraries, February 2026-
- **Member** of Special Collections Steering Committee, Beinecke Rare Book and Manuscript Library, Yale University,

May 2025-

- **Member** of Beinecke Rare Book and Manuscript Library Fellowship Advisory Committee, Yale University, May 2025-
  - **Interim Director**, Centre for Art of the Americas, Courtauld Institute of Art, September 2021-January 2022.
  - **Postgraduate Research Student Representative**, University of Edinburgh, Edinburgh College of Art, School of Design and Screen Cultures, September 2016–December 2019
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## PROFESSIONAL AFFILIATIONS

- Member, Association for Art History
  - Member, College Art Association
  - Member, Society of Cinema and Media Studies
  - Member, International Council of Museums
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## OTHER EMPLOYMENT

- **Executive Director and Chief Curator** of The New American Cinema Group/The Film-Makers' Cooperative, New York, NY, July 2023-April 2025
  - **Exhibitions Archivist** (Project Title: 'Coming into View: A History of Film and Video Art at the Fruitmarket Gallery'), The Fruitmarket Gallery, Edinburgh, June-August 2019
  - **Senior Supervisor**, University of Sussex Student's Union, September 2013–August 2016
  - **Assistant Manager**, University of Sussex Student's Union, March 2013–September 2013
  - **Supervisor**, University of Sussex Student's Union, September 2012–March 2013
  - **Student Representative (Film Studies)**, University of Sussex Open Days, May 2012
  - **Student Representative**, The British Film Institute, September 2010–September 2011
  - **Editor (Arts)**, *The Badger* (University of Sussex Student's Union Newspaper), September 2010–September 2011
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## REFERENCES

- **Professor Jo Applin**, Walter H. Annenberg Professor in the History of Art, The Courtauld Institute of Art (jo.applin@courtauld.ac.uk)
- **Professor Glyn Davis**, Professor of Film Studies, University of St Andrews (gpd1@st-andrews.ac.uk)
- **Professor David Peters Corbett**, Professor of American Art, The Courtauld Institute of Art (david.peterscorbett@courtauld.ac.uk)
- Further references available upon request.