

KIMON KERAMIDAS

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POSITIONS

Head of Digital Content and Strategy, The Rubin Museum of Himalayan Art (2022–present)

Responsible for crafting an intentional storytelling-driven digital visitor experience and developing a digital content strategy, editorial mission, and voice for the museum. Lead the Editorial and Digital Content team and work collaboratively with departments across the museum to develop written, audio, video, and interactive content. Major projects led include:

- **Rubin Museum website**. Oversaw website redesign, including contracting of design and development firm, implementation of new branding, reimagining of online collection presentation, launching of Spiral multimedia content stream, and development of design schemas to bring together collection, exhibitions, collaborations, and editorial content.
- **Project Himalayan Art**. Transmedia project that includes a publication, traveling exhibition, and digital platform for students, educators, and the public to learn about Himalayan art and culture. Lead development of content and oversee design for digital platform. Platform includes object essays, a digital exhibition, thematic essays, and maps that use rich text, audio, video, geolocation, and interactive annotation materials.
- Content Managed:
 - AWAKEN podcast (5 seasons with over 20,000 downloads per episode)
 - Mindfulness Meditation podcast (over 1.4 million downloads over 10 years)
 - Himalayan Art Up Close video collaboration with Smarthistory (15 videos with 70,000 total views in 18 months)
 - Google Collaborations: 3D Street View building walkthrough, high-res Art Captures, and Arts and Culture page
 - *Spiral* print magazine
 - Exhibition interactives (Rubin Museum Tibetan Buddhist Shrine Room)
 - Art interactives

Adjunct Member of the Faculty, The Graduate Center's Certificate Program in Interactive Technology and Pedagogy, City University of New York (2008–present)

As a member of the faculty ITP certificate program, I frequently offer workshops in project/thesis development and management, visit course meetings relevant to my specialties, and advise students' final capstone projects.

Clinical Associate Professor, XE: Experimental Humanities and Social Engagement, Graduate School of Arts & Science, New York University (2015–2022)

Affiliated Faculty, Program in International Relations (NYU GSAS)

Affiliated Faculty, Program in Integrated Design and Media (NYU Tandon School of Engineering)

XE is an interdisciplinary program that integrates theory and practice, art and activism, the local and the international, the analogue and the digital, the creative and the academic. I teach courses in critical digital studies, digital humanities, human geography, the history of media and technology, and the political economy and sociology of culture, and advise students on a full array of theoretical, historical, digital, and creative projects. As an affiliated member of the faculty of International Relations, I help develop courses and curricula to increase digital and network information awareness in the program.

Co-Director, Digital Humanities Research Center and Master's Program in Data, Culture, and Visualization, ITMO University St. Petersburg, Russia (2018–2022)

The Digital Humanities Research Center and Master's Program in Data, Culture, and Visualization was developed to integrate the technical and scientific work done across ITMO into humanities curricula, provide new opportunities for faculty and staff at the university, and expand awareness of DH in Russia. Through visits to St. Petersburg and digital communications I provide guidance on curriculum and project planning, participate in grant applications and publications, and help develop the lab in alignment with changes in the field.

Co-Director, OutHistory.org (2016–2020)

OutHistory is a public history site that tells the stories of lesbian, gay, bisexual, transgender and other people who did not conform to dominant norms of sexuality and gender. I focused on maintaining the site's relevance in the contemporary mediascape and determining how OutHistory can expand its impact through the refinement of site design and functionality. I also worked to develop long-term organizational and platform sustainability through strategic planning, fundraising, and institutional partnerships. I accomplished these goals in part through curricular initiatives and by involving XE students in internships and project work.

Assistant Professor and Director of the Digital Media Lab, Bard Graduate Center: Decorative Arts, Design History, Material Culture (BGC) (2009–2015)

This hybrid position combined a professorship focused teaching and researching the cultural history of media and technology with an administrative position that involved the promotion of the implementation of digital media within the curricular, exhibition, and research goals of the BGC. Under my leadership the BGC became a leader in the integration of digital media into material culture research and pedagogy.

Director of Digital Initiatives, Martin E. Segal Theatre Center (MESTC) (2012–2014)

In this role I was responsible for spearheading new initiatives in the integration of digital media in support of the center's programs and publications. Along with leading the development of the center's main site redesign, I also expanded MESTC's web presence by helping launch the digital versions of two long-running academic journals the center published, managed the annual website for the PRELUDE festival, and developed a site in memory of Professor Daniel Gerould.

EDUCATION

Ph.D. Theatre (2008), Graduate Center, City University of New York (CUNY)

Dissertation: The Pay's the Thing: Intellectual Property and the Political Economy of Contemporary American Theatrical Production

Committee: David Savran (chair), William Boddy, Stuart Ewen, Richard Maxwell

Examination Areas: Sociology of Culture, Media and Performance, Late Twentieth Century Theatre

Certificate in Interactive Technology and Pedagogy (ITP Program), 2008, Graduate Center, City University of New York (CUNY)

B.A. Theatre Studies (1998), Swarthmore College, Emphases in Directing and Design

CURATED EXHIBITIONS

***The Sogdians: Influencers on the Silk Roads*, Co-Curator, National Asian Art Museum of the Smithsonian Institute. (Launched 2019)**

This digital exhibition and global art history project uses interconnected texts, rich photography, interactive 3D models, and in-depth maps to tell the story of the Sogdians, influential traders from Central Asia near Samarkand during the Middle Ages. The site brings together this wide range of digital materials to give a sense of the complex and intricate role that the Sogdians played in developing trade routes along the Silk Roads, exercising influence through mobility, language, religious flexibility, and visual culture rather than political and military might

***The Interface Experience: Forty Years of Personal Computing*, Curator. Bard Graduate Center Focus Gallery. New York. (April-July 2015)**

This transmedia exhibition explored the role played by design and materiality in our experiences of personal computing through physical space, digital applications in the space and online, and a book (see above).

- Physical exhibition included tactile and digital interactive experiences with personal computing devices from the past forty years to defamiliarize the role personal computers play in everyday life.
- Two digital components:
 - Five custom applications developed to run on the Commodore 64, Macintosh Plus, PalmPilot Professional, iPad, and Microsoft Kinect. Each app is a didactic experience that provides insights into how these devices, through their materiality and software capabilities, conveys particular kinds of interface experiences. All app materials on GitHub.
 - Responsive web application that contains metadata and interpretive information on each of the approximately 35 exhibition objects. Object entries contain text, image, and video materials and are connected to each other through chronology and other relationships. Web app also provides visitors to exhibition and online site the opportunity to record their experiences with personal computing devices through either text or audio. Web app developed through student research and prototyping and final version developed by the firm CHIPS.
- Promotional Video
- Developer Case Study

- Media Coverage
 - *The New York Times* – “Clunky Old Technology” in [“Reinhardt’s Studio Puts a 19th-century Sculptor’s Career in Perspective,”](#) Eve M. Kahn (March 27, 2015)
 - *CNET* – [“40 Years of Gadgets Come Out to Play,”](#) Joan E. Solsman, (March 29, 2015)
 - *Engadget* – [“Reinvigorate Your Inner Nerd at This Retro-computing Exhibit,”](#) John Turi (April 3, 2015)
 - *Engadget* – [“Relive the History of Computing at ‘The Interface Experience’,”](#) Mona Lalwani (April 8, 2015)
 - *Ars Technica* – [“The Evolution of the Interface, from Text Through Touch,”](#) John Timmer (April 17, 2015)
 - *Moosha Moosha Mooshme* – [“The ‘Epic Theater’ of a New Exhibit on Personal Computing.”](#) Barry Joseph (April 8, 2015)
 - *Technorama* – [“Interview: Kimon Keramidas from the Interface Experience.”](#) Chuck Tomasi (June 15, 2015).

DIGITAL PROJECTS

Desert Culture Cluster, Zayed University, Dubai, UAE. Co-PI. (2021–present) The Desert Culture Cluster is developing a prototype for a digital platform that will aggregate research materials related to the interplay between art and architecture, cultural heritage, and the desert on the Arabian Peninsula. This interdisciplinary and multimedia project integrates architecture, cultural geography, anthropology, sociology, and area studies. The prototype will be the first stage in the development of a platform that brings together a searchable archival database of heterogeneous materials and publication space for scholarly narratives in the aim of unifying disparate collections and initiatives from across the United Arab Emirates.

Circuits of Practice, Institute for Digital Culture, Leicester University, UK. Scientific Advisor, Head of Digital Atelier, Publication Contributor. (2020–2023) This project, led by Ross Parry, Simone Natale, and Petrina Foti, explored the role of museums in constructing a historical heritage centered around computing and digital media. Advised on development of innovative museological practices and oversaw Digital Atelier where museum studies designed ways to share the project’s research concepts.

State Hermitage Museum, St. Petersburg, Russia. Advisor. (2018–2022) A collaboration with colleagues at the Hermitage, Asian Art Galleries of the Smithsonian, and students and faculty at ITMO University and NYU, this project developed ideas for a virtual reality experience that brings back together multiple murals and Sogdian objects in the Hermitage collection from a single archaeological dig in Panjikent, Tajikistan.

Bard Graduate Center

Focus Gallery Project, Head of Interactive Design

The BGC Focus Gallery initiative connects object studies and exhibition practice directly with the intellectual pursuits of BGC faculty and allows faculty to use the format of the temporary exhibition to convey the central argument of their scholarship. Exhibitions worked on:

- Revisions–Zen for Film (Fall 2015)
- The Interface Experience: Forty Years of Personal Computing (Spring 2015)
- Visualizing 19th-century New York (Fall 2014)
- Carrying Coca (Spring 2014)
- An American Style (Fall 2013)
- Confluences (Spring 2013)
- Staging Fashion (Spring 2012)
- Objects of Exchange (Spring 2011)

Selected BGC Digital Projects

Visualizing 19th-Century New York. Digital publication and two touchscreen gallery interactives for Focus Gallery Visualizing 19th-Century New York. Digital publication and two touchscreen gallery interactives for Visualizing 19th-Century New York. Web-accessible digital publication includes interactive map providing access to essays & exhibition objects.

Threads and Knots: Coca and Culture Intertwined. Digital touchscreen gallery interactive for Carrying Coca. Using an Andean quipuas a graphic template, interactive provided contextualizing visual and textual material in support of objects in the exhibit.

Exploring the “Mighty Chindwin”. Digital touchscreen for Confluences. Interactive tells the story of Vernay-Hopwood Chindwin Expedition up the Chindwin River through text, images, sound, video, maps, and diagrams.

Bard Graduate Center Craft, Art and Design Oral History Project. Online archive includes oral history interviews of contemporary craftspeople, artists and designers that respond to growing interest in craft and design history. Oral histories result from work by students, who then participate in the process of editing and designing the layout of each interview for the Web.

Interpreting the American Colonial Revival. Course project developed with BGC students. Site combines five research projects and through digital media adds multimedia capacity and navigational techniques that visually enhance and conjoin individual projects.

Martin E. Segal Theatre Center

European Stages. Online, open-access, peer-reviewed journal combining existing Western European Stages and Slavic and Eastern European Performance print journals.

The Journal of American Drama and Theatre. Online, open-access, peer-reviewed journal that began publication after last paper printing of JADT.

The CUNY Graduate Center Theatre Project. Omeka database hosted by Martin E. Segal Theatre Center containing over 10,000 images from theatre history that are made available to theatre scholars for research and analysis.

The Daniel Gerould Archives. Tribute site developed in Omeka to celebrate the career of Daniel Gerould, deceased professor of theatre at CUNY.

PUBLICATIONS

Books

The Interface Experience: A User's Guide. New York: Bard Graduate Center (2015).

- Award: Winner of the 2016 Innovation in Print Design Award from the [American Alliance of Museums](#)

Journal Founded

The Journal of Interactive Technology and Pedagogy (JITP). Co-Founder, Member of Editorial Collective (2010-2019). Founded in 2010, *JITP* is an online, open-access, open review, multimedia, multi-format journal that promotes open scholarly discourse around critical and creative uses of digital technology in teaching, learning, and research. Published using WordPress on CUNY's Academic Commons.

Journal Issues Edited

Issue 12. Special Issue on Digital Art History. *Journal of Interactive Technology and Pedagogy*. Co-issue Editor with Ellen Prokop, (Winter 2018)

Issue 1. *Journal of Interactive Technology and Pedagogy*. Co-issue Editor with Sarah Ruth Jacobs (Spring 2012)

Journal Articles

"Context, Cosplay and (Re)Configurations: Centering the Geek at the Heart of Sci-Fi Pedagogy." (co-author with Fiona Haborak) *Transformative Works and Culture*, no. 35. Special Issue on Fan Pedagogies. Paul Booth and Regina Yung Lee, eds. (March 2021) (peer-reviewed)

"Writing for Publics, Designing for Platforms: Complexity and Fluency in Service of Accessibility." *Scholarly and Research Communication* 7, no. 2. (Fall 2016) (peer-reviewed)

"Digital Literary Pedagogy: An Experiment in Process-oriented Publishing." (multi-part, interactive, co-authored publication with Roger Whitson and Amanda Licastro) *Journal of Interactive Technology and Pedagogy* 4. (Fall 2013) (peer-reviewed)

"Integrating Digital Media at the Programmatic and Institutional Level: Building a Humane Cyberinfrastructure at the Bard Graduate Center." *Journal of Interactive Technology and Pedagogy* 2. (Fall 2012) (peer-reviewed)

"Afterword: The DML and the Digital Humanities." *Journal of Interactive Technology and Pedagogy* 2. (Fall 2012) (peer-reviewed)

"What Games Have to Teach Us about Teaching and Learning: Game Design as a Model for Course and Curricular Development." *Currents in Electronic Literacy* 11 (Spring 2010) (peer-reviewed)

"Jacek Luminski and the Silesian Dance Theatre: Shaping Contemporary Dance in Poland." *Slavic and East European Performance* 22, no. 1 (Winter 2002)

Chapters in Edited Anthologies

“Provocation No. 3: Why Is the Computer Different?” In *Museums and the History of Computing: Objects, Narratives, and Practice*, edited by Simone Natale, Petrina Foti, and Ross Parry. Critical Perspectives on Museums and Digital Technology. Routledge, Taylor & Francis Group, 2025.

“On the Relational Exhibit in Digital and Analog Media” (co-author with Aaron Glass) in *Objects of Exchange: Social and Material Transformation on the Late Nineteenth-Century Northwest Coast*. Aaron Glass, ed. New York: Bard Graduate Center (2011)

“Coming Soon to a Cinema/Television/Website/Video Game/Theatre Near You...: Theatre, Intellectual Property Rights, and the Control of American Culture” in *Theater Und Medien (Theatre and the Media) Grundlagen – Analysen – Perspektiven. Eine Bestandsaufnahme*. Henri Schoenmakers, Stefan Bläske, Kay Kirchmann, Jens Ruchatz, eds. Bielefeld: Transcript Verlag (2008).

“On the Performative Nature of Rings Tourism” (co-author with Henry Bial and Ryan Reynolds) in *Studying the Event Film: The Lord of the Rings*. Sean Cubitt, Thierry Jutel, Barry King and Harriet Margolis, eds. Manchester: Manchester University Press (2008).

Conference Proceedings

“Exhibiting the Interface: Curating Computers and Designing Didactic User Experiences.” *Museums and the Web 2015*. Nancy Proctor & Rich Cherry, eds. Silver Spring, MD: Museums and the Web (January 16, 2015). (peer-reviewed)

“Interactive Development as Pedagogical Process: Digital Media Design in the Classroom as a Method for Recontextualizing the Study of Material Culture.” *Museums and the Web 2014*. Nancy Proctor & Rich Cherry, eds. Silver Spring, MD: Museums and the Web (January 16, 2014). (peer-reviewed)

“Virtual Places, Real Money: The Role of Virtual Worlds in the Success of Video Games as Cultural Products.” *Conference Proceedings from ISEA 2009: the 15th International Symposium on Electronic Art*. Cherie Driver, ed., University of Ulster, Ulster, Ireland, 2009. Digital Proceedings, ISBN: 978-1-905902-05-7

Short-form Writing, Performance Reviews, and Other

“Think Digitally Act Humanely: Building DH Communities Locally and Globally” Publication of panel presentation from ITMO DH Days 2021 in *The Journal of Interactive Technology and Pedagogy*. Published in English, Arabic, and Russian. (forthcoming 2022)

“Introduction,” (co-author with Ellen Prokop) *Journal of Interactive Technology and Pedagogy* 12. Winter 2018.

“Reflecting on Technology, Information, Society, the Digital Humanities, and Pedagogy.” *Journal of Interactive Technology and Pedagogy*. October 26, 2015.

“Weaving Stories Between the Material, Immaterial and Ephemeral: Designing Digital Interactives for Socially Complex Objects in an Exhibition Setting.” (co-author with Nicola Sharratt) *Mediacommons*. The New Everyday. September 29, 2013.

“Hacking Prezi as a Platform for Visual Composition and Design Experimentation.” *The Chronicle of Higher Education*. ProfHacker. June 7, 2013.

“WikiFAIL: Students and the Orthodoxy of Practice in the Classroom.” *Journal of Interactive Technology and Pedagogy*. Summer 2012.

“Introduction.” (co-author with Sarah Ruth Jacobs) *Journal of Interactive Technology and Pedagogy* 1. Spring 2012.

“Witkiewicz’s *The Mother* by the Theatre of a Two-Headed Calf at La MaMa.” *Slavic and East European Performance*, 24, no. 2 (Spring 2004).

“Two by Witkiewicz in Manhattan: *Tumor Brainiowicz* and *The Water Hen*.” *Slavic and East European Performance* 22, no. 3 (Fall 2002).

GRANT SUPPORTED PROJECTS

Advisor, Circuits of Practice. Circuits of Practice is a project funded by the Arts and Humanities Research Council in the United Kingdom that explores the role of museums in constructing a historical heritage centered around the emergence and development of computing and digital media. Provided knowledge and advisement on both computer and digital media history and the development of innovative museological practices for that history. 2020-present.

Institutional Liaison, Frick Library, User Engagement with Digital Collections. Liaise between the Frick Art Reference Library and Trevor Day School to coordinate use of Frick’s digital collections in K-12 classrooms. Courses in local history, art history, and European history use collections for study of topics such as gender in portraiture, visual culture literacy, and as resources for student research. Grant awarded by METRO to The Frick Collection and Frick Art Reference Library. 2019-2020.

Digital Project Consultant, Patterns of the MENA Region Research Cluster. Assist members of university-supported research cluster from faculty of Zayed University in Dubai and Abu Dhabi develop projects on visual and material culture. 2018-2020.

Advisory Board, The Distributed Text: An Annotated Digital Edition of Franz Boas’s Pioneering Ethnography. Supported by NEH ODH Digital Humanities Start-Up and NEH Scholarly Editions and Translations grants awarded to Bard Graduate Center Professor Aaron Glass. 2012-2018.

Co-Convener, Getty Foundation-funded platform development project Omeka for Art Historians. Grant Awarded to Roy Rosenzweig Center for the History of New Media, Washington and New York, October 2016-April 2017.

Faculty Member and Digital Media Coordinator, NEH-funded Summer Institute for College Teachers. American Material Culture: Nineteenth-Century New York. Grant awarded to Bard Graduate Center Professor David Jaffee, New York, July 2015, 2013, 2011.

CURRICULAR DEVELOPMENT

Associate Director, Experimental Humanities and Social Engagement, NYU (2016-2018)

- Helped redevelop program's main mission
- Developed new curriculum and program requirements
- Developed syllabi for new core courses: "What is an Interdisciplinary Methodology?" and "Capstone Project Seminar" (see above)

CUNY Online Instructional Technology Fellow, CUNY Research Foundation. (2008-2009)

- Researched educational sites throughout CUNY and other universities to determine what are best practices for teaching and learning using digital and networked technologies.
- Investigated content management systems—including Blackboard, Moodle, WordPress, and MediaWiki—and assisted in development of CUNY Academic Commons.

Researcher to the Vice President for Information Technology and External Programs, CUNY Graduate Center. (2003-2008)

- Integrated new interactive technologies (blogs, wikis, Moodle, Drupal) into ITP program curriculum, designed and maintained program website, advised students, and recruited instructors to teach software skills workshops.
- Taught Blogging and Wikis, Database Design/Access, Flash, and HTML workshops.

Program Developer, Ph.D. Program in Media Studies, CUNY Graduate Center. (2004-2006)

- Developed and organized faculty development seminar Media Studies in the Digital Age. Responsibilities included designing seminar syllabus and website and organizing sessions.
- Helped develop interdisciplinary course Media/Power to gauge interest in media studies among students. Led multimedia screenings of visual materials that supplemented readings and discussion.

TEACHING EXPERIENCE

Courses Designed

(All courses use the digital medium as platform for teaching and learning. Where direct links are not provided, examples are available upon request.)

Global Networked Culture. XE: Experimental Humanities & Social Engagement, Cross-listed in International Relations, NYU (Spring '22) This course engages with the intersection of globalization, the information revolution, and the rise of the network society through a distinctive interdisciplinary lens that includes methodological approaches from the political economy and sociology of culture, media studies, science and technology studies, cultural geography, and international relations.

Science Fiction: Humanity, Technology, the Present, the Future. XE: Experimental Humanities & Social Engagement, NYU (Spring '21, '20, Fall '18, '16) This class uses science fiction to explore how we understand ourselves in a perpetually shifting present and to look closely at how and why we cast ourselves into the future. Coursework involved the development of a digital prototype of alternative media treatment for seminal sci-fi text.

Digital Humanities: Analysis and Visualization. XE: Experimental Humanities & Social Engagement, Cross-listed in Museum Studies, NYU (Spring '21, '20, '19, '18, '17, '16) One of two courses introducing digital humanities as a field, this course focuses on how digital analysis and visualization change the way we study and see our world and ways to utilize these concepts in digitally-driven research and scholarship.

Physical, Electrical, Digital: How Media Technology Has Shaped the Way We Experience Culture. XE: Experimental Humanities & Social Engagement, NYU (Fall '21, '19, '15, Spring '18) This course considers the centrality of media technologies in the experience of culture by assessing the impact of books, film, records, tapes, disks, and even architectural spaces such as cinemas, on cultural development. Research projects are submitted on a site using the Omeka content management system that accumulates student work from all iterations of the course. (<http://bit.ly/Physical-Electrical-Digital>).

Digital Humanities: Collections and Connections. XE: Experimental Humanities & Social Engagement, Cross-listed in Museum Studies, NYU (Fall '21, '20, '19, '18, '16, '15) One of two courses introducing digital humanities as a field, this course focuses on how databases and networks as concepts define our experience with digital media and discusses ways to utilize these concepts in digital research and scholarship.

American Hardcore Punk: Analog DIY Culture Through a Digital Lens. XE: Experimental Humanities & Social Engagement, NYU (Fall '21, '20, '17) This course traces the origins of American Hardcore Punk, following its growth throughout the country and showing the subversive and enduring cultural impact the scene has had on America since its inception in the late 1970s. Fall '20 course ended in student conceived and created website titled *Ice Cream Eating Motherfuckers*. Fall '17 course ended in student conceived and run exhibition titled *Damage...Distortion... Reflection: Impressions of Hardcore Punk*.

Space, Place, and Data: Spatial Humanities and the Crafting of Digital Narratives. XE: Experimental Humanities & Social Engagement, Cross-listed in International Relations, NYU (Spring '21, Fall '19) This course conceives of space and place relative to data and data structures both creatively and critically, including questioning how the epistemological tendencies of specific tools—and geographic information systems (GIS) as a whole—impact our perception of the world.

Spatial and Three-Dimensional Approaches to Humanities Narratives. Master's Program in Data, Culture, and Visualization, ITMO University (Winter '21) This course covers theories, methodologies, and practical applications of using three-dimensional and spatial technologies in developing scholarly narratives using digital media.

Citizenship in the Digital Age. XE: Experimental Humanities & Social Engagement, Cross-listed in International Relations, NYU (Fall '20, '18) This course asks how new technologies, changes in our approaches to data, new forms of social communication, and dramatic changes in the way we get our news have fundamentally changed the experience of being a citizen. <http://bit.ly/Citizenship-in-the-Digital-Age>

Digital Collaborations: Exhibiting the History of Computer Device Design. XE: Experimental Humanities & Social Engagement, NYU (Spring '20) This course combines theory, history, and creative studies of the history of personal computing with ongoing collaborative work in preparation for an exhibition at the Cooper Hewitt Smithsonian Design Museum.

Queering the Web: A Practical, Digital Inquiry into the History of Sexuality and Gender. XE: Experimental Humanities & Social Engagement, NYU (Spring '19, '17) In this process-oriented, project-based

course, student work with NYU faculty and the founder of OutHistory.org, Jonathan Ned Katz, to explore creative, yet intellectually rigorous ways to address challenges faced by organizations that use the digital medium to tell the history of sexuality and gender.

Capstone Project Seminar. Center for Experimental Humanities, NYU (Summer '18) This course is for all students in their last semester in the program who are prepared to finish their capstone project. The semester blends bi-weekly class meetings, one-on-one consultations, in-class presentations, readings from various texts, regular structured writing assignments, collaborative peer support, and project presentations.

What is an Interdisciplinary Methodology? Center for Experimental Humanities, NYU (Fall '17) Core course for entering students in MA program in Interdisciplinary Studies focuses on methodological experimentation and encourages the intermingling of methods from a diverse array of schools of thought.

Telling the Sogdian Story: A Smithsonian Digital Exhibition Project. Draper Interdisciplinary Master's Program, Cross-listed in Museum Studies, NYU, also offered through Bard Graduate Center (Spring '16) This project-based course immerses students in research and design assignments aimed towards the development of a digital exhibition that presents a multi-faceted portrait of how the adaptability and mobility of the Sogdians, the middlemen of the transcontinental trade known as the Silk Road, allowed them to influence the art and culture of people across Asia.

Interpretation of the Artifact in the Age of New Media. Bard Graduate Center (Spring '15, Fall '13, Spring '12, Spring '10) Addresses the changing nature of material culture studies in the age of new media. Course combines theoretical readings and discussion with different tools—such as the Omeka virtual exhibition platform, GPS software, blogs, and wikis—that allow for practical explorations of the representation of physical objects in digital media.

In Focus: *The Interface Experience Design* Tutorial. Bard Graduate Center (Fall '14) Course combines historical and theoretical study of interface design with assignments focused on digital interactive and exhibition design and research for *The Interface Experience* exhibition.

Interface Design: Material Objects as Conduits for Immaterial Culture. Bard Graduate Center (Spring '13, Fall '10) Considers role of interface design in shaping our access to and experiences with different media texts and examines how the design of everyday technology is guided by media consumption patterns. Course will be building towards a focus gallery exhibition at BGC for Spring 2015.

Media and Materiality: How Technology Shapes Media and Media Shape Culture. Bard Graduate Center (Fall '12) Considers the centrality of material things in the experience of culture by assessing the impact of different manifestations of media artifacts, such as books, film, records, tapes, disks, etc., on cultural development. Final course project was a web site using the digital humanities platform Omeka.

Scenic Design in Western Theatre: From the Modern to the Postmodern (1870-present). Bard Graduate Center (Fall '11) Covers how changes in Western culture impacted theatrical scenic design practice and how theatre artists responded to the impact and availability of new technologies and changing sociocultural environments.

Media/Performance. Marymount Manhattan College (Summer '09, Fall '08) Examines the intersection of performance and media through theoretical readings and examples from high culture (theatre, opera),

experimental culture (performance art, video art), and popular culture (MTV, politics). Dynamic syllabus and multimedia materials were made available via a course wiki to which students also contributed reading responses, weekly discussions, and research papers (which required the inclusion of audiovisual material).

New Media. The Cooper Union (Spring '09) Explores the development of new media and their importance in contemporary society by considering the varied interpretations of the term “new media” and the different media and interfaces that fall under that umbrella. A blog and wiki allowed students to not only study examples of new media, but also consider the impact of new media on the way they studied these objects.

American Drama and Theatre. Marymount Manhattan College (Spring '09, Summer '08) Utilizes texts, videos, and performance attendance to discuss theatrical and performance traditions in the United States over the past 125 years. Blog and wiki were utilized in a fashion similar to that of Media/Performance class.

Digital Information in the Contemporary World. Online Baccalaureate Program in Communication and Culture, CUNY School of Professional Studies (Fall '08, Summer '08, Spring '08, Fall '07, Spring '07, Fall '06) Addresses questions of digital information fluency in contemporary media society and covers topics such as blogging, intellectual property, social networking, interfaces, and daily experience on the World Wide Web. Used Blackboard course management system for online discussions, submitting research work, and as a platform for working with blogs, wikis, and collaborative authorship.

Other Courses Taught

In Focus: Carrying Coca Design Tutorial. Bard Graduate Center (Fall '13) Course focused on exhibition design of and the refinement of exhibition text for *Carrying Coca* focus gallery.

Material Itineraries: Exhibition Design Tutorial. Bard Graduate Center (Spring '12) Course focused on exhibition design of and the refinement of exhibition text for *Confluences: An American Expedition to Northern Burma, 1935*.

Visualizing Nineteenth-Century New York: A BGC-NYPL Digital Exhibition Course II. Bard Graduate Center (Spring '11) Course aimed at creating a student-designed digital exhibition to promote an understanding of how New York City entered visual and material consciousness in the nineteenth century through the use of engravings, lithographs, daguerreotypes, lithographs, and maps from the collections of the New York Public Library.

Interactive Technology and the University: Theory, Design, and Practice. CUNY Graduate Center Certificate Program in Interactive Technology and Pedagogy (Spring '09, '08, '07): Introduces students to pedagogical uses of new-media application—such as blogs, wikis, CMSes, video games, and social networks—and addresses topics such as online learning, physical computing, intellectual property, telepresence, and visualization. Course utilized various software, such as Blackboard, Moodle, Facebook, Mediawiki, and WordPress, to demonstrate and explore possible pedagogical methods of utilizing interactive technology online and in the classroom.

Media/Power. Teaching Assistant, CUNY Graduate Center (Fall '04): Introduces critical approaches to media studies and the role of media in shaping contemporary society. Curated and led comparative screening sessions of a wide range of media (print, television, films, video games, the Internet).

INVITED TALKS, INTERVIEWS AND COURSE VISITS

Invited Lectures

“Building Digital Information Fluency Into the Curriculum: A 21st Century Imperative,” invited lecture to faculty at William Patterson University in New Jersey as part of a virtual workshop series titled “Digital Liberal Arts: New Technology for a New Curriculum.” October 2021.

“Digital, Social, Networked, Ubiquitous: Media and Citizenship in the 2020 Election,” invited virtual lecture to faculty, students, and staff of Trevor Day School. October 2020.

“Publics and Pedagogy, Material and Media: Ground-Up Development of Transmediated Narratives,” invited virtual lecture to curators, developers, and staff of the National Museum of American History of the Smithsonian Institution. September 2020.

“Making Digital Media the Norm in 21st Century Education,” invited lecture at Trevor Day School. August 2019.

“Routes Well Traveled: Parallels Between Global Art History and the Specificity and Potential of Networked Digital Media,” invited lecture at Institute for the Study of the Ancient World. January 2019.

“DH Out and About,” invited keynote lecture at ITMO University, St. Petersburg, Russia. November 2018.

“We Are What We Use: Experiences In, On, and Around the Technologies of the Digital Age,” invited lecture at NYU Abu Dhabi. October 2017.

“Digital Media, Social Engagement, and a More Public Humanities,” invited lecture at Digital Humanities Abu Dhabi, NYU Abu Dhabi. April 2017.

“Digital Humanities,” invited lecturer as part of Gilder Lehrman Institute of American History History Scholars Program. June 2016.

“Digital Theatre Research and Bibliography Resources,” invited lecture to theatre Ph.D. graduate students at the CUNY Graduate Center. October 2015.

“Why the Digital Is/Isn’t Important: A Measured Approach to Using New Media Remarkably,” invited keynote lecture at Hofstra University. October 2014.

“Using Prezi for Visual Composition and Dynamic Electronic Posters,” invited lecture to humanities graduate students and faculty of Fordham University. November 2013.

“Staging Theatrical Pedagogy: The Use of Digital Tools to Create More Multimedial and Interactive Learning Experiences,” invited lecture to theatre Ph.D. program at the CUNY Graduate Center. April 2013.

“Tools, Methods and Philosophies: Developing a Personal Approach to Digital Media in the Classroom,” invited lecture to English graduate students of Fordham University. March 2013.

“Strategies, Tools, and Applications for Art History Teaching in the Digital Age,” invited lecture to Art History faculty of Fordham University. October 2012.

Invited Other

“Think Digitally Act Humanely: Building DH Communities Locally and Globally” invited panel participant as part of ITMO DH Days 2021. St. Petersburg, February 2021.

“International and Interdisciplinary: Collaborations in Digital Humanities Research” invited panel participant as part of 19 Washington Square North NYU Abu Dhabi Event Series and NYCDH Week 2020. New York. February 2020.

“Meet the Digital Humanities,” invited panel participant as part of DH Days, at ITMO University, St. Petersburg, Russia. November 2018.

“What is Digital and Data Scholarship? Provocations and Futures,” invited panel participant as part of DH + DATA Day, NYU Bobst Library. New York. October 2018.

“Digital Exchange,” invited panel participant as part of launching of Digital Research Center at Hofstra University. March 2016.

ITP Innovation Lab: Re-imagining Exhibits for Museums and Public Spaces, studio leader, July 2015.

“What Does it Mean to Teach Art History Today?” invited panel participant at Teaching Art History Today hosted by Mellon Research Initiative at Institute of Fine Arts, New York University. May 2013.

“Making, Playing, Knowing: New Designs for Teaching and Learning in a Digital Age: A Dinner Conversation with Ann Pendleton-Jullian, Shannon Mattern, and Kimon Keramidas.” invited panel participant as part of interdisciplinary seminar series for Fordham University community. April 2013.

Interviews

“Future-Proofing Cultural Institutions.” *Museum Buzz*, Emily Kotecki, September 30, 2025.

“Interview with Kimon Keramidas,” *Primary Materials* 2 (2018), eds. T. Asmussen, M. Buning, R. Kett, and J. Remond.

“Roundtable Discussion on Digital Humanities and the Performing Arts.” (with Nancy Friedland and Doug Reside) *Performing Arts Resources* 31 (Fall 2015).

The Metro Beat with Susie Schwartz on WFDU (Fairleigh Dickinson University) Radio June 14, 2015. (35:48)

“Interview: Kimon Keramidas from the Interface Experience,” *Technorama with Chuck and Kreg*, June 15, 2015,

“Prezi’s Gentle Hacker,” *Zoom into Prezi! The Prezi Company Blog*, July 31, 2013,

“talking digital at the BGC,” *Learning from Things Blog*, January 30, 2013,

“Episode 4 – Digital Classrooms and the Future of the University,” *Gradhacker Podcast*, June 29, 2012.

Course Visits

“Strategy, Structure, and Scope: Research Management in the Digital Humanities,” class lecture, DH Methodologies, ITMO University, Professor Antonina Puchkovskaia. Fall 2021.

“Curriculum and Communities: Building Blocks for the Digital Humanities,” class lecture, DH Methodologies, ITMO University, Professor Antonina Puchkovskaia. Fall 2020.

“The Other Things You Can Do with STS Research Methods,” class lecture, STS Research Methods, NYU Tandon BS Program in Science and Technology Studies. Professor Lindsay Anderberg. Spring 2020.

“Queer Networks & The Creative Commons,” class lecture, Queer Commons, XE. Professor Nadja Millner. Spring 2020 (forthcoming)

“The Other Things You Can Do with STS Research Methods,” class lecture, STS Research Methods, NYU Tandon BS Program in Science and Technology Studies. Professor Lindsay Anderberg. Spring 2020 (forthcoming)

“Integrating Digital Technology in Pedagogy and Large-Scale Projects,” class lecture, Interactive Technology and Pedagogy II: Methods and Practice, CUNY Graduate Center Interactive Technology and Pedagogy Certificate Program. Professor Michael Mandiberg. Spring 2020, '19,.

“Digital Storytelling: Praxis and Product,” class lecture, Interactive History: Digital Media as Cultural Memory Prostheses, NYU Tisch Graduate Program in Cinema Studies. Professor Marina Hassapopoulou. Fall 2018.

“Thinking Critically and Creatively About Integrating Digital Media into the Humanities,” invited class lecture and student advisement, Global Challenges in Digital Culture, ITMO University, St. Petersburg, Russia. Prof. Antonina Puchkovskaya. Fall 2018.

“Designing with Interactive Technology Tools,” multiple class workshops and critique sessions, Museums & Community, NYU Museum Studies. Professor Glenn Wharton. Fall 2018.

“Gaming and Pedagogy,” class lecture, Digital Humanities Praxis Seminar I, CUNY Graduate Center MALS Program. Professors Stephen Brier and Anne Donlon. Fall 2017.

“Sogdians at the Freer|Sackler, An Example of Large-Scale Digital Curation” and “Using Omeka for Digital Curation Projects,” class lectures, Digital Curation, NYU Abu Dhabi. Professor David Wisley. Fall 2017.

“Introduction to Omeka,” class workshop, El Greco, A “Modern” Old Master, Hunter College Art History Program. Professor Ellen Prokop. Fall 2017.

“Curation,” class lecture, Cinema & the Digital Humanities: History, Concepts & New Approaches to the Study of Moving Images, NYU Tisch Graduate Program in Cinema Studies. Professor Marina Hassapopoulou. Spring 2017.

“Digital Natives/Digital Naïves,” class lecture, Digital Cultures, NYU Liberal Studies. Professor Marion Thain. February 2017.

“The Second Museum Age,” class lecture, Research Seminar, NYU Graduate Program in Museum Studies. Professor Erin Hasinoff. April 2013.

“Gaming and Pedagogy,” class lecture, Core I: History, Theory, and Practice of Teaching, Learning and Technology, CUNY Graduate Center Certificate Program in Interactive Technology and Pedagogy. Professor Stephen Brier. Fall 2012, '08, '09, '11, '12.

CONFERENCE AND SYMPOSIUM ORGANIZATION AND PRESENTATIONS

Conference and Symposium Organization

NYCDH Week 2021. Conference Co-Organizer. Institutions across New York City and the Middle East North Africa (MENA) region. Included 36 free sessions and over 1500 registrations. New York 2021.

NYCDH Week 2020. Conference Co-Organizer. New York 2020.

The Sogdians: Influencers of the Silk Roads – Imagining and Enacting Digital Cultural Heritage. Symposium Convener. XE: Program for Experimental Humanities and Social Engagement. New York 2019.

NYCDH Week 2019. Conference Co-Organizer. Institutions across New York City. New York 2019.

NYCDH Week Kickoff Gathering: Information and Democracy. Symposium Co-Convener. Part of NYCDH Week 2019. Fordham University. New York 2019. (forthcoming)

NYCDH Week 2018. Conference Co-Organizer. Institutions across New York City. New York 2018.

NYCDH Week 2017. Conference Co-Organizer. Institutions across New York City. New York 2017.

NYCDH Week Kickoff Gathering. Symposium co-convener. Part of NYCDH Week 2017. CUNY Graduate Center. New York 2017.

NYU DH Showcase. Symposium Co-Organizer. New York University. New York 2016.

NYCDH Week 2016. Conference Co-Organizer. Institutions across New York City. New York 2016.

NYCDH Week Kickoff Gathering. Symposium Co-Convener and Emcee. Part of NYCDH Week 2016. Fordham University. New York 2016.

New York City Area Digital Art History Colloquium. Symposium Co-Organizer. Columbia University. New York 2015.

Digital Interpretation: Screens and Devices as Didactic Media. Symposium Convener. Bard Graduate Center. New York 2015.

Experiencing the Interface. Symposium Convener. Bard Graduate Center. New York 2015.

Omeka Workshop 2014. Conference Convener. Bard Graduate Center. New York 2014.

Moving Images and the Digital Humanities: Pointing toward Best Practices. Conference Co-Convener. Columbia Center for New Media Teaching and Learning, Columbia University. New York 2014.

THATCamp Performing Arts. (Un)conference Convener. CUNY Graduate Center. New York 2013.

Digital/Pedagogy/Material/Archives. Symposium Convener. Bard Graduate Center. New York 2013.

THATCamp Museums NYC 2012. (Un)conference Convener. Bard Graduate Center. New York 2012.

Conference Presentations

“Banned in DC: Tracing Action, Activism and Cultural Flow in a Hardcore Gazetteer” (co-presenter with Holly Seefeldt) as part of Culture Mapping 2022, New York 2022.

“Presentation of Circuits of Practice’s Digital Atelier” as part of Computer Legacies: Narrating Histories of Digital Media in Museums, Online 2022.

“Mapping a Movement: People, Places, and Punk in a Hardcore Gazetteer” (co-presenter with students Lindsay Miller and Shaindel Thomasovitch) as part of the panel “Punk Places” at Circuits, Networks, Connections: Punk Scholars Network 8th Annual Conference, US and Canada. Online 2021.

“Science Museums and the Intangible: Curating Computer Code” (panel participant) at Artefacts 2021: Responding to COVID-19. Online 2021.

“Computation to Media, Literacy to Fluency: Crafting Interdisciplinary Interactive Pedagogies” as part of the panel “Interrupted Processes: Technology, Creativity and Design” at Society for Social Studies of Science (4S) 2021. Online 2021.

“Punk Pedagogy Redux: A New Imperative” (co-presenter with Robert Shedd) in the “Punk Culture” area of the 2021 National Popular Culture Association & American Culture Association Conference. Online 2021.

“Geeks at the Heart of the Sci-Fi Classroom: A Study in Experimental Fan Pedagogy” (co-presenter with Fiona Haborak) at Geek/Art CONfluence. Online 2021.

“Queering the Web: Creating LGBTQ Community Online in the Digital Age” at DH Research Day 2019. NYU Library. New York 2019.

“Informal Networks of Awesomeness: Researching the Material Culture of Personal Computing” in “EXCEPTION ERROR: Fatal, Illegal, Unknown” SIGCIS (Special Interest Group, Computers, Information, and Society) Workshop at Society for the History of Technology 2019. Milan, Italy 2019.

“Dynamic Objects of Complex Intersection: Devising Approaches to the Cultural Heritage of Computers as Cybernetic Systems” (panel convener) at Society for the History of Technology 2019. Milan, Italy 2019.

“Mountains, Deserts, & Cultural Migration: A Geographic History of the Sogdians, Influencers on the Silk Roads” at Culture Mapping @ NYU. New York 2019.

“Cultural Heritage and Experimental Project-Based Pedagogy” at The Sogdians – Influencers on the Silk Roads; Imagining and Enacting Digital Cultural Heritage. New York 2019.

“Sogdians: Influencers on the Silk Road” digital exhibition demonstration at DH + DATA Day, NYU Library. New York 2018.

“Telling the Sogdian Story: Collaboration and Digitization as Practice Through Political Barriers and Over Distance” at Artefacts XXIII: Relevance of Collections. Chicago 2018

“Experiment as Experience, Practice as Pedagogy: Another Way of Rethinking Humanities in a Digital Age” at Digital Humanities 2018. Mexico City 2018.

“Making Room for Youth – A Punk Pedagogy Imperative” (co-presenter and panel moderator) at 2018 National Popular Culture & American Culture Conference. Indianapolis 2018.

“Science Fiction: Humanity, Technology, the Present, the Future” at Extrapolation, Interdisciplinarity, and Learning: The Second Annual City Tech Symposium on Science Fiction. New York 2017.

“Queering the Web” at Humanizing Data Symposium, Gallatin School of Individualized Study, NYU. New York 2017.

“History Moves and Digital Permutations” at Culture Mapping @ NYU. New York 2017.

“Digital Media and Local Practice for Distant History During Fraught Global Times” at Global | Local: Experiments in the Arts and Humanities, Bard College. Annandale-on-Hudson, New York 2017.

“Dear Windows, I’m a Mac, I Can do Business, Seriously: Competitive Antagonism in Personal Computer Advertising” at Consumer Identities and Digital Culture Symposium, The Institute for International Communication at St. John’s University. New York 2017.

“Object-oriented Pedagogy and Digital Storytelling: The Content Management System as Non-linear Narrative Platform” as part of “Using Omeka to Design Digital Art History Projects” panel at College Art Association’s 105th Annual Conference. New York 2017.

“NYCDH Roundtable – Infrastructure” (panelist) as part of NYCDH Week 2017. New York 2017.

“Interfacing with the History of Personal Computers: Stories and Meta-Conceptual Experiences From A Cross-Platform Scholarly Project” (digital roundtable participant) in “That’s Not How Scholarship Works!” digital roundtable at MLA 2017. Philadelphia 2017.

“The Interface Experience: Staging Computers As Objects Of Use And Using Computers As Tools of Display” at Artefacts XXI: Understanding Use: Science and Technology Objects and Users. London 2016.

“Of Institutions, Initiatives, and the Importance of Regional Academic Communities: Building NYCDH” at Digital Frontiers 2016: Celebrating Communities of Practice. Houston 2016.

“Prototyping Interactivity and Designing Experience in the Humanities Classroom: Pedagogy, Praxis, and Professionalization” at Transformations I: “Cinema & Media Studies Research Meets Digital Humanities Tools.” New York 2016.

“Writing for Publics, Designing for Platforms: Complexity and Fluency in Service of Accessibility” at New Knowledge Models: Sustaining Partnerships to Transform Scholarly Production, An INKE-hosted gathering. Whistler, British Columbia 2016.

“Roundtable: Digital Humanities, SIGCIS, and SHOT” (panel convener) in “Infrastructures” SIGCIS (Special Interest Group, Computers, Information, and Society) Workshop at Society for the History of Technology 2015. Albuquerque, New Mexico 2015.

“Exhibiting the Interface: Curating Computers and Designing Didactic User Experiences” in MWX (Museums and the Web Exhibition) strand of Museums and the Web 2015. Chicago 2015.

“The Codex Defamiliarized: Thinking of Publications as Designed Experiences” as part of “Art-Historical Scholarship and Publishing in the Digital World” session at the College Art Association’s 103rd Annual Conference. New York 2015.

“User Experience: Towards a Grand Unified Theory of Museum Content” at Think Big, Start Small, Create, Museum Computer Network 2014. Dallas 2014.

“Being Small, Thinking Big: Small-Museum Innovators and the Little-Known Small-Museum Digital Revolution” at Think Big, Start Small, Create, Museum Computer Network 2014. Dallas 2014.

“The Interface Experience” in “Computing the Big Picture: Situating Information Technology in Broader Historical Narratives” SIGCIS (Special Interest Group, Computers, Information, and Society) Workshop at Society for the History of Technology 2014. Dearborn, Michigan 2014.

“Interactive Development as Pedagogical Process: Digital Media Design in the Classroom as a Method for Recontextualizing the study of Material Culture” in MWX (Museums and the Web Exhibition) strand of Museums and the Web 2014. Baltimore 2014.

“Analog Continuity, Digital Granularization and the Challenge of Using the Digital Medium to Study the Historical Record of Performance” at You Are Here: The Post-Thematic Conference, American Society of Theatre Research-Theatre Library Association 2013 Conference. Dallas 2013.

“Mapping the Mouse: Intellectual Property as a Tool for Marking Physical Space and Performing Corporate Identity” (working session participant) as part of “Corporate Tools: Corporate Performance in Theory and Practice” working session at You Are Here: The Post-Thematic Conference, American Society of Theatre Research-Theatre Library Association 2013 Conference. Dallas 2013.

“Challenges in Founding the Journal of Interactive Technology and Pedagogy” (co-presenter) Instructional/Information Technology in CUNY: Change and Persistence, CUNY’s 11th Information Technology Conference. New York, 2012.

“Mickey Mouse on Broadway and in the Halls of Congress” as part of “Intellectual Property and Performance” (working session participant) at Economies of Theatre, American Society of Theatre Research 2011 Conference. Montreal, 2011.

“Branding and the Changing Role of Theatre in Corporate Cultural Production” as part of “Corporate Cultures” (working session participant) at Economies of Theatre, American Society of Theatre Research 2011 Conference. Montreal, 2011.

“The Digital Media Lab at the Bard Graduate Center” (co-presenter) as part of “Beyond the Slideshow: Teaching the History of Art and Material Culture in the Age of New Media” panel at College Art Association’s 99th Annual Conference. New York 2011.

“SIMULATION: Living the Simulacra” (round-table participant) at Prelude ’10. New York, 2010.

“Teaching and Learning with New Media” (round-table participant) at The Artifact in the Age of New Media. New York, 2010.

“Virtual Places, Real Money: The Role of Virtual Worlds in the Success of Video Games as Cultural Products” at the 15th International Symposium on Electronic Arts. Belfast, Ireland 2009.

“The CUNY Academic Commons” (co-presenter) at Instructional/Information Technology in CUNY: Future Present, CUNY’s 7th Information Technology Conference. New York, 2008.

“Intellectual Property and the Corporate Integration of Theatrical Production” at Social Theory Politics and the Arts 2008 Conference. Baltimore, 2008.

“Expanding Learning Environments: Graduate Students’ Creative Use of Interactive Media in Their Research and Teaching” (panel participant) at Instructional/Information Technology in CUNY: Entry Points, Efficiencies, Visions, CUNY’s 5th Information Technology Conference. New York, 2006.

“Coming Soon to a Cinema/Television/Website/Video Game/Theatre Near You...: Theatre, Intellectual Property Rights, and the Control of American Culture” at Theater Und Medien: the 8th Biannual International Conference of the Theatre Studies Association of German-speaking Countries. Erlangen, Germany, 2006.

“Gandalf Schlepped Here” at Psi9: Field Station New Zealand. Presentation resulted from participation in The Lord of the Rings Field Station that visited filming locations throughout New Zealand to study the impact of filming on the cultural landscape. Christchurch, New Zealand, 2003.

WORKSHOP INSTRUCTION AND PARTICIPATION

Workshop Instruction

“Planning and Completing A Project,” CUNY Graduate Center Interactive Technology and Pedagogy Certificate Program, New York Fall 2017-2021.

“Tools for Project Management,” CUNY Graduate Center Interactive Technology and Pedagogy Certificate Program, New York Spring 2018-2021.

“Working Session: Tips and Strategies for Enacting Interdisciplinary Scholarship and Working Collaboratively,” “Introduction to Omeka,” and “Advanced Omeka,” NYCDH Week, NYU, New York 2021.

“Introduction to Omeka,” and “Advanced Omeka,” NYCDH Week, NYU, New York 2020.

“Neatline for Omeka,” Archivists Roundtable of Metropolitan New York Workshop Series, New York 2019.

“Introduction to Omeka,” and “Advanced Omeka,” NYCDH Week Spring 2019, NYU, New York 2019.

“Introduction to Omeka” and “Advanced Omeka,” workshops for DH students at ITMO University, St. Petersburg, Russia 2018.

“Introduction to Omeka” and “Advanced Omeka,” MetroNYC workshop series, New York 2018.

“Introduction to Omeka” and “Advanced Omeka,” NYCDH Week, NYU, New York 2018.

“Digital Humanities Approaches to Visual and Material Culture,” Digital Humanities Abu Dhabi, Abu Dhabi 2017.

“The Pedagogy of DH: A Conversation,” (co-taught with Marion Thain) NYCDH Week, NYU, New York 2017.

“Project Management for Digital Humanities Work,” Polonsky Summer Intern Program, New York University, New York 2016.

“Out of the box / Customized environments for Teaching and Scholarship,” Bobst Library, New York University, New York 2016.

“Digital Pedagogy Platforms and Approaches,” Draper Interdisciplinary Master’s Program, New York University, New York 2016.

“Advanced Omeka,” Social Sciences and Humanities Reference Center, Bobst Library, New York University, New York 2016.

“Introduction to Omeka,” “Advanced Omeka,” and “Designing Interactives for Museum Exhibitions,” as part NYCDH Week. NYU and Bard Graduate Center. New York 2016.

“Introduction to Omeka,” Digital Art History Lab, The Frick Collection. New York 2015.

“Content, Curation, and Publication: Using WordPress and Omeka to Tell Scholarly Stories,” as part of Spring 2015 Workshops in Digital Humanities for NYU Graduate Students, hosted by Digital Scholarship Services, NYU Libraries. New York 2015.

“Installing Omeka,” at NYCDH Omeka Workshop, studio@butler, Columbia University. New York 2014.

“Teaching with Omeka,” NYCDH Omeka Workshop 2014, Bard Graduate Center. New York 2014.

“Using Prezi for Visualization,” at THATCamp NYC. New York 2012.

“Using Wikis as Courseware and Exhibition Development Tools,” at THATCamp 2011. Fairfax, Virginia 2011.

“Flip-> Cut -> Post -> Press: A Crash Course in Performance, Digital Media and the Internet,” at Prelude ‘10. New York 2010.

Workshop Participation

Mobilizing Historic Geodata: Hack NYC’s Past. Participated in a working session to develop possible uses for NYPL’s experimental urban-scale historical gazetteer called The New York City Chronology of Place (NYC-CoP). New York, 2013. (invited participant)

THATCamp Digital Writing (New York 2014), DH and Theatre Research: An ASTR Unconference (Dallas 2013) THATCamp NYC (New York 2012), THATCamp CHNM (Fairfax, VA 2010, 2011, 2012), THATCamp Pedagogy (Poughkeepsie, NY 2011). Regular attendee and session leader at unconferences. Sessions participated in include publishing in the digital age, collaborative software in the humanities, digital media and material culture, games and teaching and learning, digital media and archives, digital materiality, and open source and open access scholarship.

Cyberinfrastructures for Humanities, Arts and Social Sciences: A Summer Institute (CI-HASS). Participated in a conference at San Diego Supercomputing Center on ways of implementing computing infrastructure in humanities and social sciences. San Diego, 2006. (competitive selection)

Media and Beyond. Corporealities and Crises: IPP Performance and Media Studies Summer School at Johannes Gutenberg Universität. Presented paper “The Secret of Technological Space” and participated in two-week graduate student conference. Mainz, Germany, 2004. (competitive selection)

AWARDS AND FELLOWSHIPS

- Visiting Lecturer, ITMO University, teach two-week module “Three-Dimensional and Spatial Approaches to Digital Humanities Narratives” (January 2021)
- *The Interface Experience: A User’s Guide* won the 2016 Innovation in Print Design Award from the American Alliance of Museums
- “Digital Literary Pedagogy: An Experiment in Process-Oriented Pedagogy” was first runner-up in Best DH blog post, article, or short publication category of 2013 DH Awards.
- CUNY Online Instructional Technology Fellow, CUNY Research Foundation. (2008–2009) (see details above)
- The Roberts Dissertation Award (2007)
- The Sue Rosenberg Zalk Student Travel and Research Fund Award (2003, 2004, 2006)
- DAAD Fellowship (German Academic Exchange Service) (2004)

CONSULTATION AND COLLABORATION WITH EDUCATIONAL, NON-PROFIT, AND CULTURAL HERITAGE ORGANIZATIONS

- American Museum of National History
- Brooklyn Historical Society
- Cooper Hewitt Smithsonian Design Museum
- Gilder Lehrman Institute of American History
- Google Arts and Culture
- Metropolitan Museum of Art
- National Museum of American History, Smithsonian Institution
- National Museum of Asian Art, Smithsonian Institution
- New York Historical Society
- NYU Abu Dhabi
- Rubin Museum of Himalayan Art
- State Hermitage Museum, St. Petersburg, Russia
- University of Leicester, Institute for Digital Culture
- Trevor Day School, New York City
- Zayed University, Dubai, United Arab Emirates

PROFESSIONAL SERVICE AND AFFILIATION

NYU

- Member of Faculty of Arts and Sciences Committee on Grievance, (2020–present)
- Faculty Advisor to *Caustic Frolic*, XE student-run journal (2016–present)
- Thesis review committee, XE (2016–present)
- Admissions review committee, XE (2016–2018, 2020)
- Web Site Redesign Project Manager, XE (2019–2020)
- NYU Digital Humanities Seed Grant review committee (2020–present)
- Judge for NYU Cyber Policy Competition (2019)
- Bennett-Polonsky Humanities Labs at NYU Selection Committee (2017–2018)
- NYU DH Advisory Committee (2017–2018)
- GSAS Program Committee for Digital Humanities (2017)
- NYU DH Planning Committee (2015–2018)
- Hirschhorn Thesis Award review committee, XE (2016–2018)

ITMO University

- Thesis review committee, Program in Data, Culture, and Visualization (2021–2022)

Inter-Institutional Affiliations

- [New York City Digital Humanities](#) (NYCDH)
- Co-founder and Member (2011–2022)
- Steering Committee (2011–2022)
- NYC DH Week Planning committee (2016–2022)
- The Association for Computers and the Humanities (ACH)
- Liaison for NYCDH (2020–2022)

- The Journal for Interactive Technology and Pedagogy (JITP)
- Co-founder and Member of Editorial Collective (2010–2019)
- Assignments Co-editor (2018)
- Web Design and Development Committee (2018–2019)
- Governance and Oversight committee (2015–2017)
- Staging committee (2016–2017)
- Copyeditor (2012–2015)

Review and Support

- Peer Reviewer, Scholarly Research and Communication(2018–present)
- Peer Reviewer, Nineteenth-Century Art Worldwide(2018–present)
- Peer Reviewer, Journal of Arts Management, Law and Society (2016–present)
- Peer Reviewer, The Journal for Interactive Technology and Pedagogy (2010–present)
- Review Panelist, NEH Office of Digital Humanities, NEH Cares, Art Museums and Cultural Centers (2020)
- Review Panelist, NEH Office of Digital Humanities, Digital Humanities Advancement Grants, Media Studies (2018)
- Review Panelist, NEH Office of Digital Humanities, Digital Humanities Start-Up Grants, Education (2014)
- External Evaluator for Promotion to Associate from Assistant Professor for Dianne Derr of VCU-Qatar Library (2015)
- Conference Submission Reviewer, ACH 2019, Pittsburgh
- Conference Submission Reviewer, Digital Humanities 2014, Lausanne, Switzerland
- Conference Submission Reviewer, Digital Humanities 2013, Lincoln, Nebraska
- Conference Submission Reviewer, Digital Humanities 2012, Hamburg, Germany
- Letter of Support for NEH Grant Application by Computer History Museum (2015)
- Letter of Support for Council on Library and Information Resources Grant Application by Computer History Museum (2014)
- Letter of Support for Mellon Foundation Grant Application by EditMe project leaders (2014)

Dissertation Committees, Master's Project Advising, Independent Studies, Etc.

- XE: Program in Experimental Humanities and Social Engagement
 - Master's Projects
 - Matthew Dischner, "Identifying the Unidentifiable: A Proposal for the Application of Machine Learning Image Recognition to the Scholarship of the Silk Road" (2017)
 - Hannah Katz, "Make Me a Midwife: Regional Implications of Targeted Regulations on Access to Care" (2017)
 - Chia Chen Lee, "How do Social Media and Phone Addiction Affect Generation Z's Social Interest?" (2017)
 - Christina Thompson, "REPOhistory's Lower Manhattan Sign Project" (2017)
 - Leslie Michaels, "The Red, White, and Blue Rumor Mill: Rumor, Différance, and Modes of Communication Technology in American Politics" (2017)
 - Whitney Davis, "Communicating and Preventing Suicide: A Qualitative Textual Analysis Case Study of Kurt Cobain's Journals" (2018)
 - Jane Excell, "The Art of Detective Fiction: Freedom and Formula in the Works of Dorothy L. Sayers" (2018)

- Liana Fernez, “For the Attention: Reading Teenage Pain through Emo Music and Early Social Media” (2018)
- Arline Lee, “To Explore, To Seek Out, and To Boldly Go: How science fiction film creates, reflects, and deconstructs myths of science” (2018)
- Daniel Torres, “The Atlas of Dreams; A Science Fantasy Novel and Tabletop Roleplaying Game: The Philosophy of The Atlas of Dreams – Allegory of cyclical self-destruction” (2018)
- Patrick Bond, “Twitter, Trump, and White Terror in the Digital Age” (2019)
- Bryan Bove, “How Can They Be Gay?: Sexual Identity, Non-Normative Masculinity, and Continuity in Marvel’s X-Titles” (2019)
- Hongyuan Dai, “The Dilemma of Political Talking in China: A Case Study of the Hupu System, Culture and the Chinese Internet as a Zone for Political Speech” (2019)
- Jacob Fehlhaber, “Ø – Overture” (2019)
- Fiona Haborak, “Identity: A Curated Brand & the Star Cosplayer’s Pursuit of Instagram Fame” (2019)
- Samantha Paul, “Micromovements: Women’s Writing on Social Media” (2019)
- Rachel Small, “The Illusion of Information” (2019)
- Luxuan Wang, “Mediating Visibility on the Social Media Sina-Weibo: The Politics of Quantification” (2019) (XE Thesis Award Winner)
- Matthew Xu, “Citizens of Liberal Authoritarianism: Identity, Resistance and Network Society in Chinese Cyberspace” (2019)
- Mengjia Zhao, “Female Fantasies of Male Homoromantic Love in *Danmei* Novels” (2019)
- Zemí Yukiyyu Ataßey, “Nonbinary and Genderqueer Representation in Contemporary Fiction” (2020)
- Ben Montoya, “The Fear and Now: Aesthetics of Horror in Fiction Podcasts” (2020) (XE Thesis Award Winner)
- Tiffany Pryor, “The Redemption Youth Calculator: Using Digital Media As a Tool to Support Youth Development” (2020)
- Nathaniel Savoy, “Playing Along: Freedom, Failure, Experimentation, and Triumph in Video Games” (2020)
- Madison Blecki, “The Body Misogyny Market: Consumer and Late Capitalism and its Relation to Feminine Body Horror” (2021)
- Michael Blood, “*Scooby-Doo* As a Mirror for Changing American Media and Culture” (2021)
- Sitra Bowman, “Decolonizing US History (2021)
- Yilang Jiang, “Unique Digital Fandom in China: Modern ‘Fan-Circle’ Culture on Tieba, Weibo and Douban” (2021)
- Karl Koch, “The Urban Semiology of New York: The Signs and Boundaries of Three Neighborhood Areas (2021)
- Grace Moratta, “Openote: Re-Imagining the Physical & Digital Museum Space (2021)
- Hananosuke Takimoto, “Listening to a City” (2021)
- Seth Majnoon, “Interictal” (2021)
- Pedro Franco, “Prisma: A Platform for Depolarizing Brazilian Educational Communities” (2022)
- Brendan Heldenfelds, “What Would You Do?: A Roleplaying Game Inspired by the *Twilight Zone*” (2022)
- Taylor Hollister, “Digital//Drag: Towards a Queer Drag Archive” (2022)
- Shane Martin, “War for the Forest’s Heart: An Interactive Epic Fantasy” (2022)

- Basil Soper, “If the Creek Don’t Rise: Collective History and Prison Abolition in the Southeast” (2022)
- Alexandra Provo, “Spreadsheets! =An interesting but also boring, bedazzling and sometimes smelly story of the spreadsheet as genre and cultural object” (2022)
- Rong Wang, “A Sign in Space” (2022)
- Wanting Zhao, “Cancel Culture in China: WITHIN and BEYOND Digital Nationalism” (2022)
- Master’s Program in International Relations, Graduate School of Arts and Science, NYU
 - Thesis Advisor
 - Justin Ederheimer, “Populist Communication and the Form of Media: A Historical Discourse Analysis” (2019) (IR Thesis Award Winner)
- Steinhardt School of Culture and Human Development, NYU
 - Dissertation Committee: Shiri Mund, Ph.D. Candidate in Educational Communication and Technology, “Empowered: Developing Data Literacy in School and at Work”
- Master’s Program in English, Graduate School of Arts and Science, NYU
 - Second Thesis Reader: Lucia Cardelli, “Low Theory: Queer Amateurship and the Post-9/11 Homo-Nation” (2020)
- Master’s Program in Individualized Study, Gallatin School, NYU
 - Program and Thesis Advisor
 - Stephanie Fischer, “The Life and Work of Berthe Morisot: A Lesson on Feminism in 19th Century France” (2022)
 - Thesis Defense Panel
 - Jessica Macfarlane, “The Convergence of Coppélia: Imagining the Cyborg Dancer in Contemporary Science Fiction” (2019)
 - Dylan Miller, “The Queer Posthumanism of Star Trek” (2019)
 - Jonathan Wolf, “Radicalizing Public Humanities: Humanistic Community Organizing for Transformative Change”(2019)
 - Colleigh Stein, “The Role of Fandom in Negotiating Authorship & Canonicity in Harry Potter & Game of Thrones” (2020)
 - Lauren Cipicchio, “Video Conferencing Influence on Time, Space, and Gender Title” (2021)
 - Holly Seefeldt, “An Analysis of Alternative Rock and Mental Health in Aotearoa/New Zealand at the New Millennium” (2023)
- Master’s Program in Integrated Digital Media, Tandon School for Engineering, NYU
 - Master’s Thesis External Reviewer:
 - Nicole Cote, “Diaries to Data: Visualizing the Loose-Leaf Correspondence of Michael Field” (2017)
- Interactive Technology and Pedagogy Certificate Program, The Graduate Center, CUNY
 - Capstone Advisor
 - Pamela Thielman, “Updating and Adapting Information Architectures and Metadata in the CUNY Graduate Center Theatre Project,” Ph.D. Theatre (2014)
 - Christine Snyder, “Oh, Shenandoah: Practical Database Creation and Its Pedagogical Implications for the Theatre Classroom,” Ph.D. Theatre (2019)
 - Braelyn Hendricks, “Inclusive Cosplay Community Space,” Ph.D. Sociology (2020)
 - Stephen Cedars, “Astor Place Riots,” Ph.D. Theatre (2021)
 - Emma King, “‘Kill Me With a Living Death’ 1: Depicting Macbeth’s Afterlives,” Ph.D. Theatre (2021)
 - Jaira Placide, “Soccer Dreams,” Ph.D. Urban Education (2023)

Other Institutional Service

- BGC
 - Member, Bard Graduate Center Graduate Committee (full faculty committee) (2013–15)
 - Focus Gallery Staff (2009–2015)
 - Technology and Communications Committee (2010–12)
 - Digital Initiatives: Pedagogy Subcommittee (convener) (2011)
 - Digital Initiatives: Archive Subcommittee (2011)
 - Digital Initiatives: Gallery Subcommittee (2011)
 - Digital Initiatives: Visual Media Resources Subcommittee (2011)
 - Digital Initiatives: Website Subcommittee (2011)
- CUNY
 - Executive Committee, CUNY Certificate Program in Interactive Technology and Pedagogy (2005–2008)
 - Editorial Assistant, Slavic and East European Performance Journal (2001–2003)

PROFESSIONAL MEMBERSHIPS

- Society for the History of Technology (SHOT)
- SHOT Special Interest Group, Computers, Information, and Society (SIGCIS)
- American Alliance of Museums (AAM)
- Society for Social Studies of Science (4S)
- Popular Culture Association/American Culture Association (PCA/ACA)
- Association for Computers and Humanities (ACH)
- Alliance of Digital Humanities Organizations (ADHO)
- College Art Association (CAA)
- Museums and the Web (MW)
- American Society for Theatre Research (ASTR)

TECHNICAL SKILLS

- Operating Systems: MacOS, Windows, iOS, ChromeOS
- Browsers: Safari, Chrome, Firefox, Edge
- Productivity: Microsoft Office Suite, Google Apps, Keynote, Pages, Sheets, Scrivener, Evernote, Grammarly
- Collaboration and Project Management: Asana, Zoom, Slack, Notion, Miro, Basecamp, Trello, Redmine, Teams, Box, Dropbox
- Web Technologies: HTML, CSS, PHP, XML, phpMyAdmin, JQuery/Javascript (introductory)
- Web Development: MAMP, XAMPP, TextMate, TextWrangler, Cyberduck FTP
- Content Management Systems: WordPress, WordPress Multi-site, MediaWikidawiki, Wikidot, Drupal (introductory)
- Databases: AirTable, Filemaker Pro, MySQL
- Design and Prototyping: InDesign, Figma, Adobe XD, Mindnode, Canva
- Multimedia: Photoshop, Bridge, Flash, Fireworks, iMovie, Garage Band, Audacity, Handbrake, Illustrator (Introductory), Final Cut Pro (introductory)

- 3D Modeling and Capture: Sketchup, MeshLab, Meshmixer, TinkerCAD, Agisoft Metashape (photogrammetry), Autodesk 123DCatch (photogrammetry), Blender (introductory)
- 3D Printing: FlashForge 3D Printer (FlashPrint software), Makerbot 3D Printer (MakerWare and ReplicatorG software)
- Mapping: ArcGIS Online, Esri StoryMaps, Esri Survey123, StoryMaps JS, Neatline, CartoDB, Palladio, Google Earth Pro, Google Maps, KML (introductory)
- Digital Humanities Tools: Zotero, Voyant, NVivo, NCapture, Timeline JS, Topic Modeling Tool, Gephi (introductory), TEI (introductory)
- Learning Management Systems: Google Classroom, Brightspace, Sakai, Blackboard, Moodle
- Other Applications: Microsoft Remote Desktop, TMS (The Museum System), eMuseum, Abbyy Fine Reader, Plex Media Server, Prezi, MailChimp, QRCodeChimp, GitHub (introductory)