

Michael Angelo Tata

EDUCATION

Ph.D. English; October 2004, City University of New York, [Graduate Center](#), with Distinction
M.A. Liberal Studies; May 1997, [The New School for Social Research](#), with Honors
M.A. Creative Writing/Poetry; May 1994, [Temple University](#), with Excellence
B.A. Biology; May 1991, [Providence College](#), Magna Cum Laude

CURRENT RESEARCH

A collection of cultural studies reflections clustering around the theme of *objects*, *abjects* and *e-jects*, tentatively titled *Styles of Thrown-ness*. Thus far, the work focuses on (1) Lacanian object relations vis-à-vis sexuation and commodity fetishism, (2) Derridean gifting and telepoesis, (3) Kristevan abjection/exclusion, (4) Luhmannian systems theory and its redescription of agency and responsibility, (5) the cultural anxieties and indulgences of Frankfurt School philosophers as they confront the limits of Enlightenment thinking (in particular, Adorno and Benjamin), and (6) the egotistical sublime in Keats and Wordsworth.

In addition, an essay on contemporary Metrosexuality in light of J. C. Flügel's idea of "The Great Masculine Renunciation" for publication in *Heterosexuality*, a special edition of *Thamyris/Intersecting: Place, Sex and Race* (Rodopi, Amsterdam and NYC).

Poetically, I am working on a collection of hyperlyrical poems focused on nothingness (*Zeroes #1-34*) and on a luridly postmodern novel calling into questions phenomena of identity and difference as these warp social and intersubjective space (*Scattering Brightly*).

DISSERTATION

Andy Warhol: POMO Pimp, Pop Tart, Meta-star: an aesthetic and poetic account of abjection and sublimity within the Warhol entourage; Romantic theory, Postmodernism and cybernetics/systems theory are used to analyze various dimensions of Warhol's performativity and productivity. Dissertation Supervisors: [Wayne Koestenbaum, Ph.D.](#), [Meena Alexander, Ph.D.](#), and [Eve Kosofsky Sedgwick, Ph.D.](#)

MASTERS THESES

Popping Danto: Brillo-Box Realness, Superstar Realness: a piece of art philosophy in which Arthur C. Danto's arguments in favor of Andy Warhol's status as philosopher are re-examined in terms of the sublime. Thesis Advisor: [James Miller, Ph.D.](#)

Primer for the Would-Be Gentle Man: a prose-poem alphabet book in which postmodern concepts like the simulacrum, *coupure* and hyperrealism become the lenses through which sexuality is re-evaluated. Thesis Director: [Rachel Blau DuPlessis, Ph.D.](#)

ACADEMIC AND CREATIVE EMPLOYMENT

Editor-in-Chief; [nebu\[lab\]](#), Sydney-based online journal of art, literature and new media, 2010 – present.
US Editor; [African Nebula](#), 2010 – present.
Editor, NYC/LA; [Kritikos](#), Intertheory Press, 2009 – present.
US Editor; [Doodlescope](#), University of Macao, China, 2008 – present.
US Editor (NYC, LA); [Nebula](#), University of New South Wales, Australia, 2007–present.
Editor-in-Chief and Founding Partner; [iPublishing LLC](#), Los Angeles and New York, 2003 – present.
Creative Director and Script Supervisor; [Solara Films](#), NYC, LA and Tel Aviv, 2009.
Peer Reviewer, *I Am You*, novel translated from the Arabic by Dr. Samar Habib, University of Western Sydney, Australia; Cambria Press, 2008.
Adjunct English Literature & Cultural Studies Professor; City University of New York, [Hunter College](#), 1999 – 2003.
Teaching Artist; New York City Ballet’s *Nutcracker Project*, Fall/Winter 1999.
Adjunct English Professor; City University of New York, [John Jay College of Criminal Justice](#), 1997 – 1999.
Communications Consultant; City University of New York, [Baruch College](#), 1998 – 2001.
Research Assistant; Dr. Richard Shusterman, Department of Philosophy, [The New School for Social Research](#), 1996 – 1997.
Public Relations Assistant; [The Fabric Workshop Museum and Gallery](#), Philadelphia, Spring 1994.
Adjunct English Professor; [Temple University](#), 1993 – 1994.
Editorial Assistant; [Lost Roads Publishers](#), Providence, RI, Summer 1991.

SERVICE

From 2003 through the present, I have used my company, iPublishing LLC, to donate editorial services to various New York City and Los Angeles artists, poets, novelists, screenwriters and entrepreneurs in need of professional direction. Through iPublishing LLC, I have created high-quality playbills, business proposals, mission statements, artist statements, grant applications, television pilots, résumés, CVs and literary analyses for people who would otherwise be unable to afford these services.

PUBLICATIONS—BOOKS

Andy Warhol: Sublime Superficiality. [Intertheory Press](#), 2010.

The Multiplication of Joy into Integers. [Blue Light Press](#), 2003.

PUBLICATIONS—JOURNALS (ESSAYS)

[“Giving, Going, Gone: Variations on Derrida’s Death of the Gift”](#); *Parallax* (Routledge, UK), Special Edition on *The Life of the Gift*, ed. Myra Hird, 2010.

“E-Ject: On the Ephemeral Nature, Mechanisms, and Implications of Electronic Objects”; co-authored with Joseph Tabbi, Dene Grigar, Matt Kirschenbaum, Davin Heckman, Anna Gibbs and Maria Angel, *Digital Art and Culture*, UC Irvine, CD-ROM, 2009.

[“Footballers’ Wive\\$’ Tanya Turner: Bolivian Marching Powder, Booze and Baby Snatching = D.I.V.A.!”](#); *Nebula* 6.2, June 2009.

[“Warholian Machinehood II: World Text as External Time Consciousness”](#); *rhizomes.16*, Summer 2008.

[“Cybersublimity after the Orgasmotron”](#); *Nebula* 4.3, September 2007.

[“Warholian Machinehood I: Automatic Emptiness and Autopoiesis”](#); *Nebula* 3.1, April 2006.

[“Andy Warhol: When Junkies Ruled the World”](#); *Nebula* 2.2, June 2005.

[“Beyond the Stars: Warholian Meta-celebrity”](#); *M/C*, November 2004.

[“Post-Proustian Glamour”](#); *rhizomes.5*, Fall 2002.

“Hell’s Angel”; <http://www.crisperanto.org/memories/Tata.html>, 2001.

“Post-Vedic Madonnarama”; *Found Object*, Fall 2000, Issue #9.

“Confessions of a D&G Fashion Victim”; *to the quick*, Winter 2000, Issue #3.

“Up, Down & Around the Island with Willi Ninja”; Interview, *GF Newsletter*, November 1995, Vol. 8, #2.

PUBLICATIONS—ANTHOLOGIES

“Content’s Profusion: Noise, Interruption and Reverse Peristalsis in the a/poetics of Charles Bernstein,” in *The Salt Companion to Charles Bernstein*, ed. William Allegrezza; forthcoming from [Salt Publishing](#), Australia, in 2011.

“Bend It Like Bex, Flex It Like Barton: Contemporary Metrosexuality and the Pursuit of the Fabulous,” in *Heterosexuality*, ed. Yasco Horsman; forthcoming from Rodopi Amsterdam/NY, as part of [Thamyris/Intersecting: Place, Sex and Race](#) series, 2011.

- “The Spectacular Allure of the Inhuman: *objet petit a* as Je Ne Sais Quoi,” in *Psychoanalysis and Literature*, ed. Alvin Henry; forthcoming from Cambridge Scholars UK in 2011.
- “Still Wilde: Aestheticism after the Panopticon,” in “*A Disturbing and Disintegrating Force*”: *Oscar Wilde’s Critical Essays*, ed. Alfred J. Drake; forthcoming from Cambridge Scholars UK in 2011.
- “Volatility among the Polymers: *Nip/Tuck* and the Vicissitudes of Sexuality,” in *Americanization of History: Conflation of Time and Culture in Film and Television*, ed. Kathleen A. McDonald; forthcoming from Cambridge Scholars UK in 2010.
- “From Daniel Paul Schreber through the *Dr. Phil Family*: Modernity and the Cult of the Case Study Superstar,” in [*Neurology and Modernity: A Cultural History of Nervous Systems 1800-1950*](#), ed. Andrew Shail and Laura Salisbury; Palgrave Macmillan UK, 2010.
- “Romantic Phenomenopoesis: On Meena Alexander’s Poetic Selves,” in [*Passage to Manhattan: Critical Essays on Meena Alexander*](#), ed. Cynthia Leenerts and Lopamudra Basu; Cambridge Scholars UK, 2009.
- “Superfluid Ted, Superchatty Fluid: Ted Berrigan’s Phase Changes and Their NY School Reverberations,” in [*Literature of New York*](#); ed. Sabrina Fuchs-Abrams; Cambridge Scholars UK, 2009.
- “Shopping, Dropping, Never Stopping: One Fashion Memoir,” in [*The Globetrotting Shopaholic: Consumer Spaces, Products and Their Cultural Places*](#), ed. Tanfer Tunc and Annessa Babic; Cambridge Scholars UK, 2009.
- “East Is Hot: *Madonna’s Indian Summer* and the Poetics of Appropriation”; in [*Madonna’s Drowned Worlds: New Approaches to Her Cultural Transformations \(1983 - 2003\)*](#), ed. Santiago Fouz-Hernández; Ashgate Press, UK, 2004.
- “Autobiographia Glitteraria,” “Poem,” and “Poem”; in [*This New Breed: Gents, Bad Boys & Barbarians 2*](#); Windstorm Creative, 2004.
- “The POMO Tingle”; in [*From Virgin Land to Disney World: Nature and Its Discontents in the America of Yesteryear and Today*](#); Rodopi, Amsterdam, 2001.

PUBLICATIONS—JOURNALS (FICTION)

“T₀: Exultation”; [nebu\[lab\]](#) inaugural issue, July 2010.

PUBLICATIONS—JOURNALS (POETRY)

[La La Land: Excerpts](#) (“Lost Souls of Santa Monica Boulevard,” “Monica Lewinsky by the Warhols” and “Prince Mustafa is Recalled to Riyadh”); *Nebula 7.1/7.2*, June 2010.

“Dear Little One, Baby, Dear Bit of Confetti Blown by the Wind”; [Gertrude](#), Fall 2009.

“Orthography of the Squiggle: Enumerations,” prose poetry and graffiti printed in conjunction with *Doodlescope*; University of Macao, China, Fall 2008.

“The Silence of Things Encapsulated”; [Blood Lotus 7](#), Winter 2008.

“Adrift,” “Groundhog Day,” “Heaven Belongs to Me,” “The Depth of Elegance,” and “The Death of Elegance”; [FRiGG 16](#), Spring 2007.

“For Paquito (Dûr, Dûr d’Être Bébé),” “Like Nothing in This World” and “Sudden Evisceration of Polygons (Mi Corazón!)”; *LinQ, The Body Issue*, Sydney, October 2005.

Excerpts from *Social Disease; Ugly Couch*, Inaugural Issue, Worcester, MA, Spring 2005.

“The Day Versace Died” and “Ma Vie en Rose”; *eye- rhyme*, Fall 2003.

Excerpts from *By The Light of One Zillion Limes Illumined*; [Lungfull 12](#), Spring 2003.

The Multiplication of Joy into Integers (excerpt); *Lit*, Fall 2002.

[“Foxy #1”](#); *Bad Subjects*, Spring 2001.

Excerpts from *By The Light of One Zillion Limes Illumined*; *Mass Ave.*, Summer 1997.

“Poem for Roman & the Many Incarnations It Takes”; *GF Newsletter*, October 1995, Vol. 8, #1.

“Poem for the Closing of the Sound Factory”; *QP*, Spring 1995, Vol. 1, #4.

“For the Closing of Nan Duskin”; *QP*, Summer 1995, Vol. 1, #5.

REVIEWS

“Harriet Hacker: Zoophilic Transience, Yolky Itinerancy”; [Parlor Gallery](#), Lancaster, PA, Spring 2007.

“Meta/Mega Lascaux”; Parlor Gallery, Lancaster, PA, Fall 2006.

“Orgasmotronicity of the Servo-Mechanistic”; *Greater New York Exhibition Catalogue/* CD-ROM, PS1/MOMA, Spring 2000.

“Lorna Simpson and the Syntax of Bodies in Time”; [Fiberarts](#), June 1994.

MULTI-MEDIA PIECES AND PERFORMANCES

“The Illusionist” and “Empieza a Sonreír.” Songs written with Juahn Cabrera, Bogotá, Columbia, 2009; currently in production with Julian Avila Música for US release.

DKNY (poetic excerpt); Exhibited Spring 2006 at Parlor Gallery, Lancaster, PA.

Revlene and Willi Ninja—Performance and Lecture; Hunter College, Spring 2001.

Quentin Crisp Panel Discussion; With Sylvia Miles, Phillip Ward and Stedman Mays, Hunter College, December 2000.

Chelsea Boys; video installation and performance; With Quentin Crisp, Eve Kosofsky Sedgwick and Ramón Rivera-Servera, CUNY, May 1998.

Spectacle #1; Go-go/Situationist performance, The New School for Social Research, May 1996.

S. STARS; 30 x 50” scarf, acid dye on charmeuse; produced through [The Fabric Workshop Museum and Gallery](#), Philadelphia, Summer 1994; collection of Dr. Susan Stewart.

Silver Bullet; dress, muscle shirt and hot-shorts; pigment on sateen; produced through The Fabric Workshop Museum and Gallery, Philadelphia, Summer 1994; collection of Lisa Santamaria.

Nonprose Nosedive; series of original poems prepared for radio broadcast, [WWUH](#), University of Hartford, CT, 1991 – 1992.

CONFERENCES AND READINGS

[“Is There an E-ject? Rumor, Ruminaton,” presented as part of “E-Ject: On the Ephemeral Nature, Mechanisms, and Implications of Electronic Objects,” with Dene Grigar and Joseph Tabbi, et al; Digital Arts and Culture Conference, UC Irvine, 2009.](#)

-empyre- soft skinned space, Sydney; Keynote Speaker, along with Joseph Tabbi and Nicholas Ruiz III, among others; special topic: *Aesthetics after the Fall of Wall Street*, April 2009.

Zinc Reading Series, NYC; *Lungfull*, Spring 2005.

Group Reading for *This New Breed*; The Ear Inn, NYC, September 2004.

Lungfull Group Reading; Zinc, November 2003.

“Times Square Flânerie, Disney-style”; *Disney*, conference sponsored by the Ph.D. in Public Intellectuals Program, Florida Atlantic University, November 2000.

“Effusia 00: 3 Ill Poetics”; organized by Ronaldo Wilson, Riverside Church, NYC, May 2000.

“Post-Vedic Madonnarama”; *Transnationalisms* Conference, Duke University, March 2000.

“Clothing the Courtesan: Versace’s Proust”; English Department Conference, CUNY, March 2000.

Gettin’ Jiggy w/ It; John Jay College of Criminal Justice, May 1999.

“S/ubliMe”; *What’s Love Got to Do with It?* Conference; Fordham University, February 1999.

Featured Poet, “Word on the Street”; Pirate 88.7 FM Steal This Radio, New York City, February 1999; interview by Sharin Stevens.

“The Postmodern Tingle: from A to B and Back Again with Andy Warhol”; *Confronting Extremes* Conference, CUNY, March 1998.

“*The NEW Annotated Wittgenstein*”; Café Diva Reading Series, Philadelphia, 1995.

The Multiplication of Joy into Integers; joint reading with poet Robin Blaser, Temple University “Poets and Writers” Series, April 1994.

“Methinks the Queen Doth Protest Too Much: Marky Mark and the Hypermasculine Performance”; The Mid-Atlantic Popular Culture Conference, Philadelphia, November 1993.

Featured Poet, “Cabaret of the Oddly Normal”; [AS220](#), Providence, RI, September and December 1991.

RESPONSES TO PUBLISHED WORK

Cinzia Cremona, *My Scarlet Genitive*. Video produced in conjunction with “Giving, Going, Gone: Variations on Derrida’s Death of the Gift” in *Parallax*, Routledge 2010.
www.archive.org/details/MyScarletGenitive.

Dene Grigar and Joseph Tabbi, et al, “E-Ject: On the Ephemeral Nature, Mechanisms, and Implications of Electronic Objects,” December 2009, UC Irvine, DAC Conference; panel dedicated to the concept of the “e-ject” I created during a guest-speaking role on *–empyre- soft_skinned_space*, March 2009.

[Susan Hiner](#), “Fan Fetish: Gender, Nostalgia, and Commodification” in *Accessories to Modernity: Fashion and the Feminine in Nineteenth-century France*; author quotes and footnotes “social miscegenation” vis-à-vis the fashionable body, a term coined and defined in my *Post-Proustian Glamour* article (see above); University of Pennsylvania Press, June 2010.

HONORS, AWARDS AND DISTINCTIONS

Rating of “A” from the Australian Government for Editorship of *Nebula*; Fall 2009.

Graduate Teaching Fellowship; John Jay College of Criminal Justice, 1997 – 1999;
Hunter College, 1999 – 2003.

Blue Light Prize for Poetry; November 2002.

Cohen Dissertation Fellowship; CUNY Graduate Center, May 2002.

Presidential Award for Teaching Excellence; CUNY Hunter College, April 2002.

Distinction; Oral Exams, CUNY, Summer 2000.

Distinction; Comprehensive Exams, CUNY, Summer 1998.

Tuition Fellowship; CUNY, 1997 – 2000.

Tuition Scholarship; The New School for Social Research, 1995 – 1997.

Long Beach Foundation of Arts and Sciences Award of Merit for *Silver Bullet*; pigment on sateen, August 1994.

Apprenticeship in Silkscreening; The Fabric Workshop Museum and Gallery, Philadelphia, 1994.

University Fellowship; Temple University, 1992 – 1993.

Roddy Scholarship; Providence College, 1987 – 1991.

Alpha Epsilon Delta; Providence College, 1991.

Phi Sigma Tao; Providence College, 1991.

CONCENTRATIONS

- Romanticism (British, German and French)
- New Media Studies/Communications
- Cultural Studies
- Twentieth-Century American Poetry/Poetics
- Critical Theory
- Creative Writing/Poetry
- Gender & Sexuality
- American Studies
- Aesthetics/Postmodernism
- Popular Culture/Semiotics

COURSES TAUGHT

English Romantic Poetry 390; Hunter College, Spring 2003.

Comp. Lit. 380/English 390: Revolution! Terror! Art!; Hunter College, Fall 2002.

Women's Studies 200: Introduction to Gay and Lesbian Studies; Hunter College, Fall 2002.

English 390: Andrew Cunanan: Queer Volatility; Hunter College, Spring 2002.

English 390: Postmodern Inferno; Hunter College, Fall 2001.

English 390: Madonna: Emptiness and Emanation; Hunter College, Spring 2001.

English 390: Beautiful Stranger—Quentin Crisp; Hunter College, Fall 2000.

English 390: Fashion Victims; Hunter College, Spring 2000.

English 220: Introduction to Literature; Hunter College, Fall 1999 - Spring 2003.

English 120: Introduction to College Writing; Hunter College and John Jay College of Criminal Justice, Fall 1997 through Fall 1999.

Introduction to Writing; Temple University, 1993 – 1994.

RECOMMENDATIONS

- **Wayne Koestenbaum, Ph.D.**
Distinguished Professor, Department of English
CUNY Graduate Center
http://en.wikipedia.org/wiki/Wayne_Koestenbaum

- **Meena Alexander, Ph.D.**
Distinguished Professor, Department of English
CUNY Graduate Center
http://en.wikipedia.org/wiki/Meena_Alexander

- **Eve Kosofsky Sedgwick, Ph.D.**
Distinguished Professor, Department of English
CUNY Graduate Center
http://en.wikipedia.org/wiki/Eve_Kosofsky_Sedgwick

- **James Miller, Ph.D.**
Thesis Advisor, Department of Liberal Studies
The New School for Social Research
<http://www.newschool.edu/nssr/faculty.aspx?id=10346>

- **Rachel Blau DuPlessis, Ph.D.**
Thesis Advisor, Department of English/Creative Writing
Temple University
http://en.wikipedia.org/wiki/Rachel_Blau_DuPlessis

- **Joseph Tabbi, Ph.D.**
Professor, Department of English
University of Illinois at Chicago

- **Samar Habib, Ph.D.**
Lecturer, Department of Gender and Islamic Studies
University of Western Sydney, Australia
http://www.uws.edu.au/humanities_languages/shl/key_people/dr_samar_habib

- **Richard Barickman, Ph.D.**
Department of English Chair, 1999 – 2002
Hunter College