

CURRICULUM VITAE

Jon McKenzie

Professor of English

Director, DesignLab

University of Wisconsin–Madison

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Education

New York University, Tisch School of the Arts, Department of Performance Studies, PhD
1996, concentration in experimental performance, performance theory, and new media.

University of Florida, Department of English, MA (with honors) 1987, focus in critical theory
and pedagogy. Thesis director: Gregory Ulmer.

University of Florida, Department of Fine Arts, BFA (with honors) 1984, focus in painting.

Dissertation

Title: "Performance, Technology, and the Lecture Machine." Director: Peggy Phelan.

Professional positions

Professor, 2012-. Department of English, University of Wisconsin-Madison.

Director. 2011-. DesignLab, University of Wisconsin-Madison.

Associate Professor, 2007-2012. Department of English, University of Wisconsin-Madison.

Associate Professor, 2006-2007. Department of English. University of Wisconsin-Milwaukee.

Assistant Professor, 2004-2006. Department of English. University of Wisconsin-Milwaukee.

Visiting Asst. Professor, Fall 2003. Department of English, University of Wisconsin-Madison.

Assistant Professor, 2002-2004, Department of English, Dartmouth College.

Visiting Asst. Professor, 2001-2002, Department of Performance Studies, New York University.

Assistant Professor, 1999-2001, Department of Multimedia, The University of the Arts.

Adjunct Professor, Summer 1996-Spring 1997, Summer 2000, Departments of Performance
Studies and Undergraduate Drama, Tisch School of the Arts, New York University.

Writer/Information Architect, 1999-2000, Modem Media.Poppe Tyson (web design firm).

Writer/Information Architect, 1997-1999, Creating Media (web design firm).

Grants, fellowships, honors, and awards

Principle Investigator. "DesignLab." Madison Initiative for Undergraduates, University of
Wisconsin-Madison, awarded 2011, \$240,000 in annual on-going funds.

Principle Investigator. "Digital Studies Initiative." Madison Initiative for Undergraduates,
University of Wisconsin-Madison, awarded 2010, \$500,000 in annual on-going funds.

Fellowship, Center for 21st Century Studies, 2006-2007, University of Wisconsin-Milwaukee.

Special Roundtable session on *Perform or Else*, 2002, held at the annual conference of the
Association for Theater in Higher Education.

The Monroe Lippman Memorial Prize for Distinguished Doctoral Dissertation, awarded by
Tisch School of the Arts, New York University, 1996.

The Gerald Kahan Scholar's Prize for Best Publication by a Young Scholar, awarded by the
American Society for Theatre Research for "Virtual Reality: Performance, Immersion, and
the Thaw," 1995.

Media projects, applied research and collaborative initiatives, presentations and exhibitions

a. books

Perform or Else: From Discipline to Performance. London: Routledge, 2001.

Performuj albo... Od dyscypliny do performansu. Polish translation of *Perform or Else*. Cracow: Universitas Publishers, 2011.

Izvedi ili Snosi Posljedice: Od Discipline do Izvedbe. Croatian translation of *Perform or Else*. Zagreb: Centre for Dramatic Arts, 2006.

b. books in progress

The Secret to Theory: Essays in Practice.

Smart Media Manifesto.

c. co-edited volume

Contesting Performance: Global Sites of Research. Jon McKenzie, Heike Roms, and Wan-ling Wee, eds. New York: Palgrave Macmillan, 2010. Second, paperback edition with new foreword, 2012.

d. collaborative digital initiatives - *Since coming to UW-Madison, I have worked with colleagues to create initiatives for interdisciplinary research and learning that mix theoretical, aesthetic, technological, and organizational practices. My efforts here embody performance research begun with my StudioLab experiments at NYU, later formalized as the "lecture machine" in Perform or Else, and extended in the essays "Towards a Sociopoetics of Interface Design," "Global Feeling: (Almost) All You Need Is Love," "High Performance Schooling," "StudioLab UMBRELLA," and "Smart Media at University of Wisconsin-Madison."*

DesignLab, digital composition center, <designlab.wisc.edu>

Media Studios, learning environment, <college.library.wisc.edu/mediastudio>

Digital Studies, undergraduate certificate program, <digitalstudies.wisc.edu>

Digital Salon, annual student exhibition, <college.library.wisc.edu/digitalsalon>

Digital Humanities Initiative, faculty staff network, <dighum.wisc.edu>

e. other collaborative research initiatives in progress

Design Summit I, <www.cio.wisc.edu/design-summit-february-2012.aspx>

Design Summit II, <www.cio.wisc.edu/1885.aspx>

Design Summit 3, <www.cio.wisc.edu/design-summit.aspx>

Research Computing II, <www.cio.wisc.edu/events-symposium_ii-schedule-video_archive.aspx>

f. videos - <vimeo.com/album/2555781> password: challenger!

Three Facades, music video essay, 2013.

Worldpools, music video essay, 2013.

Happy Falling Stares, music video essay, 2012.

The Revelations of Dr. Kx4l3ndj3r, video essay, 2012.

LabLife, music video essay, 2012.

This Vile Display, video essay, 2006.

Space Races, video essay, 2004.

g. co-edited journals

Frakcija No. 43-44. "Constant Capture," a special issue on visibility, civil liberties, and global security. Jon McKenzie and Lane Hall, eds. Zagreb: Centre for Dramatic Arts, 2008.

h. articles and book chapters

- "Posthuman Misperformance: BP and the Flight of the Whooping Cranes." In *MISperformance – Essays in Shifting Perspectives*. Ed. Marin Blažević and Lada Cale Feldman. Ljubljana: Zbirka Mediakcije and MASKA. 2013. Pp. 45-59.
- "Smart Media at the University of Wisconsin-Madison." *Enculturation: A Journal of Rhetoric, Writing and Culture* 15 (2013). <www.enculturation.net/smart-media>
- "The Revelations of Dr. Kx4l3ndj3r." Bilingual English/German. In *Ralo Mayer: Obviously a Major Malfunction/KAGO KAGO KAGO BE*. Linz: Verlag für Moderne Kunst, 2011. Pp. E17-27.
- "Abu Ghraib and the Society of the Spectacle of the Scaffold." In *Violence Performed: Local Roots and Global Routes of Conflict*. Ed. Patrick Anderson and Jisha Menon. Hampshire: Palgrave Macmillan, 2009. Pp. 338-356.
- "The Performative Matrix: *Alladeen* and Disorientation." *Performance Research*. 13.2 (2008): 26-38.
- "StudioLab UMBRELLA." *The Illogic of Sense: The Gregory L. Ulmer Remix*. Ed. Darren Tofts and Lisa Gye. Electronic book published by Alt-X Online Network. 2007. <<http://www.altx.com/ebooks/ulmer.html>>. Pp. 22-27.
- "Global Feeling: (Almost) All You Need is Love." *Performance Cosmology: Testimony from the Future, Evidence of the Past*. Eds. Judie Christie, Richard Goff, and Daniel Watt. London: Routledge, 2006. Pp. 97-102.
- "Performance and Globalization." *Handbook of Performance Studies*. D. Soyini Madison and Judith Hamera, eds. London: Sage, 2006. Pp. 33-45.
- "Is Performance Studies Imperialist?" TDR Comment, *TDR: The Drama Review* 50.4 (2006): 5-8.
- "Hacktivism and Machinic Performance," *Performance Paradigm* 1: March 2005. Electronic journal: <<http://www.performanceparadigm.net/articles/article-hacktivism.shtml>>.
- "High Performance Schooling," *Parallax* 31 (2004): 50-62.
- "Performance Studies." Entry for *The Johns Hopkins Guide to Literary Theory & Criticism, Second Edition*. Michael Groden, Martin Kreiswirth, and Imre Szeman, eds. Baltimore: The Johns Hopkins University Press, 2004. Pp. 726-730.
- "Keep your EYES on the FRONT and WATCH YOUR BACK." TDR Comment co-authored with Rebecca Schneider, *TDR: The Drama Review* 48.4 (2004): 5-10.
- Response to "Game Design as Narrative Architecture" by Henry Jenkins. *First Person: New Media as Story, Performance, and Game*. Noah Wardrip-Fruin and Pat Harrigan, eds. Cambridge: MIT Press, 2004. Pp. 118-120.
- "Soft Wares and Hard Truths: Performance, Globalization, and Affective Networks," *Dokkyo International Review* 16 (2003) 7-26.
- "Democracy's Performance," *TDR: The Drama Review* 47.2 (2003): 117-128.
- "Towards a Sociopoetics of Interface Design: etoy, eToys, and TOYWAR," *Strategies: A Journal of Theory, Culture and Politics* 14.1 (2001): 121-38.
- "Performance and Global Transference." TDR Comment. *TDR: The Drama Review* 45.3 (2001): 5-7.
- "!nt3rh4ckt!v!ty," *Style* 30.2 (1999): 283-299.
- "Cyber Space Foods," *Lusitania* 9 (1998): 183-190.
- "Genre Trouble: (The) Butler Did It." *The Ends of Performance*. Peggy Phelan and Jill Lane, eds. New York: New York University Press, 1997. Pp. 217-235.
- "Laurie Anderson for Dummies," *TDR: The Drama Review* 41.2 (1997): 30-50.

- “Telepathy, The Elephant Man, Monstration,” *Journal of Popular Culture* 28.4 (1995): 19-37.
- “Virtual Reality: Performance, Immersion, and the Thaw,” *TDR: The Drama Review* 38.4 (1994): 83-106.

i. reprinted articles and extracts

- “Abu Ghraib and the Society of the Spectacle of the Scaffold.” In *Thinking - Resisting - Reading the Political*. Aneka Esch-van Kan, Stephan Packard, and Philipp Schulte, ed. Zurich-Berlin: Diaphanes, 2013. Pp. 163-183.
- “Global Feeling: (Almost) All You Need is Love.” Reprinted in *Performance Design*. Dorita Hannah and Olav Haslof, eds. Copenhagen: Museum Tusulanum Press, 2008. Pp. 127-142.
- “Hacktivism and Machinic Performance.” Reprinted in *The Ends of the 60s: Performance, Media, and Contemporary Culture*. Edward Scheer and Peter Eckersall, eds. Sydney: University of New South Wales, 2006.
- “The Liminal-Norm.” Extract from *Perform or Else*, reprinted in *The Performance Studies Reader*. Henry Bial, ed. London: Routledge, 2004. Pp. 26-31.
- “Virtual Reality: Performance, Immersion, and the Thaw.” Reprinted in *Performance: Critical Concepts in Literary and Cultural Studies, Volume 1*. Philip Auslander, ed. London: Routledge, 2003. Pp. 168-188.

j. essays in translation

- “Abu Ghraib und die Gesellschaft des Spektakels der Martern.” *Folterbilder und –narrationen: Verhältnisse zwischen Fiktion und Wirklichkeit*. Ed. Julia Bee, Göring Reinhold, John Kruse, and Elke Mühlleitner. Göttingen: V & R Unipress, 2013 (German).
- “Die Performance von Demokratie.” *Die Aufführung: Diskurs - Macht - Analyse*. Ed. Erika Fischer-Lichte, Adam Czirak, Torsten Jost, Frank Richarz, and Nina Tecklenburg. Munich: Wilhelm Fink, 2012. Pp. 157-174 (German).
- “Performance y Globalización.” *Estudios Avanzadas de Performance*. Ed. Diana Taylor and Marcela Fuentes. Mexico City: Fondo de Cultura Economica, 2011 (Spanish). Pp. 431-458.
- “Struktura performatywna: ‘Aladyn’ i dezorientalizm,” *Dialog* 7/8 (2007) (Polish).
- “Performance und Globalisierung.” *Kunst der Auffuehrung - Auffuehrung der Kunst*. Ed. Erika Fischer-Lichte, Clemens Risi, and Jens Roselt, eds. Berlin: Theater der Zeit, 2004 (German).
- “Izvedbena Ucinovitost Demokracije / Democracy’s Performance,” *Frakcija: Performing Arts Magazine* 26-27 (2003): 14-15 (bilingual Croatian/English).
- “Performance, Ameryka i scena ‘swiatowa,” *Teatr* 4-6 (2002): 40-44 (Polish).
- “Rupa U Mojem Svijetu / The Hole in My Life,” *Frakcija: Performing Arts Magazine* 20-21 (2001): 90-93 (Croatian/English).
- “Nouveaux Sites en Coulisses: Auteur de *The Nerve Bible* de Laurie Anderson.” *Théâtre/Public* 127 (1996): 67-69 (French).
- “Tabloid Theory and the Remains of Science / Teoria Tablóide e os Restos da Ciência.” *Lusitania* 4 (1993): 101-112 (bilingual English/Portuguese).

k. book reviews and other critical reviews

- Review of *Networked Art* (Minnesota 2001) by Craig J. Saper. *Symploke* 10.1-2 (2002): 205-206.
- Review of *Theatre/Archaeology* (Routledge 2001) by Mike Pearson and Michael Shanks. *Theatre Journal* 54.2 (2002): 332-333.
- Review of *Computer Media and Communication: A Reader* (Oxford 1999), edited by Paul A. Mayer. *Media History* 7.1 (2001): 106-08.

“On Tears: Karin Campbell and the Genealogy of Crying.” P.S.1 Special Projects Writers Series 2001. <www.ps1.org/cut/writers/mckenzie.html>

“Throes: Morphing Cultures.” *Women & Performance* 7.2-8.1 (1995): 339-342.

I. published interviews and conversations

“Revisiting Jon McKenzie’s *Perform or Else: Performance, Labour and Pedagogy*.” Jon McKenzie interviewed by Tim Edkins and Stevphen Shukaitis. *Ephemera: Theory & Politics in Organizations*. volume 14(3): 523-541. 2014.

Jon McKenzie interviewed by Natasa Govredic. *Mediterranean XIV*: 721, June 21, 2009 (Croatian).

Jon McKenzie interviewed by Tomislav Medak. *Frakcija: Performing Arts Magazine* 26-27 (2003): 15-25 (bilingual Croatian/English).

Jon McKenzie interviewed for Slovenia National Television, February, 2003.

Jon McKenzie interviewed for RadioActive, Croatia, February, 2003.

“Dispatches from the Future: A Conversation on Hacktivism.” Jon McKenzie and Ricardo Dominguez. *Connect: art.politics.theory.practice* 2 (2001): 115-122.

“Critical Art Ensemble: Tactical Media Practitioners: An Interview by Jon McKenzie and Rebecca Schneider.” *TDR: The Drama Review* 44.4 (2000): 136-150.

Jon McKenzie interviewed about StudioLab. *The Wired Professor: A Guide to Incorporating the World Wide Web in College Instruction*. Anne B. Keating with Joseph Hargitai. New York: New York University Press, 1999. Pp. 95-100.

m. keynote addresses, plenary sessions, invited lectures and seminars

“*Ouiconsin Eidos: DesignLab, Smart Media, and Experimental Theory*.” Plenary presentation. Theater, Performance, Philosophy Conference 2014: Crossings and Transfers in Contemporary Anglo-American Thought. Sponsored by the Mairie de Paris, the FIR of the Sorbonne University, the laboratories VALE and PRITEPS (Paris-Sorbonne), the EMOI branch of CERILAC (Paris-Diderot), ICTT (Avignon, Pays de Vaucluse), HARp (Paris-Ouest), CIEPFC (ENS Ulm), the Institut des Amériques and Air France, in partnership with the international research network Performance Philosophy. The Sorbonne, Paris, France. 2014.

“How to Queer a War Machine: Performativity and Intimate Bureaucracies.” Invited lecture. Department of Social Sciences, Pontificia Universidad Católica del Perú. Lima, Peru. 2014.

“Digital Humanities at UW-Madison.” Invited presentation and consultation. Digital Humanities Lighting Project, College of Humanities and Social Sciences, North Carolina State University. Raleigh, NC, USA. 2014.

“*Ouiconsin Eidos: Smart Media and Performance Design*.” Keynote lecture. Spacing Perform@nce: 2nd International Performance Design Symposium. The Danish Institute, Rome, Italy. 2014.

“*Performuj Albo ... Dr. Kx4l3ndj3r*.” Invited lecture. HOBO Art Foundation and Nowy Teatr w Warszawie. Warsaw, Poland. 2013.

“DesignLab, Smart Media, and Performative Scholarship.” Invited lecture. Mellon School in Theater and Performance Research, Harvard University, Cambridge, MA, USA, 2013.

“Remediating Performances: Strange Politics in Higher Education.” Keynote lecture, Artaud Forum II. Brunel University, London, UK. 2013.

“PLAY LOUD: Performative Scholarship and Smart Media.” Invited lecture. Texas A&M University, College Station, USA, 2012.

“Smart Media and Performative Scholarship.” Invited lecture. The Grotowski Institute, Wroclaw, Poland, 2012.

- "Digitality and the Democratization of Art and Design." Invited lecture. Art in a Digital Age conference. Stanford University, Stanford, USA, 2012.
- "Smart Media and the Space of Thought: *The Revelations of Dr. Kx4l3ndj3r*." Keynote lecture and video presentation. CONTACT: Communication Technologies & the Spatiality of Encounter, New Performance Practices in Chile Conference. Universidad de las Artes, Ciencia y Comunicación and Centro Gabriela Mistral. Santiago, Chile, 2012.
- "Democratizing Digitality, Democratizing Design." Keynote lecture. Design of Space and Performance Conference, Roskilde University, Roskilde, Denmark, 2011.
- "Cultural Performance: Efficacy and the Promise of Humanities Consulting." Invited lecture. Performing Governance: a seminar on cultural performance, University of Birmingham, Birmingham, UK, 2011.
- "Performance Consultants: The Yes Men, iGod, and You," Plenary lecture, Performance Studies international 17, University of Utrecht, Utrecht, Holland, 2011.
- "Posthuman Misperformance: BP and the Flight of the Whooping Cranes." Invited lecture. Dutch Theatre Festival, Amsterdam, Netherlands, 2010.
- "Posthuman Misperformance: BP and the Flight of the Whooping Cranes." Invited lecture. Performing Studies international symposium, Rejika, Croatia, 2010.
- "Performativities, Counter-Performativities, and Meta-Performativities," Keynote lecture, Performing the Future conference, Berlin, Germany, 2010.
- "*Homo Sacre* Data Bodies: Dataveillance and Global Performativities." Keynote lecture. Violence and Theatricality symposium, Dusseldorf, Germany, 2010.
- "Democratizing Torture: Three Scenarios." Invited lecture. Prognoses on Movement(s) conference, Freien Universität, Berlin, Germany, 2008
- "*Super Vision* and the Performance of Dataveillance," Invited lecture, Networking: Performance and Distributed Aesthetics colloquium, The University of Munich, Munich, Germany, 2007.
- "Global Performativity and the Torture Machine," Invited lecture, Performance Studies and the Arts colloquium, The University of Copenhagen, Copenhagen, Denmark, 2007.
- "*Super Vision* and the Performance of Dataveillance," Invited public lecture, The Graduate School in Cultural Studies, Literature, and the Arts, The University of Copenhagen, Copenhagen, Denmark, 2007.
- "The Performative Matrix," Invited lecture, Performance Studies and Beyond conference, The Grotowski Center, Wroclaw, Poland, 2006.
- "The Performative Matrix," Invited lecture, Faculty of Philosophy, University of Zagreb, Zagreb, Croatia, 2006.
- "Performance Paradigms," Seminar, Academy of Drama Arts, Zagreb, Croatia, 2006.
- "The Performative Matrix," Invited lecture, Northwestern University Summer Institute on Performance, Evanston, IL, 2006.
- "Global Performativities," Seminar workshop, Northwestern University Summer Institute on Performance, Evanston, IL, 2006.
- "Three Performativities," Plenary session, Performance Studies international 12: Performing Rights, Queen Mary College, University of London, 2006.
- "The Untimely Timeliness of 'Archival Bodies'," Opening Lecture, Archival Bodies conference, Midwest Graduate Student Association, University of Wisconsin–Milwaukee, 2006.
- "Global Feeling: (Almost) All You Need Is Love," Keynote address, Performance Design International Symposium, Danish Institute, Rome, Italy, 2006.
- "Global Performance Research," State of the Profession plenary session, American Society for Theatre Research, Toronto, Canada, 2005.
- "The Performative Matrix," Invited public lecture at Volksbühnen, Berlin, arranged by Institut für Theaterwissenschaft, Freie Universität, Berlin, Germany, 2005.

- “Performance and Performativity,” Seminar workshop, Institut für Theaterwissenschaft, Freie Universität, Berlin, Germany, 2005.
- “Manifest Density,” Plenary session on “States of Theory — G/lo/b/cal Densities?” at Perform: State: Interrogate, Performance Studies International, Singapore, 2004.
- “Experience Design and Global Feeling,” Invited lecture, Humanities Institute, Muhlenberg College, Allentown, PA, 2003.
- “Global Feeling: (Almost) All You Need Is Love,” Invited lecture, Towards Tomorrow? Centre for Performance Research, University of Wales, Aberystwyth, Wales, UK, 2005.
- “Toward a General Theory of Performance,” Seminar presentation, Queen Mary College, London, England, UK, 2003.
- “Five Technics of Performance,” Seminar presentation, Leslie Center for the Humanities, Dartmouth College, Hanover, NH, 2003.
- “Beyond Cultural Performance,” Seminar workshop, Humanities Institute, Muhlenberg College, Allentown, PA, 2003.
- “The Kettle Logic of Performance and Theater,” Roundtable on Performance Studies and Theater Studies, at Discipline or Perform, Performance Studies Focus Group preconference, Association of Theatre in Higher Education, New York, NY, 2003.
- “Re:Imaging Performance and Technology,” Invited lecture, Science and Technology Studies and the Art Department, University of Wisconsin, Madison, WI, 2003.
- “Five Technics of Performance,” Invited lecture, Center for Performance Research, University of Wales, Aberystwyth, Wales, UK, 2003.
- “Five Technics of Performance,” Invited lecture, University of Bristol, UK, 2003.
- “Five Technics of Performance,” Invited lecture, Center for Drama Art, Zagreb, Croatia, 2003.
- “Five Technics of Performance,” Invited lecture, *Maska* journal, Ljubljana, Slovenia, 2003.
- “Five Technics of Performance,” Invited lecture, University of Leeds, Leeds, England, UK, 2003.
- “Soft Wares and Hard Truths: Performance, Globalization, and Affective Networks,” Keynote address, International Forum on Performance Studies: Resistance, Mutation, and Cultural Hybridities, Dokkyo University, Tokyo, Japan, 2002.
- “Democracy’s Performance,” Keynote address, Theatres of Life, Performance Studies International, New York University, New York, NY, 2002.

n. performances, screenings, and exhibitions

- The Secret to Theory is a Good Set of Subwoofers* (screening of *Madogram Flyover*, *Sun Ray Debt*, and *The Revelations of Dr. Kx4l3ndj3r* (Prelude, Intro, Axis 3)). Mad Theory: A Performance Philosophy Symposium. Madison Public Library, Madison, WI, USA, 2014.
- Disastronautics: How to Do Things with Worlds*. Media performance with artist Ralo Mayer. Performance Studies International Conference. Stanford University. Palo Alto, CA, 2013.
- The Revelations of Dr. Kx4l3ndj3r* (Prelude, Intro, Axis 3). Screening, Mellon School in Theater and Performance Research, Harvard University, Cambridge, MA, USA, 2013.
- The Revelations of Dr. Kx4l3ndj3r*. Screening, Artaud Forum II. Brunel University, London, UK. 2013.
- Happy Falling Stares, Space Races, The Revelations of Dr. Kx4l3ndj3r* (Prelude, Intro, Axis 3). Screening, London Theatre Seminar. University of London. London, UK. 2013
- The Revelations of Dr. Kx4l3ndj3r*. Screening, Grotowski Institute, Wroclaw, Poland, 2012.
- The Revelations of Dr. Kx4l3ndj3r*. Screening, CONTACT: Communication Technologies & the Spatiality of Encounter, New Performance Practices in Chile Conference. Universidad de las Artes, Ciencia y Comunicación and Centro Gabriela Mistral. Santiago, Chile, 2012 (premiere).

- The Revelations of Dr. Kx4l3ndj3r*, podcast series, unpublished.
- This Vile Display*. Screening, Performance Studies international 12: Performing Rights, Queen Mary College, University of London, 2006.
- Documents from the Bureau of Traces (Hail, Terminal, Country Garden)*, mixed media installation, Faculty Show, Department of Multimedia, The University of the Arts, 1999.
- Designer and creator, StudioLab, a web site devoted to experimental research into cultural performance and electronic media, 1996-1999.
- Producer and writer, *CINC: A Challenger Radio Drama*, a VRcades commemoration of the NASA shuttle disaster, broadcast by WFMU (East Orange, NJ) and KPFA (Berkeley, CA), 1996.
- Co-Producer, *The Bureau of Traces*, interactive perfumatory by VRcades, 1994.
- Co-Producer, *Bedfast*, interactive installation by VRcades, Silicon Salon, New York, NY, 1993.
- Co-Producer, *Knowledge Bazaar*, interactive installation by Peggy Phelan and VRcades in *The Art Mall*, The New Museum for Contemporary Art, New York, NY, 1991.
- Co-Producer, *Yoyo*, interactive installation, Interactive Telecommunications Program, New York University, 1991.
- Producer, *Teratology Today: George Bataille's 'Deviations of Nature,'* video essay, 1990.
- Co-Producer, *The Coat People: An Ethnography of Commodity Textualism*, video essay, 1988.

o. panel, roundtable, and workshop papers

- "Democratizing Experimental Theory: DesignLab and The Revelations of Dr. Kx4l3ndj3r." Modern Language Association, Boston, MA, 2013.
- "Smart Media and Performative Scholarship: The Revelations of Dr. Kx4l3ndj3r." The Nonhuman Turn. The Center for 21st-Century Studies, University of Wisconsin-Milwaukee, Milwaukee, WI, 2012.
- "Smart Media, Literature and the Other Arts." Multimedia presentation at special roundtable sponsored by the Division of Literature and the Other Arts, Modern Language Association, Modern Language Association, Seattle, 2012.
- "New Media, New Challenges: Learning from a Digital Humanities Initiative." New Media Consortium, Madison, WI, 2011.
- "Rebooting the Lecture Machine." Paper for panel "Compose or Else: Tracking Student Writers' Organizational, Technological, and Cultural Performances." Conference on College Composition and Communication, Atlanta, 2011.
- "Counter-Performativities: Economic Meltdowns, Techno-Snafus, and Beyond," Performance Studies international 15: Misperformance: Misfiring, Misfitting, Misreading, Zagreb, Croatia, 2009.
- "Performance between Culture and Business—and Beyond," Bridging the "Two Cultures:" in the New Millennium Symposium. University of Wisconsin-Madison, 2008.
- "Theaters of Torture, Terror, and War." The Robert F. and Jean E. Holtz Center for Science and Technology Studies, University of Wisconsin-Madison, 2007.
- "*Homo Sacer* Data Bodies: Dataveillance and Global Performativity," Modern Language Association, Philadelphia, PA, 2006.
- "Who or What Post(s) Humanism?" Roundtable on the Posthuman, Modern Language Association, Philadelphia, PA, 2006.
- "Phil Foreigner and the Spiders from Georgia," Roundtable on Philip Auslander's *Performing Glam Rock*, Association for Theatre in Higher Education, Chicago, IL, 2006.
- "Global Performativity and Performing Rights," Performance Studies international 12: Performing Rights, Queen Mary College, University of London, 2006.
- Respondent, "Tales of Mayan Technologies: A Performance" by Ricardo Dominguez, Crossroads of Culture, American Studies Association, Atlanta, GA, 2004

- “The Dramaturgy of Deleuze and Guattari,” Modern Language Association, New York, NY, 2002.
- “Financial Performance,” Association for Theatre in Higher Education, San Diego, CA, 2002.
- “Performance, America, and the World Stage,” Translation/Transition/Transformation, Performance Studies International, Universität Mainz, Germany, 2001.
- “The Efficacy of Cultural Performance,” Seminar presentation, The Performance of Culture Colloquium, Center for the Critical Analysis of Contemporary Culture, Rutgers University, New Brunswick, NJ, 2001.
- “Performance X Is Liminal,” Seminar on Cultural Studies, Theatre Studies, and Performance Studies; American Society for Theatre Research, New York, NY, 2000.
- “Hacktivism and Machinic Performance,” Performative Sites: Intersecting Art, Technology and the Body, Penn State University, College Station, PA, 2000.
- “Interhacktivity: Global Performance and Electronic Resistance,” Visceral & Virtual, Performance Studies International, Arizona State University, Tempe, AZ, 2000.
- “Digital Queering: Some Recent Acts,” Queer Law 2000, New York University Law School, New York, NY, 2000.
- “Discipline and Performance,” Guest Speaker, Foucault Seminar, Department of English, Rutgers University-Camden, Camden, NJ, 2000.
- “The Age of Global Performance,” Here Be Dragons, Performance Studies International, University of Wales, Aberystwyth, Wales, 1999.
- “Performance, New Media, New Management,” Interactive Arts Symposium, Technical University of British Columbia, Surrey, Canada, 1999.
- “Experiments in Digital Performance,” Symposium for *The Wired Professor*, Academic Computing Facilities and New York University Press, New York University, 1999.
- “Performance Inc: A Global Historical Formation,” Modern Language Association, San Francisco, CA, 1998.
- “The Clinton Desiring-Machine.” Forum on the Clinton-Lewinsky Scandal, Department of Performance Studies, New York University, New York, NY, 1998.
- “Disastronautics: Mourning Rites for Challengers.” Performance Frontiers & Cultural Connections, Association for Theatre in Higher Education, San Antonio, TX, 1998.
- “The ABCs of Multimedia (and Vice Versa),” Special Session on Print and Electronic Publishing, College Arts Association, Toronto, Canada, 1998.
- “The Pedagogics of StudioLab,” Guest Speaker, Humanities Computing Group, Academic Computing Facility, New York University, New York, NY, 1997.
- “The Digital Virtual: The Role of the Humanities in Understanding and Creating Human-Computer Interactions,” Guest Speaker, Computer-Enhanced Learning Initiative, Wake Forest University, Winston-Salem, NC, 1997.
- “Business Provisions for Electronic Performers,” Performance Studies International, Georgia Institute of Technology, Atlanta, GA, 1997.
- “Entertaining Thought with Hypertextualists, Multimediums, and Photoshoppers,” Colloquium on Digital Art, Department of Performance Studies, New York University, 1996.
- “All Performance Is Electronic: Feedback Requested,” American Society for Theatre Research, Pasadena, CA, 1996.
- “The Challenger Lecture Machine,” The Mellon/Pew Seminar on Art Criticism, California Institute of the Arts, Valencia, CA, 1996.
- “Digital Performance,” Guest Lecturer, Issues in Performance Studies, Department of Performance Studies, New York University, New York, NY, 1996.
- “Theatre/Performance/Electronics,” Guest Lecturer, Theatre in New York, Department of Drama., New York University, New York, NY, 1996.

- “Cyber Space Foods,” Connections/Contestations/Coalitions, Northwestern University, Evanston, IL, 1996.
- “Framing the Performance Stratum,” The Future of the Field, Performance Studies International, New York University, New York, NY, 1995.
- “Telepathy, The Elephant Man, Narration,” Popular Culture Association, New Orleans, LA, 1993.
- “Theory in Everyday Life,” Guest Lecturer, Introduction to Cultural Studies, Department of English, University of Pennsylvania, Philadelphia, PA, 1993.
- “Making an Entrance: Performing Interdisciplinary Methodologies,” Association of Integrative Studies Conference, Arlington, TX, 1988.

p. conferences, symposia, and panels chaired and/or organized

- Organizer of “Literature and/as New Media,” roundtable sponsored by the Division of Literature and the Other Arts, Modern Language Association, Los Angeles, 2011.
- Co-organizer of “Constant Capture: Visibility, Civil Liberties, and Global Security,” international conference hosted by the Center for International Education, University of Wisconsin–Milwaukee, 2006.
- Co-organizer of “The Stakes of Performance Research: Local Situations and Global Forces,” seminar for the American Society for Theatre Research, Chicago, 2006.
- Organizer of “Remembering Dwight Conquergood,” roundtable commemorating Dwight Conquergood, Becoming Uncomfortable conference, Performance Studies International, Brown University, 2005.
- Co-organizer of Glocalizing Performance workshop at Perform: State: Interrogate, Performance Studies International, Singapore, 2004.
- Co-organizer of “Internationalism and Performance Studies” symposium at “Discipline or Perform,” Performance Studies Focus Group preconference, Association of Theatre in Higher Education, New York, NY, 2003.
- Co-organizer of “Theaters of Philosophy” panel, Modern Language Association, 2002.
- Co-organizer of “De/Materializing Performance” symposium, American Society for Theatre Research, 2002.
- Co-organizer of “Ritually Virtual/Virtually Ritual” panel, Association of Theatre in Higher Education, San Antonio, TX, 1997.
- Co-organizer of “Performance Studies International,” international conference and performance festival hosted by the Department of Performance Studies, New York University, 1990.

Workshops

- Ongoing DesignLab TA Workshop, Fall and Spring Semesters, College Library, University of Wisconsin-Madison, USA. 2011-present.
- Kx4l3ndj34r Katastronauti: How to Do Things with Worlds. Collaborative workshop with Ralo Mayer and Bartek Frackowiak. Theater, Performance, Philosophy Conference 2014: Crossings and Transfers in Contemporary Anglo-American Thought. The Sorbonne, Paris, France. June, 2014.
- DesignLab Workshop in Smart Media: Performative Scholarship & Experimental Theory. Departamento de Ciencias Sociales, Pontificia Universidad Católica del Perú. Lima, Peru. June, 2014.
- DesignLab Workshop in Smart Media: Performative Scholarship. Mellon School of Theater and Performance Research. Harvard University, Cambridge, MA, USA, June, 2013.
- DesignLab Workshop in Smart Media, HASTAC (Humanities, Arts, Science, and Technology Alliance and Collaboratory) Conference, Toronto, Canada, April, 28, 2013.

DesignLab Seminarlab in Smart Media, Grotowski Institute, Wroclaw, Poland, September 17-21, 2012.

Remediating Public Humanities, Center for the Humanities, University of Wisconsin-Madison, Madison, WI, USA, Fall 2012.

Workshop in Performative Scholarship, Dutch Theatre Festival, Amsterdam, Netherlands, September, 10, 2010.