

Director, Program in Modern Thought & Literature
Professor of Film & Media Studies
and, by Courtesy, of German Studies and Communication
Department of Art & Art History
Stanford University
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EDUCATION

- Ph.D. in English / American Studies (2010), Leibniz University of Hannover, Germany – *summa cum laude*; advisors: Ruth Mayer (Hannover) and Mark B. N. Hansen (Duke University)
- M.A. in English / American Studies and Philosophy (2004), Leibniz University of Hannover, Germany
- B.A. in Philosophy, English, and Political Science (1998), Southwest Texas State University – *summa cum laude, with honors*

ADDITIONAL CERTIFICATION & TRAINING

- Virtual and Augmented Reality Digital Humanities Institute (V/AR-DHI) (2018), Duke University – 2-week NEH-funded institute hosted by the John Hope Franklin Humanities Institute and the Wired! Lab for Digital Art History & Visual Culture
 - Information Science + Information Studies Certificate (2015), Duke University – new media and digital humanities research and training
 - NEH Workshop on Scholarship in Sound and Image (2015), Middlebury College – 2-week intensive NEH-funded summer school on video essay production and videographic criticism
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PROFESSIONAL EXPERIENCE

- Director, Program in Modern Thought and Literature (MTL), Stanford University (September 2022 – August 2028)
- Professor of Film & Media Studies and, by Courtesy, of German Studies and of Communication, Stanford University (from September 2024)
- Director of Graduate Studies, PhD Program in Art History, Department of Art & Art History, Stanford University (September 2022 – August 2024)
- Associate Professor, by Courtesy, of Communication, Department of Communication, Stanford University (February 2022 – August 2024)
- Associate Professor of Film & Media Studies, Department of Art & Art History, Stanford University (September 2020 – August 2024)
- Associate Professor, by Courtesy, of German Studies, Department of German Studies, Division of Literatures, Cultures, and Languages, Stanford University (September 2020 – August 2024)
- Faculty Affiliate and Committee in Charge, Program in Modern Thought & Literature, Stanford University (since September 2020)
- Faculty Affiliate and Committee in Charge, American Studies Program, Stanford University (since September 2021)
- Assistant Professor of Film & Media Studies, Department of Art & Art History, Stanford University (September 2016 – August 2020)
- DAAD Postdoctoral Fellow / Visiting Scholar, Duke University, Program in Literature (August 2014 – July 2016); Project: “Serializing Digital Community: A Media-Archaeology of Serialization Practices in Computer Games and Digital Media Culture,” funded by the German Academic Exchange Service (DAAD)
- Associate in Research, Duke S-1: Speculative Sensation Lab, Media Arts + Sciences, Department of Art, Art History, and Visual Studies, Duke University (February 2015 – July 2016)

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- Teaching Fellow, Information Science + Information Studies, Duke University (August 2015 – July 2016)
 - Postdoctoral Research Associate (October 2013 – September 2016); Project: “Digital Seriality: The Serial Aesthetics and Practice of Digital Games” (with Dr. Andreas Jahn-Sudmann), funded by the German Research Association as part of the DFG Research Unit “Popular Seriality—Aesthetics and Practice” (headquarters: Freie Universität Berlin)
 - Coordinator, Initiative for Interdisciplinary Media Research, Leibniz University of Hannover (April 2011 – March 2014)
 - Assistant Professor (Wissenschaftlicher Mitarbeiter), American Studies, English Department, Leibniz University of Hannover (October 2010-August 2016)
 - Postdoctoral Research Associate (October 2010 – September 2013); Project: “Serial Figures and Media Change” (with Prof. Dr. Ruth Mayer, Hannover), funded by the German Research Association as part of the DFG Research Unit “Popular Seriality—Aesthetics and Practice” (headquarters: University of Göttingen)
 - Research Associate (Wissenschaftliche Hilfskraft), American Studies, English Department, Leibniz University of Hannover (2009 – 2010)
 - Lecturer, English Department, Leibniz University of Hannover (1999 – 2008); American Studies and language courses
 - Freelance English Instructor and Translator, Hannover (1999 – 2004)
 - Instructor of English as a Foreign Language, Volkshochschule Hannover (1999 – 2002)
 - Instructor of English as a Foreign Language, American Academy of English, Sosnowiec and Wrocław, Poland (1998 – 1999)
 - Supplemental Instructor of Logic, Southwest Texas State University (1996 – 1997)
 - Teaching Assistant in Logic and Philosophy, Southwest Texas State University (1996 – 1997)
 - Tutor/Counselor, Student Learning Assistance Center, Southwest Texas State University (1995 – 1998)
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FELLOWSHIPS & VISITING POSITIONS

- Guest Professor, Goethe Universität Frankfurt, Summer 2025
 - DFG Mercator Fellow, Graduiertenkolleg “Configurations of Film,” Goethe Universität Frankfurt am Main, October-November 2020
 - Faculty Research Fellow, Clayman Institute for Gender Research, Stanford University, 2020 – 2021
 - Research Fellowship at the Institute for Advanced Study on Media Cultures of Computer Simulation, Leuphana University Lüneburg, Germany, June – July 2019
 - DAAD Postdoctoral Fellow at Duke University, The Program in Literature, August 2014 – July 2016
 - DFG Postdoctoral Fellow, Deutsche Forschungsgemeinschaft (German Research Association), October 2013 – September 2016
 - DFG Postdoctoral Fellow, Deutsche Forschungsgemeinschaft (German Research Association), October 2010 – September 2013
 - Studienstiftung des deutschen Volkes, doctoral fellowship, December 2005 – November 2009
 - Southwest Texas State Alumni Association Academic Scholarship, 1997 – 1998
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HONORS, AWARDS, NAMED LECTURES, ETC.

- John Fekete Distinguished Lecture. Cultural Studies PhD Program, Trent University. 6-7 November 2025.
- Association for the Study of the Arts of the Present (ASAP) 2021 Book Prize, Shortlist for *Discorrelated Images*, October 2021

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- Campus-Cultur-Prize, awarded to the Film & TV Reading Group and Initiative for Interdisciplinary Media Research by CampusCultur e.V. and the Faculty of Humanities at the Leibniz University of Hannover, January 2013
 - Outstanding Senior in Philosophy Award, Southwest Texas State University, 1997
 - School of Liberal Arts Award for Academic Excellence, Southwest Texas State University, 1996
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GRANTS AWARDED

- France-Stanford Center for Interdisciplinary Studies; Grant to support conferences at Stanford and in Paris on “Norms in the Age of Intelligent Machines: Bodies, Knowledge, Governance,” 2025-26; Role: PI (\$27,000)
 - Bowes Fund; Grant to support exhibition costs, Summer 2025 (\$3,000)
 - Stanford Ethics, Society, and Technology Faculty College, 2023-25; Grant to support curricular development around the topic “AI Art: Ethics and Aesthetics in the Making”; Role: PI/Team Leader (\$59,400)
 - Bowes Fund; Grant to support open-access publication, August 2023 (\$3,250)
 - Humanities Seed Grant for a “Critical Making Collaborative,” Stanford, 2022-2025; Role: PI (\$37,500)
 - Bowes Fund; Grant for publication costs/artwork, February 2023 (\$2,000)
 - Stanford Institute for Human-Centered Artificial Intelligence (HAI) Seed Grant for the Humanities AI Network (HUMAIN), Role: Co-PI, 2021-22 (\$27,000)
 - Office of the Vice Provost for Graduate Education, Stanford University, Student Projects for Intellectual Community Enhancement (SPICE) Fund for Innovation in Graduate Education, grant for the interdisciplinary theory/practice working group “Critical Practices Unit (CPU).” With Hank Gerba (PhD candidate in Art & Art History) and Catie Cuan (PhD candidate in Mechanical Engineering). 2020 – 2021 (\$1,500)
 - Stanford Humanities Center grant for a Manuscript Review Workshop with D. N. Rodowick and N. Katherine Hayles, Spring 2020 [cancelled due to accelerated production schedule for book *Discorrelated Images*]
 - Office of the Vice President for the Arts, Stanford University, grant for a new interdisciplinary theory/practice working group, “Critical Practices Unit (CPU).” With Hank Gerba (graduate student in Art & Art History) and Catie Cuan (PhD candidate in Mechanical Engineering). 2019 – 2020 (\$1,000)
 - Stanford Medicine and the Muse Program *Frankenstein@200* Initiative grant for *Videographic Frankenstein* – video essay exhibition and online publication, Stanford University, 2018 (\$5,400)
 - Postdoctoral research grant: Deutsche Akademische Austausch Dienst (DAAD), August 2014 – July 2016 (€98,576)
 - Postdoctoral research grant: Deutsche Forschungsgemeinschaft (German Research Association), October 2013 – September 2016 (€230,300)
 - Postdoctoral research grant: Deutsche Forschungsgemeinschaft (German Research Association), October 2010 – September 2013 (€67,450)
 - DAAD travel grant, San Antonio, Texas, November 2010 (€3,000)
 - Doctoral stipend (“Promotionsabschlussförderung”): Equal Opportunity Office of the University of Hannover, January 2010 – June 2010 (€6,000)
 - Doctoral stipend (full stipend): Studienstiftung des deutschen Volkes (German National Academic Foundation), December 2005 – November 2009 (€57,600)
 - Studienstiftung des deutschen Volkes travel and research grant; Los Angeles and New York, July – September 2006 (€5,500)
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BOOKS

SHANE DENSON

- *Bride of Frankenstein* [film | minutes]. Ann Arbor: Lever Press, 2025. [Open access version available online: <https://doi.org/10.3998/mpub.13005363>]
- *Post-Cinematic Bodies*. Lüneburg: meson press, 2023. [Open access version available online: <https://meson.press/books/post-cinematic-bodies/>]
- *Discorrelated Images*. Durham: Duke University Press, 2020. [Shortlisted for the Association for the Study of the Arts of the Present (ASAP) 2021 Book Prize]
- *Postnaturalism: Frankenstein, Film, and the Anthropotechnical Interface*. With a foreword by Mark B. N. Hansen. Bielefeld: Transcript Verlag/Columbia University Press, 2014.

BOOKS IN PROGRESS

- *Endurance Media*. Co-authored with Neta Alexander, David Parisi, and Rachel Plotnick. Forthcoming with meson press/University of Minnesota Press.
- *The New Seriality*. Manuscript in progress.
- *Art & Artifice: Or, What AI Means for Aesthetics*. Manuscript in progress.

EDITED VOLUMES

- *Post-Cinema: Theorizing 21st-Century Film*. Eds. Shane Denson and Julia Leyda. Falmer, East Sussex: REFRAME Books, 2016. Open access edition: <<http://reframe.sussex.ac.uk/post-cinema/>>. Print edition in four volumes 2023.
- *Digital Seriality*. Special issue of *Eludamos: Journal for Computer Game Culture*. Eds. Shane Denson and Andreas Jahn-Sudmann. *Eludamos* 8.1 (2014). <<http://bit.ly/1IXU40X>>.
- *Transnational Perspectives on Graphic Narratives: Comics at the Crossroads*. Eds. Shane Denson, Christina Meyer, and Daniel Stein. London and New York: Bloomsbury, 2013.

BOOKS IN TRANSLATION

- *Cuerpos Post-Cinmáticos*. [Spanish translation of *Post-Cinematic Bodies*.] Bogotá: Medio Studies/Universidad Nacional de Colombia, 2023.
- *Flash-Forward. 闪速前进：后电影文论选*. [Chinese translation of selected essays from *Post-Cinema: Theorizing 21st-Century Film*.] Eds. Shane Denson and Julia Leyda, with Chen Yu. Shanghai: Shanghai Literature and Art Publishing House, 2023.
- *Post-Sinema – 21. Yüzyıl Sinemasının Kuramsallaştırılması*. [Turkish translation of selected essays from *Post-Cinema*.] Eds. Shane Denson and Julia Leyda. Trans. Pinar Fontini. Istanbul: NotaBene Publishing, 2021.

ARTICLES AND BOOK CHAPTERS

- “On the Very Idea of a (Synthetic) Conceptual Scheme.” *Philosophy & Digitality* 2.1 (2025): 115-132. <<https://journals.ub.uni-koeln.de/index.php/phidi/article/view/11664>>.
- “Latency.” *MAST: The Journal of Media Art Study and Theory*. Special issue on Media Thinking: Theory by Other Means. Forthcoming 2025.
- “Post-Cinema.” *Bloomsbury Encyclopedia of Animation Studies, vol. 3: Theories, Methods, Contexts*. Eds. Deborah Levitt and Heather Warren-Crow. London: Bloomsbury, forthcoming.
- “*Frankenstein*, 1910 (J. Searle Dawley, Edison Company).” *Companion to Silent Film*. Eds. Liz Clarke and Martin Louis. New Brunswick: Rutgers University Press, forthcoming.
- “Tarzan and the Talkies: Mediating Science and Fiction.” *Georgian Journal of American Studies* (2024): forthcoming.
- “Digital.” *Power Shift:: Keywords for a New Politics of Energy*. Eds. Imre Szeman and Jennifer Wenzel. Morgantown, WV: West Virginia University Press, 2025. 112-115.

- “Experiments in Desktop Cinema: A Roundtable” (with Miriam De Rosa, Iris Blauensteiner, Belit Sag, Suneil Sanzgeri, and Darren Berkland). In Miriam De Rosa, *Camille Henrot, Grosse Fatigue: Notes on Desktop Cinema*. Milan: Mimesis Edizioni, 2024. 129-158.
- “Ten Statements on Technics.” André Brock, Dominique Chateau, Beth Coleman, Shane Denson, Amanda Egbe, Yuriko Furuhata, Tom Gunning, Jeffrey West Kirkwood, Laura Mulvey, Jean-Christoph Plantin. *Technics: Media in the Digital Age*. Eds. Nicholas Baer and Annie van den Oever. Amsterdam: Amsterdam University Press, 2024. 25-58.
- “Artificial Imagination.” *Cinephile* 18.1 (Spring 2024): 6-13. <<https://ojs.library.ubc.ca/index.php/cinephile/article/view/199653/193044>>.
- “The New Seriality.” *Qui Parle* 32.2 (December 2023): 301-339. <<https://doi.org/10.1215/10418385-10832195>>
- “From Sublime Awe to Abject Cringe: On the Embodied Processing of AI Art.” *Journal of Visual Culture* 22.2 (August 2023): 146-175. <<https://doi.org/10.1177/14704129231194136>>.
- “疯狂摄影机、不相关影像和后电影情动的后感知中介。” [Chinese translation of “Crazy Cameras, Discorrelated Images, and the Post-Perceptual Mediation of Post-Cinematic Affect.”] *Flash-Forward—闪速前进：后电影文论选*. Eds. Shane Denson and Julia Leyda. Shanghai: Shanghai Literature and Art Publishing House, 2023. 105-133.
- “How Does It Make You Feel?” *Outland* (July 26, 2023): <<https://outland.art/phenomenology-of-ai/>>
- “DeepFakes and the (Un)Gendering of the Flesh.” *Senses of Cinema* 104 (January 2023): <<https://www.sensesofcinema.com/2023/the-geometry-of-movement-computer-generated-imagery-in-film/deepfakes-and-the-ungendering-of-the-flesh/>>.
- “The Politics of Pre-Narrative Seriality.” Contribution to: Lukas R. A. Wilde and Shane Denson, “Historicizing and Theorizing Pre-Narrative Characters.” *Narrative* 30.2 (2022): 152-168.
- “Frankenstein and the Media of Serial Figures.” *Monstrosity, Identity, and Music: Mediating Uncanny Creatures from Frankenstein to Post-Humanism*. Eds. Alexis Luko and James Wright. New York: Bloomsbury Academic, 2022. 43-63.
- “Gaming and the ‘Parergodic’ Work of Seriality in Interactive Digital Environments.” *Eludamos: Journal for Computer Game Culture* 11.1 (2020). Special issue: On the Philosophy of Computer Games. 9-37. <<https://eludamos.org/index.php/eludamos/issue/view/577>>.
- “Çilgin Kameralar, Uyumsuz Görüntüler ve Post-Sinematik Duygulanımın Post-Algisal Aracılığı.” [Turkish translation of “Crazy Cameras, Discorrelated Images, and the Post-Perceptual Mediation of Post-Cinematic Affect.”] *Post-Sinema – 21. Yüzyıl Sinemasının Kuramsallaştırılması*. Eds. Shane Denson and Julia Leyda. Istanbul: NotaBene Publishing, 2021. 109-140.
- “Post-Sinema Üzerine Düşünceler: Giriş” (co-authored with Julia Leyda). [Turkish translation of “Perspectives on Post-Cinema.”] *Post-Sinema – 21. Yüzyıl Sinemasının Kuramsallaştırılması*. Eds. Shane Denson and Julia Leyda. Istanbul: NotaBene Publishing, 2021. 13-30.
- “‘Thus isolation is a project.’ Notes Toward a Phenomenology of Screen-Mediated Life.” *Pandemic Media: Preliminary Notes Toward an Inventory*. Eds. Philipp Dominik Keidl, Vinzenz Hediger, Lalive Melamed, and Antonio Somaini. Lüneburg: meson press, 2020. 315-322. HTML version online: <<https://pandemicmedia.meson.press>>.
- “The Horror of Discorrelation: Mediating Unease in Post-Cinematic Screens and Networks.” *Cinema Journal / Journal of Cinema and Media Studies* 60.1 (Fall 2020): 26-48.
- “Diskorrelation und die Ästhetik der Kantendetektion.” *Internationales Jahrbuch für Medienphilosophie* 6 (2020): 251-264.
- “Dividuated Images.” *Coils of the Serpent: Journal for the Study of Contemporary Power* 5 (2020): 153-162. Special issue: Control Societies I: Media, Culture, Technology. <<https://coilsoftheserpent.org/category/issue-5-2020/>>.
- “Edge Detection.” *Media Fields* 14 (2019): At the Edge. <<http://mediafieldsjournal.org>>.

- “Post-Cinema After Extinction.” *Media Fields* 13 (2018): Mediating the Anthropocene. <<http://mediacrossingsjournal.org/mediating-the-anthropocene/>>.
- “Border Crossings: Serial Figures and the Evolution of Media” (co-authored with Ruth Mayer). *NECSUS: European Journal of Media Studies* 7.2 (Autumn 2018): 65-84. <<http://dx.doi.org/10.25969/mediarep/3460>>.
- “Frankenstein, Bioethics, and Technological Irreversibility.” Reprint in *Death and Anti-Death, Vol. 16: 200 Years After Frankenstein*. Ed. Charles Tandy. Ann Arbor: Ria UP, 2018. 59-108.
- “Techno-Phenomenology, Medium as Interface, and the Metaphysics of Change.” *Conditions of Mediation*. Eds. Tim Markham and Scott Rodgers. New York: Peter Lang, 2017. 91-100.
- “Spectral Seriality: The Sights and Sounds of Count Dracula” (co-authored with Ruth Mayer). *Media of Serial Narrative*. Ed. Frank Kelleter. Columbus: Ohio State University Press, 2017. 108-124.
- “Digital Seriality” (co-authored with Andreas Jahn-Sudmann). *Media of Serial Narrative*. Ed. Frank Kelleter. Columbus: Ohio State University Press, 2017. 261-283.
- “Pre-Sponsive Gestures.” *ETC Media: Revue d’art médiatique et contemporain* 110 (2017): 40-45.
- “Speculation, Transition, and the Passing of Post-Cinema.” *Cinéma & Cie: International Film Studies Journal*, Special Issue No. 26-27 (Spring/Fall 2016): “Post What? Post When? Thinking Moving Images beyond the Post-Medium/Post-Cinema Condition.” Eds. Vinzenz Hediger and Miriam De Rosa. 21-32.
- “Crazy Cameras, Discorrelated Images, and the Post-Perceptual Mediation of Post-Cinematic Affect.” *Post-Cinema: Theorizing 21st-Century Film*. Eds. Shane Denson and Julia Leyda. Falmer, East Sussex: REFRAME Books, 2016. <<http://reframe.sussex.ac.uk/post-cinema/2-5-denson/>>.
- “Perspectives on Post-Cinema” (co-authored with Julia Leyda). *Post-Cinema: Theorizing 21st-Century Film*. Eds. Shane Denson and Julia Leyda. Falmer, East Sussex: REFRAME Books, 2016. <<http://reframe.sussex.ac.uk/post-cinema/introduction/>>.
- “Post-Cinematic Affect: A Conversation in Five Parts” (roundtable discussion, with Elena del Río, Paul Bowman, Adrian Ivakhiv, Patricia MacCormack, Steven Shaviro, Kristopher L. Cannon, Michael O’Rourke, and Karin Sellberg; revised version of an *in media res* theme week on Steven Shaviro’s *Post-Cinematic Affect*, August 29-September 2, 2011). *Post-Cinema: Theorizing 21st-Century Film*. Eds. Shane Denson and Julia Leyda. Falmer, East Sussex: REFRAME Books, 2016. <<http://reframe.sussex.ac.uk/post-cinema/7-2-bowman-et-al/>>.
- “Introduction: Ludic Seriality, Digital Seriality” (co-authored with Andreas Jahn-Sudmann). *Digital Seriality*. Special issue of *Eludamos: Journal for Computer Game Culture*. Eds. Shane Denson and Andreas Jahn-Sudmann. *Eludamos* 8 (2014): 1-5.
- “The Logic of the Line Segment: Continuity and Discontinuity in the Serial-Queen Melodrama.” *Serialization in Popular Culture*. Eds. Robert Allen and Thijs van den Berg. New York: Routledge, 2014. 65-79.
- “Digital Seriality: On the Serial Aesthetics and Practice of Digital Games” (co-authored with Andreas Jahn-Sudmann). *Eludamos: Journal for Computer Game Culture* 7.1 (2013): 1-32. <<http://bit.ly/1c58aNf>>.
- “Framing, Unframing, Reframing: Retconning the Transnational Work of Comics.” *Transnational Perspectives on Graphic Narratives: Comics at the Crossroads*. Eds. Shane Denson, Christina Meyer, and Daniel Stein. London and New York: Bloomsbury, 2013. 271-284.
- “Introducing Transnational Perspectives on Graphic Narratives: Comics at the Crossroads” (co-authored with Christina Meyer and Daniel Stein). *Transnational Perspectives on Graphic Narratives: Comics at the Crossroads*. Eds. Shane Denson, Christina Meyer, and Daniel Stein. London and New York: Bloomsbury, 2013. 1-12.
- “Post-Cinematic Affect: Post-Continuity, the Irrational Camera, Thoughts on 3D” (roundtable discussion with Julia Leyda and Therese Grisham). *La Furia Umana* 14 (2012). Reprinted in *Post-Cinema: Theorizing 21st-Century Film*. Eds. Shane Denson and Julia Leyda. Falmer, East Sussex: REFRAME Books, 2016. <<http://reframe.sussex.ac.uk/post-cinema/7-3-denson-grisham-leyda/>>.

- “Bildstörung. Serielle Figuren und der Fernseher” [Image Interference. Serial Figures and the Television] (co-authored with Ruth Mayer). *Die Serie*. Special Issue of *Zeitschrift für Medienwissenschaft*. Eds. Daniela Wentz, Lorenz Engell, Jens Schröter, Herbert Schwaab, and Benjamin Beil. *Zeitschrift für Medienwissenschaft* 7 (2012): 90-102.
- “Frame, Sequence, Medium: Comics in Plurimedial and Transnational Perspective.” *Transnational American Studies*. Ed. Udo J. Hebel. Heidelberg: Universitätsverlag Winter, 2012. 561-580.
- “Grenzgänger: Serielle Figuren im Medienwechsel” [Border-Crossers: Serial Figures and Media Change] (co-authored with Ruth Mayer). *Populäre Serialität: Narration-Evolution-Distinktion. Zum seriellen Erzählen seit dem 19. Jahrhundert*. Ed. Frank Kelleter. Bielefeld: Transcript, 2012. 185-203.
- “Faith in Technology: Televangelism and the Mediation of Immediate Experience.” *Phenomenology & Practice* 5.2 (2011): 93-119. <<http://www.phandpr.org/index.php/pandp/article/view/94>>.
- “Marvel Comics’ Frankenstein: A Case Study in the Media of Serial Figures.” *American Comic Books and Graphic Novels*. Special Issue of *Amerikastudien/American Studies*. Eds. Daniel Stein, Christina Meyer, and Micha Edlich. *Amerikastudien* 56.4 (2011): 531-53.
- “‘To be continued...’: Seriality and Serialization in Interdisciplinary Perspective.” *Journal of Literary Theory Online* (17 June 2011). <<http://nbn-resolving.de/urn:nbn:de:0222-001729>>.
- “Between Technology and Art: Functions of Film in Transitional-Era Cinema.” *Funktionen von Kunst*. Eds. Daniel Martin Feige, Tilmann Köppe, and Gesa zur Nieden. Frankfurt: Peter Lang, 2009. 127-142.
- “Tarzan und der Tonfilm: Verhandlungen zwischen science und fiction.” [Tarzan and the Talkies: Mediating Science and Fiction.] *Ich Tarzan.* *Affenmenschen und Menschenaffen zwischen Science und Fiction*. Eds. Gesine Krüger, Ruth Mayer, and Marianne Sommer. Bielefeld: Transcript, 2008. 113-130.
- “Techno-Habitats and Media Habits: Reflections on Contemporary Children’s Television.” *Philament* 12 (2008): 113-117. <<http://www.arts.usyd.edu.au/publications/philament/issue12.htm>>.
- “Re-Embodying the Sonographic Experience.” *Philament* 11 (2007): 64-67. <<http://www.arts.usyd.edu.au/publications/philament/issue11.htm>>.
- “Frankenstein, Bioethics, and Technological Irreversibility.” *Studies in Irreversibility. Texts and Contexts*. Ed. Benjamin Schreier. Newcastle: Cambridge Scholars Publishing, 2007. 134-166.
- “Incorporations: Melodrama and Monstrosity in James Whale’s Frankenstein and Bride of Frankenstein.” *Melodrama! The Mode of Excess from Early America to Hollywood*. Eds. Frank Kelleter, Barbara Krahn, and Ruth Mayer. Heidelberg: Universitätsverlag Winter, 2007. 209-228.

DIGITAL, VIDEOGRAPHIC, AND OTHER SCHOLARLY WORK

- *film|minutes video|graphic workstation*. Open-access video analysis and text composition software (Windows and Mac). 2025. <<https://doi.org/10.25740/xq320wq3449>>.
- *Bride of Frankenstein [film|minutes]*. Interactive adaptation of book by the same title (Windows and Mac). 2025. <<https://doi.org/10.25740/qj474bx8626>>. Featured in BFI/*Sight & Sound Magazine*’s “Best Video Essays of 2025”: <<https://www.bfi.org.uk/sight-and-sound/polls/best-video-essays-2025>>.
- “Videographic Experimentation as Theme and Medium.” *Movie: A Journal of Film Criticism* 12 (2025): 21-22. <https://warwick.ac.uk/fac/arts/scapvc/film/movie/contents/issue_12_denson.pdf>.
- “Streaming Mind, Streaming Body.” *In Media Res*, 25 April 2023. Online video + text curation/discussion, as part of the MediaCommons/*In Media Res* theme week on “The Contemporary Streaming Style (Part 2),” 24-28 April 2023. <<http://mediacommons.org/imr/content/streaming-mind-streaming-body>>.
- “The Algorithmic Nickelodeon.” EEG-driven real-time interactive video project. Proof-of-concept video: <<https://vimeo.com/342792079>>. Featured in BFI/*Sight & Sound Magazine*’s “Best Video Essays of 2019”: <<https://www.bfi.org.uk/news-opinion/sight-sound-magazine/polls-surveys/best-video-essays-2019>>.

- *Videographic Frankenstein*. Online exhibition of scholarly and creative video commemorating 200 years of Mary Shelley's *Frankenstein*, featuring works curated for an exhibition at Stanford University in Fall 2018. *Hyperrhizic: New Media Cultures* 19 (2019): <<https://doi.org/10.20415/hyp/019.s01>>.
- "The Meaning of Animation in Edison's *Frankenstein* (1910)." Video essay. In *Videographic Frankenstein*. *Hyperrhizic: New Media Cultures* 19 (2019): <<https://doi.org/10.20415/hyp/019.s0104>>.
- "Visualizing Digital Seriality, Or: All Your Mods Are Belong to Us!" Digital humanities/critical code studies/forensic visualization project, utilizing visualization programs Tableau, Palladio, Cytoscape, and other software tools to study exchanges of code and community-building in the videogame modding scene. *Kairos: A Journal of Rhetoric, Technology, and Pedagogy* 22.1 (August 2017): <<http://kairos.technorhetoric.net/22.1/topoi/denson/index.html>>.
- "Don't Look Now: Paradoxes of Suture." Interactive video essay. [*in*] *Transition: Journal of Videographic Film & Moving Image Studies* 3.4 (2016): <<https://doi.org/10.16995/intransition.11422>>.
- "Sight and Sound Conspire: Monstrous Audio-Vision in James Whale's *Frankenstein* (1931)." Video essay, made at the NEH Workshop on Videographic Criticism, Middlebury College, 14-27 June 2015. Published in [*in*] *Transition: Journal of Videographic Film & Moving Image Studies* 2.4 (2016): <<https://doi.org/10.16995/intransition.11399>>. [Also featured in Chiara Grizzafi, "Let Them Speak! Against Standardization in Videographic Criticism." [*in*] *Transition* 4.1 (2017): <<http://mediacommons.org/intransition/2017/let-them-speak-against-standardization-videographic-criticism>>; and in *Videographic Frankenstein*. *Hyperrhizic: New Media Cultures* 19 (2019): <<https://doi.org/10.20415/hyp/019.s01>>.]
- "Scannable Images" (with Karin Denson). *After.video*. Eds. Oliver Lerone Schultz, Adnan Hadzi, and Pablo de Soto. Open Humanities Press, 2016.
- "Post-Cinema: Theorizing 21st-Century Film (Book Trailer)." Video essay/trailer for *Post-Cinema: Theorizing 21st-Century Film*. Eds. Shane Denson and Julia Leyda. Falmer: East Sussex: REFRAME Books, 2016. <<http://reframe.sussex.ac.uk/post-cinema/video-trailer/>>
- "Manifest Data: A Kit to Create Personal Digital Data-Based Sculptures" (co-authored with Amanda Starling Gould, Luke Caldwell, Libi Striegl, David Rambo, Max Symuleski, and Karin Denson). *Hyperrhizic: New Media Cultures* 13 (2015): <<http://hyperrhizic.io/hyperrhiz13/sensors-data-bodies/manifest-data.html>>.
- "VHS Found Footage and the Material Horrors of Post-Cinematic Images." *In Media Res*, 17 August 2015. Online video + text curation/discussion, as part of the MediaCommons/*In Media Res* theme week on "Found Footage Video Aesthetics," 17-21 August 2015. <<http://mediacommons.org/imr/2015/08/07/vhs-found-footage-and-material-horrors-post-cinematic-images>>.
- "Post-Cinema and/as Speculative Media Theory." Video of conference panel at 2015 annual conference of the Society for Cinema and Media Studies, March 27, 2015, Montreal. General introduction: Shane Denson; presenters: Steven Shaviro, Patricia Pistors, Adrian Ivakhiv, and Mark B. N. Hansen. <<https://www.blog.shanedenson.com/?p=2675>>.
- "Sculpting Data (and Painting Networks)." Video presentation of collaborative art/theory/DH/critical making work conducted with Karin Denson and the Duke S-1 Speculative Sensation Lab: <<https://vimeo.com/123047653>>.
- "Post-Cinematic Interfaces with a Postnatural World." Video presentation of a talk held at the 2014 conference of the German Association for American Studies (DGfA), "America After Nature." 12-14 June 2014: <<http://wp.me/p1xJM8-zd>>.
- "Animation as Theme and Medium: Frankenstein and Visual Culture." Video presentation of a talk held at Dartmouth College, 20 April 2013: <<http://wp.me/p1xJM8-s8>>.
- "M: Movies, Machines, Modernity." Video presentation for the film series of the same title, organized by the Initiative for Interdisciplinary Media Research at the Leibniz University of Hannover, Winter 2012/2013: <<http://wp.me/p1xJM8-l1>>.
- "Object-Oriented Gaga: Theorizing the Nonhuman Mediation of Twenty-First Century Celebrity." *O-Zone: A Journal of Object Oriented Studies*, 10 June 2012.

<<http://o-zone-journal.org/oo-frequency/2012/11/27/object-oriented-gaga-by-shane-denson>>. (Also archived at: <<http://wp.me/p1xJM8-fg>>.)

- “Plurimediality and the Serial Figure” (with Ruth Mayer). In *Media Res*, 13 December 2011. Online video + text curation/discussion, as part of the MediaCommons/*In Media Res* theme week on “Popular Seriality,” 12-16 December 2011: <<http://mediacommons.org/imr/2011/12/06/plurimediality-and-serial-figure>>.
- “Frame, Sequence, Medium: Comics in Plurimedial and Transnational Perspective.” Video version (screencast) of a presentation held at the 2011 DGfA annual conference, 18 June 2011: <<http://wp.me/p1xJM8-1a>>.
- “Media Crisis, Serial Chains, and the Mediation of Change: *Frankenstein* on Film.” Video version (screencast) of a presentation by the same title held at the 2010 ASA annual conference, 19 November 2010: <<http://wp.me/p1xJM8-3g>>.
- Academic Blog: *medieninitiative*. Since May 2011: <<https://www.blog.shanedenson.com>>.

REVIEWS

- Review of Joel Blackledge’s video essay “Like There’s No Tomorrow.” [*in*] *Transition: Journal of Videographic Film and Moving Image Studies* 9.2 (2022): <<http://mediacommons.org/intransition/journal-videographic-film-moving-image-studies-92-2022>>.
- “Towards a Historical Aesthetics of Encounter.” Review of James J. Hodge, *Sensations of History: Animation and New Media Art* (Minneapolis: University of Minnesota Press, 2019). *Critical Inquiry* 47.4 (Summer 2021): 789-791.
- “Hyperdistractions.” Article-length review of Dominic Pettman’s *Infinite Distraction: Paying Attention to Social Media*. *Los Angeles Review of Books*, May 29, 2016: <<https://lareviewofbooks.org/article/hyperdistractions/>>.
- Review of Kevin L. Ferguson’s video essay “Quantum Haunting.” [*in*] *Transition: Journal of Videographic Film and Moving Image Studies* 3.2 (2016): <<http://mediacommons.org/intransition/issue-3-2>>.
- Review of Anthony Patrickson’s video essay “*Kataskopos*: The Extraterrestrial View of the Earth in Film.” [*in*] *Transition: Journal of Videographic Film and Moving Image Studies* 3.1 (2016): <<http://mediacommons.org/intransition/issue-3-1>>.

SHORT PIECES

- “Seriality.” Encyclopedia entry in *The Bloomsbury Handbook to Literary and Cultural Theory*. New York: Bloomsbury, 2018. 684-685.
- “Open Peer-Review as Multimodal Scholarship.” Contribution to “In Focus: Videographic Essays.” Roundtable discussion on [*in*] *Transition: Journal of Videographic Film & Moving Image Studies*, videographic criticism, and open peer-review. Christine Becker, ed. *Cinema Journal* 56.4 (August 2017). 141-143.

INTERVIEWS

- “Life in Pixels featuring Brooke Belisle and Shane Denson.” Interview and joint book discussion about *Post-Cinematic Bodies* and Brooke Belisle’s *Depth Effects*, conducted by Ranjodh Singh Dhaliwal (March 28, 2024): <<https://vimeo.com/929156098>>.
- “Body images: How tech can co-opt our physical selves—and how art can save us.” Interview about *Post-Cinematic Bodies*, conducted by Andrew Myers for the Stanford School of Humanities and Sciences (August 9, 2023): <<https://humsci.stanford.edu/feature/body-images-how-tech-can-co-opt-our-physical-selves-and-how-art-can-save-us>>.
- “Interview with Shane Denson, Author of *Discorrelated Images*.” Conducted by Christian Haines and Roger Whitson for the podcast *Gamers with Glasses* (24 September 2021): <<https://www.gamerswithglasses.com/gwgpodcast/interview-shane-denson>>.
- “Post Sinema: 21. yüzyılda sinemanın rolü nasıl değişti?” Interview (together with Julia Leyda) about the Turkish translation of *Post-Cinema: Theorizing 21st-Century Film*. *Gazete Duvar* (24 September

2021):< <https://www.gazeteduvar.com.tr/post-sinema-21-yuzyilda-sinemanin-rolu-nasil-degisti-haber-1535565>>.

- “Books in Conversation / Shane Denson and Caetlin Benson-Allott.” Discussion of *Discorrelated Images*. *ASAP/J*, (25 February 2021): <<http://asapjournal.com/books-in-conversation-shane-denson-and-caetlin-benson-allott/>>.
- Chaney, Michael A. “An Interview with the Editors of *Transnational Perspectives on Graphic Narratives*” (with co-editors Christina Meyer and Daniel Stein). *michaelalexanderchaney: literary fictions, flashes, and fiascos* (24 October 2013): <<http://wp.me/p2Zstl-kw>>.
- Behrens, Manuel. “Was ist ein Meme? ‘Jeder kann mitmachen.’” [What is a Meme? “Anyone Can Participate.”] *Hannoversche Allgemeine Zeitung* (13 March 2012): 20. Also online: <<http://www.haz.de/Nachrichten/ZiSH/Uebersicht/Was-sind-eigentlich-Memes>>.
- Von Allwörden, Horst Hermann. “Shane Denson über Frankenstein, das Monster und ihre Beziehung in Film und Roman.” [Shane Denson on Frankenstein, the Monster, and their Relation in Film and Novel.] *Der Zauberspiegel* (11 May 2011). <http://www.zauberspiegel-online.de/index.php?option=com_content&task=view&id=7363&Itemid=1>.

PUBLIC SCHOLARSHIP AND CRITICISM

- “The Aesthetic Halting Problem.” Exhibition essay for Brett Amory, *Silence is Louder than Sound*. The Space Program, Minnesota Street Projects, San Francisco. 8 November – 3 December 2025.
- “The Best Video Essays of 2018.” Included among “47 top practitioners, curators, and scholars,” compiled by David Verdeure and Irina Trocan. *Sight & Sound*. 5 February 2019. <<https://www.bfi.org.uk/news-opinion/sight-sound-magazine/polls-surveys/best-video-essays-2018>>.

TRANSLATIONS (AS TRANSLATOR)

- Vereinigung von Afrikanisten in Deutschland, “Africa in Context: Historical and Contemporary Interactions with the World,” Program and CD-ROM for the 19th international conference of the VAD in Hannover, 2-5 June 2004.
- Gustav-Adolf Schoener, “Astrology: Between Religion and the Empirical,” *Esoterica* Volume IV (June 2003): 30-61.

KEYNOTES, PUBLIC LECTURES, & INVITED TALKS

- “Art and Artifice: Or, What AI Means for Aesthetics.” John F. Kennedy Institute for North American Studies, Culture and Literature Departments, Freie Universität Berlin. 24 June 2026. Berlin, Germany.
- “AI Art & Aesthetics.” Digital Media Workshop, University of Chicago. 7 May 2026. Chicago, Illinois.
- “non/phenomenal, extra/phenomenal.” InterPlay Salon. Cantor Arts Center, Stanford University. 5 February 2026. Stanford, California.
- “*Bride of Frankenstein* Minute-by-Minute.” Monday Night Seminar. Centre for Culture and Technology, University of Toronto. 10 November 2025. Toronto, Ontario.
- “Non/phenomenalities: A Hodological Laboratory for Unstable Environments” (with Karin Denson). Invited artist talk. Western Film & Art Festival: Emerging Visions of AI, Art, and Environment. Western University. 9 November 2025. London, Ontario.
- “AI as Existential(ist) Risk and Aesthetic Opportunity.” Keynote. *Media Theory* journal inaugural symposium. Coach House at University of Toronto. 7-8 November 2025. Toronto, Ontario.
- “Art and Artifice: Or, What AI Means for Aesthetics.” John Fekete Distinguished Lecture. Cultural Studies PhD Program, Trent University. 6-7 November 2025. Peterborough, Ontario.
- “To the Maxx: Bodies, Codes, and Hodological Space.” Invited public lecture. Gray Area Festival. 11-14 September 2025. San Francisco, California.

- “*Bride of Frankenstein* Minute by Minute: Close Analysis and Video | Graphic Methods.” Invited talk. Englisches Seminar, Leibniz Universität Hannover. 17 June 2025. Hannover, Germany.
- “Dimensionality, Perspective, and Imagination in Computational Media.” Plenary lecture. Dimensional Vision in Flux Symposium, Department of Film and Media, University of California Berkeley. 29 – 31 May 2025. Berkeley, California.
- “AI and the Automated Imagination.” Keynote lecture. Spiral Film-Philosophy Conference. 23-24 May 2025. Toronto, Canada.
- “Expanded (Post-)Cinema?” Invited talk and roundtable discussion of selected materials from the Gene Youngblood archive. “The Future of Desire: Alternative Video and the Communications Revolution.” Gray Area/Andy Warhol Foundation for the Visual Arts. 17-18 May 2025. San Francisco, California.
- “AI and Creative Imagination.” Unintended Outcomes: AI in the Artist’s Studio. Panel discussion at the San Francisco Art Fair, in conjunction with Gray Area. 20 April 2025. San Francisco, California.
- “AI Aesthetics.” Invited talk. Department of Cinema & Media Studies, University of Washington. 14 November 2024. Seattle, Washington.
- “How Is Human Embodiment Transformed in an Age of Algorithms?” Invited talk. Leonardo Art Science Evening Rendezvous (LASER) Talks, Stanford University. 10 June 2024. Stanford, California.
- “AI and the Future of (Media) History.” Keynote lecture. Symposium “Questioning History in the Age of Artificial Intelligence,” Department of Film & Media and Department of Rhetoric, University of California Berkeley. 11-12 April 2024. Berkeley, California.
- “AI, Art, and Affectivity.” Invited talk. The New School, Eugene Lang College of Liberal Arts, Department of Culture and Media. 20 March 2024. New York, New York.
- “On the Body Politics of Computer Vision.” Invited talk. QWER Hacks 2024. UCLA. 2 February 2024. Los Angeles, California.
- “The Future of Intelligence and/or the Future of Unintelligibility.” Invited talk. Locarno International Film Festival. 9 August 2023. Locarno, Switzerland.
- “Of Algorithms, Aesthetics, and Embodied Existences.” Invited talk. Media Aesthetics Summer Institute, Program in Rhetoric, Media, and Publics at Northwestern University. 17-21 July 2023. Evanston, Illinois.
- “Post-Cinematic Bodies.” Invited talk. Department of Communication and Design, Bilkent University. 28 March 2023. Ankara, Turkey.
- “On the Temporal Technics of Metabolic Capitalism.” Invited talk. Conference on “Temporal Mediations in Digital Capitalism.” University of Pennsylvania. 11 February 2023. Philadelphia, Pennsylvania.
- “Dis/Correlated Bodies.” Invited talk. Johns Hopkins University. 3 November 2022. Baltimore, Maryland.
- “Images of Discorrelation, or: The Place of Experience in Post-Cinema.” Invited talk. Cinema and Media Studies Colloquium, Graduate School of Advanced Imaging, Chung-an University. 28 October 2022. Seoul, South Korea.
- “Post-Cinematic Images between Algorithms and Aesthetics.” Plenary talk. Busan International Film Festival. 11 October 2022. Busan, South Korea.
- “Deep Violence: DeepFakes and the (Un)Gendering of the Flesh.” Keynote lecture. “Popularizing Violence” symposium, Transformations of the Popular research unit at the University of Siegen. 15-16 September 2022. Siegen, Germany.
- “Mediality as Power of the Flesh.” Invited talk. Digital Theory Lab, New York University. 9 September 2022. New York, New York/International via Zoom.
- “Discorrelations.” Invited talk/book discussion. ARC Centre for Automated Decision Making + Society, Monash University. 1 July 2022. Melbourne, Australia.

- “Digital Seriality, Embodiment, and Temporality.” Invited lecture. English Department, Texas Tech University. 23 March 2022. Lubbock, Texas.
- “Seriality and Digital Cultures.” Invited lecture. English Department, University of Zurich. 12 October 2021. Zurich, Switzerland.
- “Post-Cinematic Seriality and the Algorithmic Conditions of Identity and Difference.” Public lecture. Center for Inter-American Studies at the University of Graz and the Austro-American Society for Styria. 15 September 2021. Graz, Austria.
- “Documenting the Post-Cinematic Real.” Plenary lecture. Cinemática III, international conference at Universidade de São Paulo. 14 April 2021. São Paulo, Brazil.
- “Deformative Theory & Practice.” Invited lecture in conjunction with Kevin L. Ferguson’s “Alternative Data Cultures” course. The Graduate Center, CUNY. 5 April 2021. New York, New York.
- “Post-Cinematic Bodies.” Mercator Lecture. Public lecture in conjunction with the DFG Mercator Fellowship, Graduiertenkolleg “Configurations of Film,” Goethe Universität Frankfurt am Main. 23 November 2020. Frankfurt, Germany.
- “Discorrelation, or: Images between Algorithms and Aesthetics.” Invited lecture in the Center for Spatial and Textual Analysis (CESTA) Seminar Series, Stanford University. 3 November 2020. Stanford, California.
- “Discorrelated Images.” Invited lecture at the Media Arts & Technology Seminar Series, UC Santa Barbara. 26 October 2020. Santa Barbara, California.
- “Post-Cinematic Animation.” Invited lecture in conjunction with Deborah Levitt’s “Post-Cinematic Aesthetics” course. The New School. 7 October 2020. New York, New York.
- “Discorrelation.” Invited lecture in conjunction with Jacob Gaboury’s “Digital Aesthetics” graduate seminar and the Berkeley Center for New Media. Department of Film & Media, University of California, Berkeley. 17 September 2020. Berkeley, California.
- “Aesthetics of Discorrelation.” Invited lecture, Computational Media Arts & Cultures, Duke University. 20 February 2020. Durham, North Carolina.
- “Discorrelation.” Invited lecture at “LIT+: State of the Interdisciplines.” Conference of the Stanford Program in Modern Thought and Literature. Stanford Humanities Center. 5-6 December 2019. Stanford, California.
- “Discorrelated Images, Algorithmic Affects, and the Hyperinformatic Environment.” Keynote address at “Cinemática II: O pós-cinema e a experimentação para além da tela / Post-Cinema and Experimentation Beyond the Screen,” international conference at Universidade de São Paulo. 8 October 2019. São Paulo, Brazil.
- “Discorrelation and the Post-Perceptual Image.” Invited public lecture. Visual Research Laboratory. Program in History and Theory of Art, Architecture, and the City. Universidad Nacional de Colombia. 12 September 2019. Bogotá, Colombia.
- “Animating Frankenstein: Film, Comics, and Serialized Visual Culture.” Invited public lecture. Universidad Jorge Tadeo Lozano. 10 September 2019. Bogotá, Colombia.
- “Postnaturalism, Discorrelation, and Video as Medium and Object.” Series of three invited workshops. Visual Research Laboratory. Program in History and Theory of Art, Architecture, and the City. Universidad Nacional de Colombia. 10, 11, and 12 September 2019. Bogotá, Colombia.
- “Post-Cinematic Realism.” Invited lecture in the series »mittwochs um vier«: Sprache, Migration und Vielfalt. Leibniz Universität Hannover. 10 July 2019. Hannover, Germany.
- “Images of Discorrelation.” Public lecture in conjunction with Research Fellowship at the Institute for Advanced Study on Media Cultures of Computer Simulation. Leuphana University of Lüneburg. 3 July 2019. Lüneburg, Germany.
- “Discorrelation and Seamfulness.” Invited lecture. Media-Philosophical Workshop on “Reflexivity in Digital Media.” Zürcher Hochschule der Künste. 29 June 2019. Zürich, Switzerland.

- “Desktop Horror: Screening Fear/Fearing Screens.” Invited lecture. JFK Institute for North American Studies, Freie Universität Berlin. 26 June 2019. Berlin, Germany.
- “The Algorithmic Nickelodeon.” Invited lecture. Symposium on Videographic Criticism: Aesthetics and Methods of the Video Essay. ACUD-Kino / Freie Universität Berlin. 21 June 2019. Berlin, Germany.
- “Discorrelated Images.” Invited lecture. Cinema Studies Institute, University of Toronto. 16 May 2019. Toronto, Canada.
- “The Horror of Discorrelation.” Invited lecture. Department of Nordic and Media Studies, University of Agder. 29 March 2019. Kristiansand, Norway.
- “Digital Media and the Discorrelation of Images, Or: Screen Time.” Invited lecture. Department of Art and Media Studies, Norwegian University of Science and Technology. 28 March 2019. Trondheim, Norway.
- “De/Composing, Dis/Orienting, Sketching, Writing: Digital Video and Software as Things to Think With.” Invited lecture/workshop. Department of Art and Media Studies, Norwegian University of Science and Technology. 27 March 2019. Trondheim, Norway.
- “Doing Videographic Research and Presenting Research Videographically: Videographic Frankenstein.” Invited lecture/workshop. Department of Art and Media Studies, Norwegian University of Science and Technology. 26 March 2019. Trondheim, Norway.
- “Discorrelation.” Invited lecture in Steven Shaviro’s “Post-Cinema” seminar. Department of English, Wayne State University. 18 February 2019. Detroit, Michigan (via Skype).
- “Videographic Criticism as Digital Research Practice: The Video Essay in Conversation.” Invited lecture/roundtable discussion. JFK Institute for North American Studies, Freie Universität Berlin. 20 December 2018. Berlin, Germany.
- “Videographic Frankenstein.” Invited lecture. Department of American Studies, Leibniz Universität Hannover. 19 December 2018. Hannover, Germany.
- “Desktop Horror.” Invited lecture in the “Welcome to the Real World” lecture series. Merz Akademie, Stuttgart. 18 December 2018. Stuttgart, Germany.
- “Participatory Horror: Glitches, Ghosts, and Networked Images.” Invited lecture. Department of English, University of Siegen. 17 December 2018. Siegen, Germany.
- “Life to Those Pixels: Imag(in)ing Future Bodies of Film and Media.” Invited lecture in the “Imag(in)ing Future Bodies” series. University of Zurich. 14 December 2018. Zurich, Switzerland.
- “Post-Cinematic Prometheus: From *Frankenstein* to *Ex_Machina*.” Invited lecture in the “Modern Prometheus” series. University of Basel. 13 December 2018. Basel, Switzerland.
- “Post-Cinema, Artificial Creation, and the Concept of Animation: From *Frankenstein* to *Ex_Machina*.” Invited lecture. Film and Media Studies Program/Department of English, Georgetown University. 9 November 2018. Washington, D.C.
- “Experimental Formats in Moving-Image Media Studies.” Invited talk/demo at “Playtest: An Open House for Emerging Media in the Digital Humanities.” Library of Congress. 8 November 2018. Washington, D.C.
- “Adaptation and Experimentation: *Frankenstein* in the Cinema and Beyond.” Keynote address at “Frankenstein 2018: 200 Years of Monsters,” international conference celebrating the 200th anniversary of the publication of Mary Shelley’s *Frankenstein*. Australian National University and National Film and Sound Archive. 12-15 September 2018. Canberra, Australia.
- “Post-Cinema/Post-Human.” Invited lecture. Department of Art History / Program in Film Studies, University of Sydney. 10 September 2018. Sydney, Australia.
- “Criticism in Moving Images: The Video Essay in Theory and Practice.” Roundtable on Videographic Scholarship and Pedagogy. The Power Institute / Department of Art History, University of Sydney. 5 September 2018. Sydney, Australia.

- “*Ex_Machina*: Post-Cinematic Frankenstein?” Keynote address at conference: “Encoding the Future: Perspectives on the Making of the ‘Human’ in *Ex_Machina*.” Universität Siegen. 1-2 December 2016. Siegen, Germany.
- “Affect and the Authority of Images in a Post-Cinematic Media Environment.” Things that Move Us: Affect and Authority seminar series. Heinrich-Heine-Universität Düsseldorf. 30 November 2016. Düsseldorf, Germany.
- “Post-Cinema: Discorrelated Images, Algorithmic Affects, and the Hyperinformatic Environment.” Invited lecture. Media Studies Lecture Series, Department of Art & Art History, Stanford University. 10 February 2016. Stanford, California.
- “Post-Cinema / Post-Phenomenology.” Texas State University Philosophy Department Dialogue Series. 14 April 2014. San Marcos, Texas.
- “Philosophy of Science De-Naturalized: Notes towards a Postnatural Philosophy of Media.” Keynote address at the 17th annual Texas State Philosophy Symposium, Texas State University. 4 April 2014. San Marcos, Texas.
- “Metabolic Images.” Ecology of Practices – Media, Art, Literature. Academy of Media Arts Cologne, University of Cologne, and Heinrich Heine University Düsseldorf. 1 February 2014. Cologne, Germany.
- “Nonhuman Perspectives and Discorrelated Images in Post-Cinema.” Post-Cinematic Perspectives, Freie Universität Berlin. 22-23 November 2013. Berlin, Germany.
- “Frankenstein on Film: Seriality, Mediality, Mediation.” University of Osnabrück, Institut für Anglistik/Amerikanistik, IfAA Cinema Club. 28 October 2009. Osnabrück, Germany.

CONFERENCE PAPERS, SYMPOSIA, & OTHER TALKS

- “GlitchesAreLikeWildAnimalsInLatentSpace!” EXTRA/PHENOMENALITIES: Artist panel. Moderated by Alexander Nemerov. Stanford Department of Art & Art History. 23 February 2026. Stanford, California.
- “Race, Repetition, and Seriality in Games and Contemporary Media.” Presentation and conversation with Austin Anderson. Stanford Department of English, Methods Café. 11 February 2026. Stanford, California.
- “Glitches Are Like Wild Animals in Latent Space!” (with Karin Denson). Artist talk. GearBox Gallery. 6 December 2025. Oakland, California.
- “Discorrelation, AI, and Aesthetics.” Guest lecture in Kass Banning’s MA Theories and Practices course. Cinema Studies Institute, University of Toronto. 10 November 2025. Toronto, Ontario.
- “AI and Imagination in Moving Images.” Conference on the Future of Reality. UCLA and Hammer Museum, in cooperation with the Locarno Film Festival and Swissnex. 24-25 October 2025. Los Angeles, California.
- “AI Art.” Guest lecture in Nicholas Baer’s seminar, “Rich and Poor Images,” Department of Film & Media, UC Berkeley. 23 October 2025. Berkeley, California.
- “Hazarding the World: AI as Existential(ist) Risk.” Society for Science, Literature, and the Arts (SLSA) Conference 2025. Oregon State University. 21-24 August 2025. Corvallis, Oregon.
- “Non/phenomenalities.” Roundtable discussion, Phase 2 opening of *Non/phenomenalities*, 120710 Gallery. 16 August 2025. Berkeley, California.
- “On AI Aesthetics.” Critical Thinking in the Age of AI: Reading, Writing, and Rewriting in Classrooms and Research. Stanford Division of Literatures, Cultures, and Languages. 27 May 2025. Stanford, California.
- “Synthetic Imagination.” 2025 Conference of the Society for Cinema and Media Studies (SCMS). 3-6 April 2025. Chicago, Illinois.
- “What, to a Computer, is an Image?” College Art Association 113th Annual Conference. 12-15 February 2025. New York, New York.

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- “Artificial Anxiety.” Response to panel on “Automation, Authorship, and Authenticity: What Does Art Have to Say about AI?” College Art Association 113th Annual Conference. 12-15 February 2025. New York, New York.
- “AI and the Productive Imagination.” Society for Literature, Science, and the Arts (SLSA) Conference 2024. CUNY Graduate Center. 7-10 November 2024. New York, New York.
- “AI Imagination.” Association for the Study of the Arts of the Present (ASAP) Conference 2024. 17-19 October. New York, New York.
- “Artificial Imagination.” Film-Philosophy Conference 2024. 1-3 July 2024. Espinho, Portugal.
- “Post-Cinematic Bodies.” A Company of Authors. Stanford Continuing Studies and Stanford Humanities Center. 20 April 2024. Stanford, California.
- “Bodies.” Joint book event for Brooke Belisle, *Depth Effects*, and Shane Denson, *Post-Cinematic Bodies*. Life in Pixels speaker series. University of Notre Dame. 28 March 2024. Notre Dame, Indiana.
- “Interfacing with Metabolic Media.” 2024 Conference of the Society for Cinema and Media Studies (SCMS). 14-17 March 2024. Boston, Massachusetts.
- “Post-Cinematic Bodies.” US book launch, with responses from Scott Bukatman and Annika Butler-Wall. Program in Modern Thought & Literature/Intermediations, Stanford University. 3 November 2023. Stanford, California.
- “On the Body Politics of Computational Vision.” Society for Literature, Science, and the Arts (SLSA) Conference 2023. Arizona State University. 26-29 October 2023. Tempe, Arizona.
- “Correlative Counter-Capture in Contemporary Art.” Association for the Study of the Arts of the Present (ASAP) Conference 2023. University of Washington. 4-7 October 2023. Seattle and Bothell, Washington.
- “Post-Cinematic Bodies.” Public book launch event, moderated by Mark B. N. Hansen, and hosted by Hopscotch Reading Room. 3 July 2023. Berlin, Germany.
- “AI Art as Tactile-Specular Filter.” Film-Philosophy Conference 2023. Chapman University. 13-15 June 2023. Orange, California.
- “AI Art.” Guest lecture in “Art & Power.” Department of Art & Art History, Stanford University. 22 May 2023. Stanford, California.
- “AI Art: Agency, Embodiment, Aesthetics.” Guest lecture in “Introduction to Contemporary Art.” University of California at Santa Cruz. 6 March 2023. Santa Cruz, California.
- “Algorithmic Embodiment.” Working Group in Literary and Visual Culture, Stanford Humanities Center. 2 March 2023. Stanford, California.
- “‘What Even Is a Camera?’ AI and the Aesthetic Education of the ‘Smart’ Camera.” 2022 Conference of the Society for Literature, Science, and the Arts (SLSA). Purdue University. 6-9 October 2022. Lafayette, Indiana.
- “On the Algorithmic Serialization of Gender.” To Be Continued 2022 Symposium: Defining, Producing, Performing, Consuming, and Theorizing Serials and Adaptations. University of Delaware. 22-23 September 2022. Virtual symposium.
- “What’s Digital about the Digital Image?” Public book talk on *Discorrelated Images*/discussion with Bernard Dionysius Geoghegan at Hopscotch Reading Room. 23 June 2022. Berlin, Germany.
- “Desktop Discorrelation.” Desktop Cinema Roundtable. Università Ca’ Foscari. 13 April 2022. Venice, Italy.
- “AI, Deep Learning, and the Aesthetic Education of the ‘Smart’ Camera.” 2022 Conference of the Society for Cinema and Media Studies (SCMS). 31 March-3 April 2022. Chicago, Illinois.
- “Image Objects.” In discussion with Jacob Gaboury on his book *Image Objects*. Townsend Center for the Humanities, University of California, Berkeley. 8 December 2021. Berkeley, California.
- “Media Philosophy in the Flesh.” German Studies Lecture Series, Department of German Studies, Stanford University. 5 October 2021. Stanford, California.

- “On the Embodied Phenomenology of DeepFakes.” 2021 Conference of the Society for Literature, Science, and the Arts (SLSA). University of Michigan, Ann Arbor. 30 September – 3 October 2021. Ann Arbor, Michigan.
- “Post-Cinema and the Place of Perception.” Guest lecture in Matthew Ellis’s seminar, “Film After Film,” Department of Modern Culture and Media, Brown University. 28 September 2021. Providence, Rhode Island.
- “Post-Cinematic Animation.” Presentation and roundtable discussion on “Expanded Animation.” Society for Animation Studies 2021 Conference, Tulane University. 14-18 June 2021. New Orleans, Louisiana.
- “Discorrelated Images.” A Company of Authors. Stanford Continuing Studies and Stanford Humanities Center. 24 April 2021. Stanford, California.
- “Discorrelation and the Opacity of Aesthetics.” Public book discussion with James J. Hodge: “Sensations of History and Discorrelated Images.” Digital Aesthetics Workshop (Stanford University) and the Center for Global Culture and Communication (Northwestern University). 2 April 2021. Stanford, California/Evanston, Illinois.
- “The Sur/render of Perception.” 2021 Conference of the Society for Cinema and Media Studies (SCMS). 17-21 March 2021. Virtual Event/Global.
- “Gender, Seriality, and Mediality.” Clayman Institute for Gender Research. 4 March 2021. Stanford, California.
- “Desktop Cinema as Discorrelated Cinema.” Alternative Research Forum at the Alternative Film/Video Festival Belgrade. 11 December 2020. Belgrade, Serbia.
- “Nothing Less than the Future of the Planet and the Agencies that will Populate it Depends on How We Relate Today to our Screens and their Discorrelated Images.” Presentation and roundtable discussion with Ranjodh Singh Dhaliwal, Deborah Levitt, and Bernard Geoghegan. “New Regimes of Imaging.” Digital Aesthetics Workshop at Stanford Humanities Center and Technoscientific Futures Research Cluster at UC Davis Humanities Center. 23 October 2020. Stanford and Davis, California.
- “Phenomenology, Image, Memory.” Stanford MediaX Theme Day: “Human Memory, Augmentation, and AI.” 19 October 2020. Stanford, California.
- “Phenomenology, Screens, and Post-Cinematic Bodies: Thinking with Vivian Sobchack.” Presentation and roundtable discussion with Vivian Sobchack and Scott Bukatman. Digital Aesthetics Workshop at the Stanford Humanities Center. 29 September 2020. Stanford, California.
- “Post-Cinematic Animation.” Presentation and roundtable discussion on “Expanded Animation.” Society for Animation Studies 2020 Conference, Tulane University. 15-18 June 2020. New Orleans, Louisiana. [Cancelled due to novel coronavirus/COVID-19]
- “The Sur/render of Perception.” 2020 Conference of the Society for Cinema and Media Studies (SCMS). 1-5 April 2020. Denver, Colorado. [Cancelled due to novel coronavirus/COVID-19]
- “Digital Futures.” American Comparative Literature Association (ACLA) 2020 Annual Meeting. Seminar: “Forecasting: Scenarios for the Future.” 19 – 22 March 2020. Chicago, Illinois. [Cancelled due to novel coronavirus/COVID-19]
- “Exploring Cinematic Mixed Realities: Deformative Methods for Augmented and Virtual Film and Media Studies.” Virtual and Augmented Reality Digital Humanities Institute 2.0. Duke University. 21 February 2020. Durham, North Carolina.
- “Post-Cinema and the Processual Image.” 2019 Conference of the Society for Literature, Science, and the Arts (SLSA). University of California-Irvine. 7-11 November 2019. Irvine, California.
- “A Conversation with Jim Campbell.” Discussion with contemporary artist Jim Campbell, in conjunction with his exhibition at the Anderson Collection at Stanford University. 6 November 2019. Stanford, California.

- “*Frankenstein* and the Chemistry of Film.” Chemistry and Film: Experiments in Living, symposium of the Department of Chemistry and the Department of Art & Art History at Stanford University. 18 October 2019. Stanford, California.
- “Cinematic and Post-Cinematic Animation: Medium, Theme, Phenomenology.” Spiral Film and Philosophy Conference 2019: It’s Alive! Film/Form/Life. Faculty of Environmental Studies, York University. 17-18 May 2019. Toronto, Canada.
- “Time Out-of-Mind: On the Phenomenology of External Time-Consciousness.” 2018 Conference of the Society for Science, Literature, and the Arts (SLSA). 15-18 November 2018. Toronto, Canada.
- “Images of Discorrelation.” Association for the Study of the Arts of the Present (ASAP) 10th annual conference. 17-20 October 2018. Tulane University. New Orleans, Louisiana.
- “V/AR and Videographic Media Studies.” Virtual and Augmented Reality Digital Humanities Institute. Duke University. 30 July 2018. Durham, North Carolina.
- “AR/VR as Deformative Research Method for Audiovisual Media Studies.” Lightning talk. Virtual and Augmented Reality Digital Humanities Institute. Duke University. 23 July 2018. Durham, North Carolina.
- “Post-Cinematic Realism.” Ends of Cinema. Center for 21st Century Studies at University of Wisconsin-Milwaukee. 3-5 May 2018. Milwaukee, Wisconsin.
- “Frankenstein on Film.” Screening and discussion of selected video essays. Health Humanities Consortium Conference 2018. 20-22 April 2018. Stanford University. Stanford, California.
- “*Frankenstein* and Bioethics Beyond Chance and Choice.” Health Humanities Consortium Conference 2018. 20-22 April 2018. Stanford University. Stanford, California.
- “Discorrelated Images.” Digital Aesthetics Workshop. Stanford Humanities Center. 3 April 2018. Stanford, California.
- “Post-Cinema and the Phenomenology of External Time-Consciousness.” American Comparative Literature Association (ACLA) 2018 Annual Meeting. Seminar: “Twenty-First Century Mediations of Subjectivity,” UCLA. 29 March – 1 April 2018. Los Angeles, California.
- “The Horror of Discorrelation: Mediating Unease in Post-Cinematic Screens and Networks.” Society for Cinema and Media Studies 58th annual conference. 14-18 March 2018. Toronto, Canada.
- “Emulation and Serialization.” Video Game Preservation Workshop: Setting the Stage for Multi-Partner Projects. Stanford Libraries. 22-23 February 2018. Stanford, California.
- “Games, Metagames, and Algorithmic (Rule-Based) Seriality.” Guest lecture in the Immersion in the Arts: Living in Culture (ITALIC) Program, Stanford University. 5 December 2017. Stanford, California.
- “Pre-Sponsive Gestures: Post-Cinema Out of Time.” 2017 Conference of the Society for Science, Literature, and the Arts (SLSA). 9-12 November 2017. Arizona State University. Tempe, Arizona.
- “*Frankenstein*, Film, and the Mediation of Media Change.” Speaker and panelist at the *Frankenstein@200* Opening Colloquium, “What is Human? What is Monster?” to commence Stanford University’s year-long series of events commemorating the 200th anniversary of the publication of Mary Shelley’s *Frankenstein*. Stanford University. 17 October 2017. Stanford, California. Video online: <<https://wp.me/p1xJM8-197>>.
- “Post-Cinematic Artifacts: Digital Glitch and the Ruins of Perception.” Media Fields 2017 conference: RUINS. UC Santa Barbara. 6-7 April 2017. Santa Barbara, California.
- “Glitch, Augment, Scan.” Workshop on Deformative Criticism and Digital Experimentations in Film & Media Studies. Society for Cinema and Media Studies 57th annual conference. 22-26 March 2017. Chicago, Illinois.
- “Post-Cinema, Digital Video, and Envisioning the Eclipse of Human Experience.” Modern Language Association Annual Convention 2017. Panel: “Anthropocene Digital Humanities.” 5-8 January 2017. Philadelphia, Pennsylvania.

- “Animating Frankenstein: Film, Comics, Visual Culture.” Graphic Narrative Project at Stanford University. 16 November 2016. Stanford, California.
- “Post-Cinema as a Generative Media Regime.” 2016 Conference of the Society for Science, Literature, and the Arts (SLSA). 3-6 November 2016. Atlanta.
- “Digital Seriality: Code & Community in the Super Mario Modding Scene.” Games and Interactive Media Seminar (GAIMS) lecture series. Stanford University. 27 September 2016. Stanford, California. Video online: <<https://youtu.be/g2IHHEFYyHU>>.
- “Post-Cinema.” Roundtable discussion with Julia Leyda, Steen Christiansen, Felix Brinker, and Andreas Sudmann. Book launch event for *Post-Cinema: Theorizing 21st-Century Film*. Pro QM Bookstore. 24 June 2016. Berlin, Germany.
- “Infra-Ludic Serialities” (with Andreas Sudmann). Seriality Seriality Seriality: The Many Lives of the Field that Isn’t One. Final conference of the DFG Research Unit “Popular Seriality—Aesthetics and Practice.” Freie Universität Berlin. 22-24 June 2016. Berlin, Germany.
- “Mario Mods and Ludic Seriality.” Electronic Literature Organization (ELO) 2016 Conference & Media Art Festival. 10-12 June 2016. Vancouver, British Columbia.
- “Post-Cinematic Affect, Collectivity, and Environmental Agency.” Society for Cinema and Media Studies 56th annual conference. 30 March-3 April 2016. Atlanta, Georgia.
- “Post-Cinematic Control.” Respondent for panel with Lisa Åkervall, Viviana Lipuma, and Gregory Flaxman. Society for Cinema and Media Studies 56th annual conference. 30 March-3 April 2016. Atlanta, Georgia.
- “Speculative Data: Post-Empirical Approaches to the ‘Datafication’ of Affect and Activity.” Modern Language Association Annual Convention 2016. Panel: “Weird DH.” 7-10 January 2016. Austin, Texas.
- “Gaming and the ‘Parergodic’ Work of Seriality in Interactive Digital Environments.” 2015 Conference of the Society for Science, Literature, and the Arts (SLSA). Rice University. 12-15 November 2015. Houston, Texas.
- “Manifest Data: Data as Sculptural and Ambient Form.” Guest lecture (with members of the Duke S-1: Speculative Sensation Lab) in “Kinetic Sculpture/Arguing with Computers,” co-taught by Elizabeth Demaray and Jim Brown. Digital Studies Center at Rutgers University-Camden (videoconference). 11 November 2015. Camden, New Jersey.
- “Things to Think With: Weird DH, Data, and Experimental Media Theory” (with Mark Olson and Luke Caldwell of the S-1 Speculative Sensation Lab). Conversations in the Digital Humanities. Franklin Humanities Institute, Duke University. 2 October 2015. Durham, North Carolina.
- “Scannable Images: A Web-Based Art/Theory Project.” Guest Lecture in “Web-Based Multimedia Communication” (Instructor: Raquel Salvatella de Prada), Duke University. 31 August 2015. Durham, North Carolina.
- “Post-Cinema After Extinction.” After Extinction. Center for 21st Century Studies at University of Wisconsin-Milwaukee. 30 April-2 May 2015. Milwaukee, Wisconsin.
- “Ludic Serialities: Levels of Serialization in Digital Games and Gaming Communities.” Thinking Serially: Repetition, Continuation, and Adaptation. Department of Comparative Literature, The Graduate Center, CUNY. 23-24 April 2015. New York.
- “Making Mining Networking” (with Karin Denson). Artist talk at the opening of the Network Ecologies exhibition at The Edge, Duke University. 20 April 2015. Durham, North Carolina.
- “glitchesarelikewildanimals!” Project showcase, in conjunction with Bill Seaman and John Supko’s Generative Media Authorship seminar, at the Audiovisualities Lab, Duke University. 8 April 2015. Durham, North Carolina.
- “The Xbox One as Serial Hardware: A Technocultural Approach to the Seriality of Computational Platforms” (with Andreas Jahn-Sudmann). Society for Cinema and Media Studies 55th annual conference. 25-29 March 2015. Montréal, Canada.

- “Sculpting Data” (with Karin Denson, in collaboration with the Duke S-1 Speculative Sensation Lab). 2015 AEGS Conference <How do you do Digital Humanities?>, North Carolina State University. 27-28 March 2015. Raleigh, North Carolina.
- “Animating *Frankenstein*, 1818-2015.” Guest lecture in seminar: “Media History: Old and New” (Instructor: Victoria Szabo), Duke University. 5 March 2015. Durham, North Carolina.
- “Manifest Data” (with members of the S-1 Speculative Sensation Lab at Duke University). Media Arts + Sciences Rendez-vous, Duke University. 5 March 2015. Durham, North Carolina.
- “glitchesarelikewildanimals! Digital Glitches and Post-Cinema.” Presentation and discussion of generative (art)work, with members and associates of the Emergence Lab. Media Arts + Sciences Rendez-vous, Duke University. 26 February 2015. Durham, North Carolina.
- “Visualizing Digital Seriality: Correlating Code and Community in the Super Mario Modding Scene.” Duke Visualization Friday Forum – Information Science + Information Studies, Media Arts + Sciences, Visualization & Interactive Systems at Duke University. 30 January 2015. Durham, North Carolina. (Video: <<http://bit.ly/1CjXi11>>.)
- “Manifest Data” (with members of the S-1 Speculative Sensation Lab at Duke University). Digital Scholarship Series / inaugural “What I Do With Data” series presentation, Digital Scholarship Services at Duke University. 21 January 2015. Durham, North Carolina. (Video – slides + audio: <<http://bit.ly/1Ehn8fl>>.)
- “The Metabolic Work of Media and the Medial Work of Metabolism.” Symposium/Workshop with visiting artist Oron Catts. Media Arts + Sciences, Duke University. 24 October 2014. Durham, North Carolina.
- “Metabolic Media: On the Fluid Images and Ecologies of Post-Cinema.” 2014 Conference of the Society for Literature, Science, and the Arts (SLSA). Southern Methodist University. 9-12 October 2014. Dallas, Texas.
- “Nonhuman Media Theories and their Human Relevance.” Presentation and roundtable discussion, “Theory” panel. Flow Conference 2014. University of Texas. 11-13 September 2014. Austin, Texas.
- “We Have Never Been Natural: Towards a Postnatural Philosophy of Media.” The Society for European Philosophy and Forum for European Philosophy Joint Annual Conference 2014, “Philosophy After Nature.” Utrecht University. 3-5 September 2014. Utrecht, Netherlands.
- “Digital Seriality and Media Archaeology.” Workshop with Jason Mittell. DFG Research Unit “Popular Seriality – Aesthetics and Practice.” JFK Institute at the Freie Universität Berlin. 24 June 2014. Berlin, Germany.
- “Post-Cinematic Interfaces with a Postnatural World.” Workshop on “Nature, Technology, and the Body: Posthumanist Interfaces of the Networked Self” at the 2014 conference of the German Association for American Studies (DGfA), “America After Nature.” 12-14 June 2014. Würzburg, Germany.
- “Transnational Comics Studies” (with Christina Meyer and Daniel Stein). Berliner Kolloquium zur Comicforschung, Humboldt University Berlin. 9 October 2013. Berlin, Germany.
- “Techno-Phenomenology, Medium as Interface, and the Metaphysics of Change.” Conditions of Mediation: Phenomenological Approaches to Media, Technology and Communication; Philosophy, Theory, and Critique section of the International Communication Association (ICA). Birkbeck, University of London. 17 June 2013. London, UK.
- “On NOT Imagining Media Change.” Imagining Media Change, Leibniz University of Hannover. 13 June 2013. Hannover, Germany.
- “Spectral Seriality: Sights and Sounds of Count Dracula” (with Ruth Mayer). Popular Seriality, University of Göttingen. 6-8 June 2013. Göttingen, Germany.
- “Animation as Theme and Medium: Frankenstein and Visual Culture.” Illustration, Comics, and Animation Conference, Dartmouth College. 19-21 April 2013. Hanover, New Hampshire.

- “Crazy Cameras, Discorrelated Images, and the Post-Perceptual Mediation of Post-Cinematic Affect.” Society for Cinema and Media Studies 53rd annual conference. 6-10 March 2013. Chicago.
- “Serial Bodies: Corporeal Engagement in Long-Form Serial Television.” It’s Not Television, Goethe University of Frankfurt. 22-23 February 2013. Frankfurt, Germany.
- “On the Phenomenology of Reading Comics.” Guest lecture in seminar: “Introduction to Visual Culture” (Instructor: Felix Brinker), Leibniz University of Hannover. 25 January 2013. Hannover, Germany.
- “Batman and the ‘Parergodic’ Work of Seriality in Interactive Digital Environments.” American Studies Research Colloquium, Leibniz University of Hannover. 15 December 2012. Hannover, Germany.
- “M: Movies, Machines, Modernity – An Introduction.” Presentation in conjunction with the film series “M: Movies, Machines, Modernity” of the Initiative for Interdisciplinary Media Research, Leibniz University of Hannover. 8 November 2012. Hannover, Germany.
- “Ludic Serialities and the ‘Parergodicity’ of Game Studies as Media Studies.” Presentation and roundtable discussion on “Game Studies as Media Studies,” Flow Conference 2012. University of Texas. 1-3 November 2012. Austin, Texas.
- “*WALL-E* vs. Chaos (Cinema).” Presentation in conjunction with the “Chaos Cinema?” film series of the Initiative for Interdisciplinary Media Research, Leibniz University of Hannover. 19 July 2012. Hannover, Germany.
- “Mediate. Discorrelate. Recalibrate. A Response to Mark B. N. Hansen.” Workshop with Mark B. N. Hansen. Leibniz University of Hannover. 6 July 2012. Hannover, Germany.
- “Discorrelated Images: Chaos Cinema, Post-Cinematic Affect, and Speculative Realism.” Presentation in conjunction with the “Chaos Cinema?” film series of the Initiative for Interdisciplinary Media Research, Leibniz University of Hannover. 21 June 2012. Hannover, Germany.
- “Seriality and Media Transformation.” (Panel discussion with Kathleen Fitzpatrick, Sean O’Connor, and Ruth Page; moderated by Jason Mittell.) Popular Seriality. Workshop at the Lichtenberg-Kolleg, University of Göttingen. 8-9 June 2012. Göttingen, Germany.
- “Object-Oriented Gaga: Theorizing the Nonhuman Mediation of Twenty-First Century Celebrity.” The Nonhuman Turn in Twenty-First Century Studies. Center for 21st Century Studies at University of Wisconsin-Milwaukee. 3-5 May 2012. Milwaukee, Wisconsin. (Video: <<http://wp.me/p1xjM8-fg>>.)
- “Serialität und Zeitlichkeit des digitalen Spiels” [Seriality and Temporality of Digital Games] (with Andreas Jahn-Sudmann). Research Conference of the DFG Research Unit “Popular Seriality—Aesthetics and Practice.” 26-30 March 2012. Gut Sigger, Germany.
- “Networks of Mediation: Serial Figures as Mediators of Change.” Networks in American Culture/America as Network. 16-17 March 2012. Mannheim, Germany.
- “Lady Gaga’s Mainstream Queer: A Serial Media Remix.” Cultural Distinctions Remediated: Beyond the High, the Low, and the Middle. 15-17 December 2011. Hannover, Germany.
- “Multistable Frames: Notes Towards a (Post-)Phenomenological Approach to Comics.” Interdisciplinary Methodology: The Case of Comics Studies. 14-15 October 2011. Bern, Switzerland.
- “Frame, Sequence, Medium: Comics in Plurimedial and Transnational Perspective.” 58th Annual Conference of the German Association for American Studies (DGfA) 2011: “Transnational American Studies.” 16-19 June 2011. Regensburg, Germany. (Video: <<http://wp.me/p1xjM8-1a>>.)
- “Mediatization & Serialization.” Leibniz University of Hannover, American Studies/Initiative für interdisziplinäre Medienforschung. 18 May 2011. Hannover, Germany.
- “Mediatization, Techno-Phenomenology, and Popular Serial Entertainment.” Mediatized Worlds: Culture and Society in a Media Age. 14-15 April 2011. Bremen, Germany.

- “Serielle Figuren im Medienwechsel: Über zwei Arten der seriellen Existenz” [Serial Figures and Media Change: On Two Types of Serial Existence] (with Ruth Mayer). Inaugural Conference of the DFG Research Unit “Popular Seriality—Aesthetics and Practice.” 6-8 April 2011. Göttingen, Germany.
- “Rethinking the Serial-Queen Melodrama: Serial Narration and Medial Self-Reflexivity in Transitional-Era Cinema.” What Happens Next: The Mechanics of Serialization. 25-26 March 2011. Amsterdam, Netherlands.
- “Media Crisis, Serial Chains, and the Mediation of Change: Frankenstein on Film.” Crisis, Chains, and Change: American Studies for the 21st Century. American Studies Association Annual Meeting 2010. 18-21 November 2010. San Antonio, Texas. (Video: <<http://wp.me/p1xJM8-3g>>.)
- “Seriality, Mediality, Mediation, Transition: Frankenstein on Film.” Leibniz University of Hannover, Englisches Seminar/American Studies. 7 April 2010. Hannover, Germany.
- “Frankenstein und die serielle Mediation.” [Frankenstein and Serial Mediation.] Mediales Erzählen. Medialität, Intermedialität, Transmedialität. Forschungskolloquium der Studienstiftung des deutschen Volkes. 12-13 September 2009. Hamburg, Germany.
- “Serielle Figuren im Medienwechsel” [Serial Figures and Media Change] (with Ruth Mayer). Workshop of the DFG Research Group “Popular Seriality—Aesthetics and Practice.” 16-17 July 2009. Göttingen, Germany.
- “Die mediale Logik der Serialität in ihrer historischen Entfaltung” [The Medial Logic of Seriality in its Historical Development] (with Ruth Mayer). Workshop of the DFG Research Group “Popular Seriality—Aesthetics and Practice.” 12-13 February 2009. Göttingen, Germany.
- “Between Technology and Art: Functions of Film in Transitional-Era Cinema.” Funktionen von Kunst. Forschungskolloquium der Studienstiftung des deutschen Volkes. 5-7 October 2007. Berlin, Germany.
- “Functions of Cinema and 1910s Film-Aesthetics.” American Studies Research Colloquium. 28 September 2007. Hannover, Germany.
- “But What Do I Know? An Inquiry into the Nature and Possibility of Knowledge.” Southwest Texas Honors Symposium. 29-30 April 1998. San Marcos, Texas.
- “Skepticism and the Cultural Critical Project.” Southwest Texas Philosophy Symposium. 1997. San Marcos, Texas.
- “The Ever-So Persistent Problem of Evil.” Conference of the New Mexico and West Texas Philosophical Society. April 1996. Austin, Texas.
- “Systematicity and Metaphor in Logic, Grammar, and Mathematics” (with Ryan Kane). Conference of the College Academic Support Programs. 1996. Austin, Texas.

CREATIVE WORK

- *GlitchesAreLikeWildAnimalsInLatentSpace!* (with Karin Denson). Series of works using custom software, databending, and artificial intelligence for real-time generative video and painting. Since 2024.
- *glitchesarelikewildanimals!* (with Karin Denson). Digital video, databending, painting, digital image, and augmented reality (AR) series. 2015. Preview: <<https://medieninitiative.wordpress.com/tag/glitchesarelikewildanimals/>>.
- *Participatory Poverty (after Hito Steyerl)*. Video. 2015. <<http://wp.me/p1xJM8-FT>>.
- *Making Mining Networking* (with Karin Denson). Network-focused art project combining data-driven sculpture, augmented reality (AR), generative text, video, hand-painted QR codes, and location-based or image-activated websites. 2015. <<https://medieninitiative.wordpress.com/tag/making-mining-networking/>>.
- *Manifest Data* (with Karin Denson and members of the Duke S-1 Speculative Sensation Lab). Collaborative art/theory project about capturing data from personal Internet usage, forming and 3-D printing it, hand-sculpting it, and implementing it in augmented reality (AR) applications. 2014-2015. <<http://s-1lab.org/project/manifest-data/>>.

EXHIBITIONS & SCREENINGS

- *Extra/Phenomenalities*. Exhibition of generative video and painting works by Shane Denson and Karin Denson in group show, and installation work with Brett Amory and Karin Denson. Stanford Art Gallery. January-March 2026. Stanford, California.
- *GlitchesAreLikeWildAnimalsInLatentSpace! – BOVINE*. Installation of paintings, custom software, and projection by Karin and Shane Denson. Open Call Winner. The Inner Room, GearBox Gallery. October 30 – December 6, 2025. Oakland, California.
- *Non/Phenomenalities*. Exhibition of generative video and painting works by Shane and Karin Denson in group show, and installation work with Brett Amory and Karin Denson. 120710 Gallery, Berkeley. July 26 – August 30, 2025. Berkeley, California.
- *Besides the Screen: Graphic Intelligences and Algorithmic Fictions*. Screening of “The Algorithmic Nickelodeon” at the Besides the Screen Festival, Cine Metr polis, Universidade Federal do Espirito Santo. September 9-13, 2019. Vit rio, Brazil.
- *The Algorithmic Nickelodeon*. Screening of EEG-driven real-time interactive video project at ACUD-Kino Berlin, in conjunction with symposium on Videographic Criticism: Aesthetics and Methods of the Video Essay. June 21, 2019. Berlin, Germany.
- *APPROXIMATELY 800cm3 OF PLA*. Exhibition of 3D-printed objects, including “DataGnomeKD1” and “DataGnomeSD1” (collaboration with Karin Denson: data-based generative sculptures). University of Wisconsin-Milwaukee. May 3-5, 2018. Milwaukee, Wisconsin.
- *On Display: Immemory, Soft Cinema, After Video*. Exhibition of works featured in *after.video, Volume 1: Assemblages*, including “Scannable Images,” alongside work by Chris Marker and Lev Manovich. Bilkent University. November 1-4, 2016. Ankara, Turkey.
- *Indefinite Visions*. Workshop on Audiovisual Film and Media Studies. Exhibited work: “Don’t Look Now: Paradoxes of Suture” (interactive video essay) and “Scannable Images” (Digital video/AR collaboration with Karin Denson). Whitechapel Art Gallery. June 22, 2016. London.
- *2016 5th Anniversary Community Show* at the Carrack Modern Art. Exhibited work: *Image 37* (collaboration with Karin Denson: acrylic painting, digital video, augmented reality). June 17-25, 2016, The Carrack Modern Art. Durham, North Carolina.
- *DAEMON Glitch/New Media Gallery Exhibition*. Exhibited work: *Post-Cinema: 24fps@44100Hz* (collaboration with Karin Denson: acrylic painting, digital video, generative text, augmented reality). Sulphur Studios/Savannah College of Art and Design (SCAD). April 17, 2016. Savannah, Georgia.
- *After.video*. “Video book” launch event at Libre Graphics Meeting 2016, Westminster School of Media Arts and Design. Exhibition of works featured in *after.video, Volume 1: Assemblages*, including “Scannable Images.” April 15-18, 2016. London.
- *Critical Invention: Media, Engagement, Practice*. Exhibition accompanying the CRDM Symposium 2016 at North Carolina State University. Exhibition of physical works featured in the online journal *Hyperrhiz: New Media Cultures*, including *Manifest Data*. March 19-20, 2016. NC State University.
- *2016 Winter Community Show* at The Carrack Modern Art. Exhibited work: *Post-Cinema: 24fps@44100Hz* (collaboration with Karin Denson: acrylic painting, digital video, generative text, augmented reality). January 15-23, 2016, The Carrack Modern Art. Durham, North Carolina.
- *Hyperrhiz: Kits, Plans, and Schematics. An Exhibition of Electronic Art*. Exhibition of physical works featured in the online journal *Hyperrhiz: New Media Cultures*, including *Manifest Data*. October 15-December 2015, Digital Studies Center. Rutgers University Camden.
- *Network Ecologies Arts*. Exhibition featuring works from *Manifest Data* and *Making Mining Networking*. April 20 – September 11, 2015, The Edge at Bostock Library. Duke University.
- *glitchesarelikewildanimals!* Screening at BAM! Festival (BernArts en Music Festival). 30 May 2015. Hengelo, Netherlands.

ART/THEORY PUBLICATIONS

- “Making Mining Networking” (with Karin Denson). *Network Ecologies*. Eds. Amanda Starling Gould and Florian Wienczek. Scalar/Duke Franklin Humanities Institute, 2016. <http://scalar.usc.edu/works/network-ecologies/index>.
- “Sculpting Data” (with Karin Denson). *Network Ecologies*. Eds. Amanda Starling Gould and Florian Wienczek. Scalar/Duke Franklin Humanities Institute, 2016. <http://scalar.usc.edu/works/network-ecologies/index>.
- “Scannable Images: Materialities of Post-Cinema after Video” (with Karin Denson). *After.video, Volume 1: Assemblages*. Eds. Oliver Lerone Schultz, Adnan Hadzi, and Pablo de Soto. Open Humanities Press, 2016.
- *Post-Cinema: 24fps@44100Hz* (with Karin Denson). Digital video, databending, painting, generative text, augmented reality (AR). 2015. Featured in *Post-Cinema: Theorizing 21st-Century Film*. Eds. Shane Denson and Julia Leyda. Falmer, East Sussex: REFRAME Books, 2016. <http://reframe.sussex.ac.uk/post-cinema/artwork/>.
- “BleakGlitch” (with Karin Denson). *The Bleak*. Micromolar, forthcoming.
- “Manifest Data: A Kit to Create Personal Digital Data-Based Sculptures” (co-authored with Amanda Starling Gould, Luke Caldwell, Libi Striegl, David Rambo, Max Symuleski, and Karin Denson). *Hyperrhiz: New Media Cultures* 13 (2015): <http://hypperrhiz.io/hypperrhiz13/sensors-data-bodies/manifest-data.html>.

CURATORIAL

- *Extra/Phenomenalities*. Co-curated with Brett Amory and Karin Denson. Stanford Art Gallery. January – March 2026.
- *Non/Phenomenalities*. Co-curated with Brett Amory. 120710 Gallery, Berkeley. July 26 – August 30, 2025.
- *Beyond the Screen: Pixels, Pleasure, and the Planet on the Desktop*. Exhibition of student works from “The Video Essay” (Stanford, Fall 2023). Department of Art & Art History, Stanford University. January 22-February 2, 2024.
- *ScreenTime: An Exhibition of Desktop Videos*. Co-curated with Allison de Fren. Exhibition of student works from “The Video Essay: Writing with Video about Media and Culture” (Stanford, Fall 2021) and “The Video Essay” (Occidental College, Fall 2021). Department of Art & Art History, Stanford University. January 6-27, 2022.
- *Amalgamate: An Exhibition of Video Works*. Exhibition of student works from “The Video Essay: Writing with Video about Film and Media.” Department of Art & Art History, Stanford University. January 10-31, 2020.
- *Videographic Frankenstein*. Exhibition of scholarly and creative video essays on Mary Shelley’s *Frankenstein* and its cinematic adaptations. In conjunction with *Frankenstein@200* and the Stanford Medicine and the Muse Program. Department of Art & Art History, Stanford University. September 26-October 26, 2018.
- *Videographic Frankenstein – Pop-Up Augmented Reality Exhibition*. Traveling, AR-powered version of the exhibition. The Library of Congress. November 8, 2018.
- *Let’s Make a Monster*. Exhibition of student works from “Let’s Make a Monster: Critical Making.” Co-organized with Paul DeMarinis and Victor Yanez. Shriram Center for Bioengineering and Chemical Engineering, Stanford University. June 4-8, 2018.
- *Essays in Sight and Sound: An Exhibition of Video Essays*. Exhibition of student works from “The Video Essay: Writing with Video about Film and Media.” Department of Art & Art History, Stanford University. January 12-26, 2018.
- *Frankenstein on Film*. Screening and discussion of selected video essays. Health Humanities Consortium Conference 2018. Stanford University. April 20-22, 2018.

- *Post-Cinema: Videographic Explorations*. Exhibition of critical video essays on contemporary moving-image media. Department of Art & Art History, Stanford University. May 1-12, 2017. Selected video essays archived at <<http://shanedenson.com/stuff/post-cinema-videographic/index.html>>.
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COURSES TAUGHT & DESIGNED

Stanford University:

- “AI Art & Aesthetics.” Undergraduate/graduate lecture and hands-on practicum, team-taught with Camille Utterback, Miguel Novelo, and Julia Irwin (Spring 2025). Co-taught as seminar/studio class with Miguel Novelo (Winter 2026)
- “Media and Mediums.” Undergraduate/graduate lecture (Fall 2022, Fall 2023, Fall 2024, Fall 2025, Fall 2026)
- “Media and the Environment.” Undergraduate/graduate seminar (Spring 2023, Winter 2025)
- “German Media Theory.” Advanced undergraduate/graduate seminar, German Studies Department (Spring 2022)
- “How to Watch TV.” Undergraduate/graduate seminar (Winter 2020, Spring 2022)
- “Aesthetics and Phenomenology.” Graduate seminar (Winter 2019, Winter 2022, Spring 2024, Spring 2026)
- “Theories of the Moving Image.” Undergraduate/graduate seminar (Winter 2022)
- “The Video Essay: Writing with Video about Media and Culture.” Sophomore seminar (Fall 2017, Fall 2019, Fall 2021, Fall 2022, Fall 2023, Fall 2024)
- “Media Technology Theory.” Graduate seminar, co-taught with Fred Turner (Spring 2020)
- “Digital and Interactive Media.” Undergraduate lecture course (Winter 2020)
- “Let’s Make a Monster: Critical Making.” Undergraduate/graduate seminar and art practice course, co-taught with Paul DeMarinis (Spring 2018)
- “Currents in Media Theory.” Graduate seminar (Spring 2018)
- “Game Studies.” Undergraduate/graduate seminar (Winter 2018, Fall 2018)
- “Seriality.” Graduate seminar (Spring 2017)
- “Frankenstein and Film.” Undergraduate lecture course (Spring 2017)
- “Post-Cinema.” Senior capstone/graduate seminar (Winter 2017, Winter 2019)
- “Introduction to Media.” Undergraduate lecture course (Fall 2016, Fall 2017, Fall 2018, Fall 2019, Fall 2021)

Directed reading/independent study courses:

- “Algorithmic Ontologies.” Advanced undergraduate-level independent study (Fall 2023)
- “Advanced Videographic Methods.” Advanced undergraduate-level independent study (Fall 2021)
- “Phenomenology, Animation, Interface.” Graduate-level directed reading/independent study (Summer 2021)
- “Media Theory, Media Aesthetics, and the Roots of Media Philosophy.” Graduate-level independent study (Summer 2021)
- “Topics in Media and Philosophy.” Graduate-level directed reading/independent study (Spring 2020)
- “Videographic Frankenstein.” Advanced undergraduate-level independent study (Spring 2018)
- “Readings in Game Studies.” Advanced undergraduate-level directed reading/independent study (Winter 2017)

Goethe Universität Frankfurt:

- “Post-Cinema.” Two-week intensive seminar (Summer 2025)

Goethe Universität Frankfurt/Pálacky University, Olomouc (Czech Republic):

- “Theory into Practice: The Audiovisual Essay.” One-week intensive course, co-taught with Bernd Herzogenrath (September-October 2018)

Duke University:

- “Post-Cinema.” Graduate seminar (Fall 2015)
- “Web-Based Multimedia Communication.” Hands-on lab (2 sections) accompanying undergraduate lecture course (Fall 2015)
- “Media Theory.” Supplemental instructor for Mark B. N. Hansen’s undergraduate seminar (Fall 2015)

Leibniz Universität Hannover:

- “Digital Film, Chaos Cinema, Post-Cinematic Affect: Thinking 21st Century Motion Pictures.” Graduate seminar (Winter 2013/2014)
- “Introduction to Film and Media Studies.” Undergraduate seminar (Winter 2013/2014)
- “Cultural and Media Theory: Media in Transition.” Graduate seminar (Summer 2012)
- “Independent Studies: Digital Media and Humanities Research.” Graduate seminar (Summer 2012)
- “Game Studies.” Graduate seminar (Winter 2011/2012)
- “Before the Hollywood Code: Early and Transitional Film.” Graduate seminar, co-taught with Ruth Mayer (Winter 2010/2011)
- “Frankenstein’s Filmic Progenies: Theorizing Monstrosity On and Off the Screen.” Undergraduate seminar (Winter 2005/2006)
- “Science-Fiction Film.” Topics-based advanced composition and language skills course (Winter 2007/2008; Winter 2005/2006)
- “Animated Film.” Topics-based advanced composition and language skills course (Winter 2006/2007)
- “Computer Culture(s).” Topics-based advanced composition and language skills course (Summer 2006)
- “Textual Analysis and Production.” Language course (Multiple semesters: Winter 2007/2008; Summer 2007; Summer 2006; Summer 2005; Winter 2004/2005)
- “Academic Writing and Research.” Language course (Multiple semesters: Summer 2005; Winter 2004/2005)
- “Translation I.” Language course (Multiple semesters: Summer 2004; Winter 2003/2004; Summer 2003)
- “Composition I.” Language course (Multiple semesters: Winter 2002/2003; Summer 2002; Winter 2001/2002; Summer 2001; Winter 2000/2001)
- “Composition Ia.” Language course (Summer 2000)
- “Composition II.” Language course (Multiple semesters: Summer 2004; Winter 2002/2003; Summer 2002; Winter 2001/2002)
- “Composition III.” Language course (Multiple semesters: Winter 2003/2004; Summer 2003; Winter 2002/2003; Winter 2001/2002; Summer 2000; Winter 1999/2000)

ADVISORY ROLES

Postdocs:

- Johan Fredrikzon. Visiting Postdoctoral Scholar at Stanford, 2024-25. “The Making of Human Error in the Era of Artificial Intelligence, 1940-1990.”
- Julia Irwin. HAI Postdoctoral Fellow in AI, Art, and Aesthetics, 2024-25.

Doctoral Advisees:

- Hank Gerba. PhD Program in Art History / Film & Media Studies, Stanford University –
(Anti)Aliasing: A Media-Philosophical Investigation across Images and Subjectivation (defended May 2024;

subsequently: Lead Researcher, Universal Character Model project at University of Southern California)

- Grace Han. PhD Program in Art History / Film & Media Studies, Stanford University – *Encounters with the Generative Archive*
- Daniel Jackson. PhD Program in Theater & Performance Studies (co-advisor: Matt Smith) – algorithms and performance
- Michelle Ha. PhD Program in Modern Thought & Literature, Stanford University – migration and plant fibers as media
- Kola Heyward-Rotimi. PhD Program in Modern Thought & Literature, Stanford University – speculative futures in digitality
- Rebecca Turner. PhD Program in Art History / Film & Media Studies, Stanford University – contemporary digital art and post-Internet film
- Mayshu (Meixu) Zhan. PhD Program in Modern Thought & Literature, Stanford University – game studies, gender, and Chinese cultural studies
- Mo-Jai Mckeown. PhD Program in Art History / Film & Media Studies, Stanford University – media art, moving-image media, race

Dissertation Committees:

- Connor Lifson. PhD Program in Theater and Performance Studies – *Performing Perception: Close Looking and the Theater of Images*
- James Wronoski. PhD Program in East Asian Languages and Cultures, Stanford University – Japanese literature, media, and the environment
- Danielle Adair. PhD Program in Theater and Performance Studies – *The iPhone Effect*
- Paulina Choh. PhD Program in German Studies – visuality and spectrality in German literature and culture of the nineteenth and early twentieth centuries
- Jenny Andrine Madsen Evang. PhD Program in Modern Thought & Literature – *Specters and Spectacles: (Un)Mediations of Empathy and Post-Racialism in Scandinavia* (defended April 2025; subsequently: postdoctoral researcher in research unit on “Virtual Reality as Empathy Machine: Media, Migration, and the Humanitarian Predicament,” Utrecht University)
- Miša Stekl. PhD Program in Modern Thought & Literature – *Accursed Races: (Anti)Blackness and Queer/Trans Modernity* (defended April 2025; subsequently: Artemis A. W. and Martha Joukowsky Postdoctoral Fellow, Pembroke Center, Brown University)
- Lingjia Xu. PhD Program in East Asian Languages and Cultures (Modern Chinese Literature) – *Rescuing Craft from Technology: Aesthetics and Politics of Embodied Labor in Modern China* (defended May 2025; subsequently: Visiting Assistant Professor in Asian Studies, Mount Holyoke College)
- Katja Schwaller. PhD Program in Modern Thought and Literature – *Bubble Worlds: Work Life Utopias from Silicon Valley Company Towns to Remote Work Imaginaries*
- Amber Harper. PhD Program in Art History / Film & Media Studies – *Media Tongues: Glossolalia in Early Twentieth-Century Germany* (defended January 2025; subsequently: Lecturer in Media Theory and History of Media, Leuphana University, Lüneburg, Germany)
- Jason Beckman. PhD Program in East Asian Languages and Cultures – *Critical Media: Contemporary Japanese Literature in the Digital Age*
- Annika Butler-Wall. PhD Program in Modern Thought & Literature – *Working the Gray Areas: Gender and Labor in the Digital Age* (defended May 2023; subsequently: Lecturer in Feminist, Gender, and Sexuality Studies, Stanford University)
- Jeff Nagy. PhD Program in Communication – *Watching Feeling: Emotional Data from Cybernetics to Social Media* (defended August 2022; subsequently: DISCO Network Postdoctoral Fellow, Digital Studies Institute, University of Michigan; Assistant Professor of Artificial Intelligence and Critical Data Studies, York University)
- Andrea Capra. PhD Program in French and Italian / Division of Literatures, Cultures, and Languages – *Deforming Modernity: The Experience of Horror in Italian Literature* (defended May 2022;

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subsequently: Costen Postdoctoral Fellow in the Society of Fellows, Princeton University; Assistant Professor, Italian Studies, NYU)

- Frank Mondelli. PhD Program in East Asian Languages and Cultures – *The Social, Technical, and Musical Construction of Deafness in Japan* (defended May 2022; subsequently: Chancellor's Postdoctoral Fellow, Department of Science and Technology Studies, UC Davis; Assistant Professor of Japanese Studies, University of Delaware)
- Helen Krüger. PhD Program in Art History – *Existential Reflections: Paintings of Starry Skies, 1888–1931* (defended March 2022)
- Juan Pablo Melo. PhD Program in Modern Thought & Literature – *The Structural Transformation of the Lettered City: The Politics of Culture and Territory in Bogotá, Colombia, 1886-2001* (defended July 2021; subsequently: Honors Faculty Fellow at Barrett, the Honors College, Arizona State University; Curriculum Developer, Adobe)
- Andreas Katsanevas. PhD Program in Communication – *Visions of Democracy in the Information Society: The Theories of Daniel Bell, Manuel Castells, and Yochai Benkler* (defended February 2020; subsequently: Technology Policy Researcher, Meta)
- Michael Metzger. PhD Program in Art History / Film & Media Studies – *Zoom Epistemologies: Technology, Education, and Representation in the 1970s* (defended August 2018; subsequently: Pick-Laudati Curator of Media Arts, The Block Museum, Northwestern University)

Dissertation Committees (External):

- Kaya Turan. PhD Program in Art History & Criticism, Department of Art, Stony Brook University – *Cosmic Synthesis: Theorizing the Composite Moving Image*
- Brett Zehner. PhD Program in Theatre Arts & Performance Studies, Brown University – *Seizing the Means of Desubjection: Machine Intelligence, Behavioral Dispossession, and White Racial Capitalism* (defended September 2021; subsequently: Postdoctoral Researcher in Art and Data, Department of Comparative Studies, The Ohio State University; Lecturer in Communications and Artificial Intelligence, University of Exeter)

MA/MFA Advisees:

- Alexander Huang. Coterminial MA in Modern Thought & Literature, Stanford – Globality, Intermediality, and Contemporaneity in Context, 2023-2024.
- You-Jin Kim. MFA Program in Experimental and Documentary Arts, Duke University – *Rain and Water* (2016); interactive video, visual programming (role: 2nd reader)
- Ilka Brasch. MA in American Studies / Advanced Anglophone Studies, Leibniz University of Hannover – “Instrument-Mediation and the Melodramatic Experience in *Stella Dallas* and *Letter from an Unknown Woman*.” 2011. (role: 2nd reader)

Honors Thesis Advisees:

- Jack Virnich. Honors Program in Art History / Film & Media Studies – “The Sublime in *The Legend of Zelda* Series.” 2018-2019.
- Jack Seibert. Honors in the Arts Program – game art, art games, aesthetic experimentation through video games. 2018-2019.

Extrdepartmental & Other Committees:

- Connor Lifson. PhD Program in Theater and Performance Studies (role: committee member, TAPS oral exam, Spring 2025)
- James Wronoski. PhD Program in East Asian Languages and Cultures (role: committee member, dissertation prospectus defense, Spring 2025)
- Michelle Ha. PhD Program in Modern Thought & Literature – media and materiality, plant fibers, and diaspora (role: committee member, MTL Oral Exam, Fall 2024)
- Daniel Jackson. PhD Program in Theater and Performance Studies – Algorithmic Media and Performance/Performativity (role: committee member, TAPS oral exam, Fall 2024)
- Gabriel Zane Ellis. PhD Program in Musicology – *Anaesthetics: Popular Music and the Flight from Feeling* (role: University Chair of the doctoral defense, June 2023)

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- Luca Messara. PhD Program in English – Electronic literature, hypertext, digital publishing (role: University Chair, March 2023)
- Jenny Andrine Madsen Evang. PhD Program in Modern Thought & Literature – Film & Media Studies, Gender and Sexuality Studies, Critical Race Theory and Postcolonial Theory, Continental Philosophy (committee member, MTL Oral Exam, Summer 2022)
- Miša Stekl. PhD Program in Modern Thought & Literature – Gender and Sexuality Studies, Critical Race Theory, Film & Media Studies (role: University Chair for MTL Oral Exam, Summer 2022)
- Katja Schwaller. PhD Program in Modern Thought & Literature – Landscapes of Digital Capitalism (committee member MTL Oral Exam, Spring 2022)
- Andrew Fitzgerald. PhD Program in Communication – *Mediatizing Terrorism: A Study of Audiences' Construction of Violent Events under Datafied Capitalism* (role: Defense Chair, May 2022)
- Juan Pablo Melo. PhD Program in Modern Thought & Literature – Urban, Aesthetic, and Technology Studies (role: University Chair for MTL Oral Exam, May 2018)
- Annika Butler-Wall. PhD Program in Modern Thought & Literature – Gender, Affect, and Technology in Late Capitalism (role: committee member, MTL Oral Exam, May 2019)
- Daniel Hernandez. PhD Program in Iberian and Latin American Cultures / Division of Literatures, Cultures, and Languages – Embodiment and Latin-American 20th Century Media (role: University Chair for prospectus defense, March 2019)
- Corey Anderson Dansereau. PhD Program in Modern Thought & Literature – Media-Technological Aspects of Psychedelics (role: committee member, MTL Oral Exam, September 2019)
- Andrea Capra, PhD Program in French and Italian / Division of Literatures, Cultures, and Languages – Horror, Literature, and Philosophy (role: committee member, oral exam / prospectus defense, December 2019)
- Doug Eacho, PhD Program in Theater and Performance Studies – Automation and Performance (role: Defense Chair, May 2020)

Roles at External Institutions:

- Sebastian Rozenberg, PhD in Culture and Society, Linköpings Universitet, Sweden – phenomenology of media formats (role: external reader/“opponent,” December 2025)
- Jiří Anger, PhD in Film Studies, Charles University in Prague – *Aesthetics of the Crack-Up: Digital Křiženecký and the Autonomous Creativity of Archival Footage* (role: external reader, Spring 2022)
- Samuel Harris, Honours Thesis in Media and Communication, RMIT University (Melbourne, Australia) – “Post-Cinematic Anxiety: New Expressions of Fear in the Pure Screenlife Film” (role: external examiner, October 2019)

PEDAGOGICAL TRAINING

- Stanford Office of the Vice Provost for Teaching and Learning, Course Design Intensive program. Fall 2017.
- Certified as “Level III Master Certified Tutor,” College Reading and Learning Association, 1998.

SERVICE

Service to the Profession:

- Member-at-Large, Executive Board of the Society for Literature, Science, and the Arts, 2023-2025.
- Advisory Board, Cinema Futures, Locarno Film Festival/Università della Svizzera italiana, since 2023.
- Advisory Board, *Illuminace: Journal of Film Theory, History, and Aesthetics*, since 2023.
- Advisory Board, McLuhan Centre for Culture & Technology, University of Toronto, since 2022.
- Selection Committee, Artist in Residence, Centre for Culture & Technology, University of Toronto, 2023.
- Co-Chair, Film Philosophy SIG, Society for Cinema and Media Studies, 2021-2024.

- Series Co-Editor, with Wendy Hui Kyong Chun, “Sensing Media: Aesthetics, Philosophies, and Cultures of Media” book series, Stanford University Press, since 2021.
 - Books in the series:
 - Mark Amerika, *My Life as an Artificial Creative Intelligence* (2022)
 - Vilém Flusser, *Communicology: Mutations in Human Relations* (2022)
 - Ioana B. Jucan, *Malicious Deceivers: (Dis)Simulation Machines & Performative Objects* (2023)
 - Edmund Mendelssohn, *White Musical Mythologies: Sonic Presence in Modernism* (2023)
 - Timon Beyes, *Organizing Color: Toward a Chromatics of the Social* (2024)
 - The DISCO Network (David Adelman, André Brock, Aaron Dial, Stephanie Dinkins, Rayvon Fouché, Huan He, Jeff Nagy, Lisa Nakamura, Catherine Knight Steele, Rianna Walcott, Kevin Winstead, Remi Yergeau, and Lida Zeitlin-Wu), *Technoskepticism: Between Possibility and Refusal* (2025)
 - Maja Bak Herrie, *Thinking Through Data: How Outliers, Aggregates, and Patterns Shape Perception* (2025)
 - Adrian J. Ivakhiv, *The New Lives of Images: Digital Ecologies and Anthropocene Imaginaries in More-than-Human Worlds* (2025)
 - Steven Henry Madoff, *Unseparate: Modernism, Interdisciplinary Art, and Network Aesthetics* (2025)
 - Ella Klik, *Negative Media: Erasure and the Limits of Retention* (2026)
 - Xuenan Cao, *Chinese Media Improvisations: Thriving on Deficits* (2026)
 - Nadine Chan, *A Cinema under the Palms: Colonial Worldmaking in an Unruly Medium* (under contract)
- Comité scientifique, *Images Secondes: Cinéma & Sciences Humaines*, special issue “Post-Cinema: Practices of Research and Creation,” 2020.
- Review Board, *The Journal of Interactive Technology & Pedagogy (JITP)*, since 2019.
- Advisory Board Member, “Screen Serialities” book series, Edinburgh University Press, since 2018.
- Advisory Board Member, Global Seriality Network, since 2016.
- Editor, *Eludamos: Journal for Computer Game Culture* <www.eludamos.org>, editor for open-call contributions, 2014.
- Peer-reviewer, book manuscripts:
 - Bloomsbury Publishing – Film & Media (March 2016, November 2016)
 - Duke University Press (April 2025)
 - Edinburgh University Press (October 2017, May 2020)
 - Interfaces: Studies in Visual Culture – University Press of New England/Dartmouth College Press book series (July 2017)
 - Oxford University Press – Film & Media Studies (November 2017, November 2018)
 - Palgrave Macmillan – Film, Culture, and Media (November 2020)
 - Routledge (September 2017, March 2018)
 - Stanford University Press (January 2022)
 - University of California Press (December 2020)
 - University of Exeter Press (November 2025)
- Peer-reviewer, journal articles:
 - *Film-Philosophy* (August 2012)
 - *Images Secondes* (February 2021)
 - *[in]Transition: Journal of Videographic Film & Moving Image Studies* (September 2014, May 2016, January 2022)
 - *Journal of Cinema and Media Studies* (April 2019, April 2022)
 - *Journal of Graphic Novels and Comics* (May 2014)
 - *Journal of Interactive Technology & Pedagogy* (January 2020)
 - *Leonardo* (October 2019)
 - *MAST: The Journal of Media Art Study and Theory* (July 2024)

- *Parallax* (May 2019)
- *Participations: Journal of Audience & Reception Studies* (May 2020)
- *Photography and Culture* (March 2025)
- *Television and New Media* (October 2016)
- *Theory, Culture & Society* (February 2026)
- *Transnational Literature* (January 2015)
- *View: Journal of European Television History & Culture* (August 2016)
- *Zeitschrift für Medienwissenschaft* (May 2014)
- Peer-reviewer, book blurbs:
 - Bernd Herzogenrath, ed., *Practical Aesthetics* (London: Bloomsbury Academic, 2021)
 - Felix Brinker, *Superhero Blockbusters: Seriality and Politics* (Edinburgh: Edinburgh University Press, 2022)
 - Jeffrey Kirkwood, *Endless Intervals: Cinema, Psychology, and Semiotics around 1900* (Minneapolis: University of Minnesota Press, 2022)
 - Rizvana Bradley, *Anteaesthetics: Black Aesthetics and the Critique of Form* (Stanford: Stanford University Press, 2023)
 - Jiří Anger, *Towards a Film Theory from Below: Archival Film and the Aesthetics of the Crack-Up* (London: Bloomsbury Academic, 2024)
 - Steen Ledet Christiansen, *The Morph-Image: The Subjunctive Synthesis of Time* (Lexington Books/Rowman & Littlefield, 2024)
 - Steven Shaviro, *Neptune Frost* (Timecodes book series, Bloomsbury Academic, 2025)
 - Domietta Torlasco, *Futures of the Flesh: An Experiment in Film Writing* (Superimpositions: Philosophy and the Moving Image book series, Northwestern University Press, 2026)
- Tenure and/or promotion reviewer:
 - University of California at Santa Cruz, 2021
 - The New School, 2021
 - State University of New York at Binghamton, 2021
 - University of California, Berkeley, 2023
 - University of California, Berkeley, 2025
 - MIT, 2025

University Service (Stanford University):

- Director, Program in Modern Thought and Literature, September 2022 – August 2028.
- Member, Curriculum Review Committee in the School of Humanities & Sciences, September 2024 – June 2025.
- Member, Committee for a new Major in Data Science for Arts & Humanities, September 2024 – August 2025.
- Committee for a new Graduate Certificate in “Making & Creative Praxis” jointly administered by the Program in Modern Thought & Literature and the Stanford Arts Institute, 2025.
- Director of Graduate Studies, PhD Program in Art History, Department of Art & Art History, September 2022 – August 2024.
- Member, Tenure and Promotion Committee, Department of Art & Art History, February 2023 – December 2023.
- Principal Investigator (with Jean Ma and Matthew Wilson Smith): “Critical Making Collaborative.” Interdisciplinary theory/practice working group. Stanford University, from Summer 2022.
 - 2022-23 Events:
 - Melissa Gilliam and Patrick Jagoda, “Game Changer Lab,” 26 January 2023
 - Alexander Galloway, “Crystals, Genes, and Wool: Three Case Studies in Algorithmic Re-enactment,” 25 April 2023
 - 2023-24 Events:

- Carlo Nasisse, “Uncanny Earth” (screening and discussion of film made with AI tools), 13 October 2023
- Matthew Wilson Smith, “Nietzsche’s ‘On Truth and Lies in a Nonmoral Sense’: The AI Graphic Novel Remix,” 3 November 2023
- Hideo Mabuchi, “Weaving as Coding: Complexity and Nostalgia,” 4 March 2024
- “AI in the History of Art and Literature”: Gerui Wang, “Infinite Curves in Soungwen Chung’s Art: Towards Human-AI Collaborative Creativity,” and Unjoo Oh, “Visual Interfaces for Poetic Data: Early Modern and AI Technologies,” 11 March 2024
- Raissa Simpson, John Eric Henry, and Marc Cunanan Chappelle, “Dancing Technologies: Integrated Movement, Drones, and Posthuman Blackness,” 26 April 2024
- J. Makary and Caitlin Chan, *A Sunset with a Sky Background*, screening of J. Makary’s film, in conversation with Caitlin Chan, 7 May 2024
- 2024-25 Events:
 - Lloyd May, “Democratizing Vibration,” and Westley Montgomery, “Opera Machine” – Fall presentations of Critical Making Awardees, 22 November 2024
 - Kimia Koochakzadeh-Yazdi, “Alloy Resonator,” and Daniel Jackson, “The Unit Operations Here are Highly Specific” – Spring presentations of Critical Making Awardees, 10 March 2025
 - Lemon Guo, “where do old sounds go to die?,” and J. Makary, “murnau model” – Spring presentations of Critical Making Awardees, 16 May 2025
- Faculty Coordinator: “Intermediations.” Working group on intermediality and interdisciplinarity, in conjunction with the PhD Program in Modern Thought & Literature, beginning Fall 2022.
 - 2022-23 Events:
 - Mads Rosendahl Thomsen, “Adjusting the Age of Automated Writing,” 16 November 2022
 - Patrick Jagoda, “Metagames and Media Aesthetics,” 27 January 2023
 - *How to Blow Up a Pipeline*, advance screening, 6 April 2023
 - Jordan Sjol, “How to Blow Up a Pipeline” (discussion with screenwriter and PhD candidate at Duke Program in Literature), 11 April 2023
 - Screening series: “Present Shock” (with Kola Heyward-Rotimi)
 - *Dreamlover* (2002, dir. Olivier Assayas), 12 April 2023
 - *Boarding Gate* (2007, dir. Olivier Assayas), 26 April 2023
 - *Yella* (2007, dir. Christian Petzold), 10 May 2023
 - *A Land Imagined* (2018, dir. Siew Hua Yeo), 24 May 2023
 - *Atlantics* (2019, dir. Mati Diop), 7 June 2023
 - 2023-24 Events:
 - Shane Denson, “Post-Cinematic Bodies,” US book launch event, 3 November 2023
 - Celine Parreñas Shimizu, “Crafting Oneself in Community: Theory, Practice, and the Interdisciplinary Ph.D.,” 25 January 2024
 - Danielle Adair, Hank Gerba, Grace Han, and Kola Heyward-Rotimi, “Mediation Between the Lines,” panel/roundtable discussion, 29 January 2024
 - Ruth Mayer, “The ‘Girl’ in Weimar Germany: Illustrated Magazines in Trans-Atlantic Circulation,” 22 February 2024
 - Ruth Mayer, “Running Late: The Silent Serial, the Cliffhanger, and the Exigencies of Time, 1914-1920,” 23 February 2024
 - Regina Schober, “Female Algorithmic Selfhood, Literary Fiction, and the Digital Pharmakon,” 4 March 2024
 - Screening series: “Present Shock” (with Kola Heyward-Rotimi and Emily Chun)
 - *New Rose Hotel* (1998, dir. Abel Ferrara), 24 April 2024
 - 2024-25 Events:
 - Jordan Sjol, “How to Blow Up a Pipeline” (discussion with screenwriter, producer, and Assistant Professor of Film and Media Arts at DePauw University), 14 January 2025

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- 2025-26 Events:
 - Vanessa Chang in Conversation with Scott Bukatman, “The Body Digital: A Brief History of Humans and Machines from Cuckoo Clocks to ChatGPT,” 18 November 2025
- Director of Undergraduate Studies, Film & Media Studies Program, Department of Art & Art History, September 2021 – August 2022.
- Member of the University Breadth Governance Board for undergraduate education, reporting to the Vice Provost for Undergraduate Education and the Committee on Undergraduate Standards and Policies, Fall 2021 – Spring 2023.
- Selection Committee: Thomas S. Mullaney East Asian Information Technology History Collection short-term research fellowship, Stanford University Libraries, Spring 2022.
- Member of the Committee on Diversity, Equity, and Inclusion, Department of Art & Art History, Summer 2021 – Summer 2022.
- Member of the Committee in Charge for the American Studies Program, from Fall 2021.
- Member of the Committee in Charge for the Program in Modern Thought and Literature, from Fall 2020.
- Faculty Coordinator: “Critical Practices Unit (CPU).” Interdisciplinary theory/practice working group. Stanford University, 2019-2020.
 - 2019-20 Events:
 - Sydney Skybetter, Catie Cuan, Matthew Wilson Smith, and the Stanford Robotics Lab, “A Salon (with Robots!)/Performance/Conversation,” 19 November 2019
 - “Self-Organized Criticality,” workshop, 25 February 2020
 - Kris Cohen, “Bit Field Black,” co-sponsored with Digital Aesthetics Workshop, 19 May 2020
- Faculty Coordinator: “Digital Aesthetics: Critical Approaches to Computational Culture.” Geballe Research Workshop at the Stanford Humanities Center. Stanford University, beginning Fall 2017.
 - 2017-18 Events:
 - Mark B. N. Hansen, “The Ontology of Media Operations, or, Where is the Technics in Cultural Techniques,” 10 October 2017
 - Claus Pias, “Computer Game Worlds,” 24 October 2017
 - Allison de Fren, “Post-Cinema and Videographic Criticism,” 14 November 2017
 - Bonnie Ruberg, “Video Games Have Always Been Queer,” 23 January 2018
 - Jacob Gaboury, “Techniques for Secondary Mediation: On the Screenshot as Image-Object,” 6 February 2018
 - Shane Denson, “Discorrelated Images,” 3 April 2018
 - Elizabeth Kessler, “Psychedelic Space and Anachronic Time: Photography and the Voyager’s Tour of the Solar System,” 10 April 2018
 - Jonathan Sterne, “Machine Learning, ‘AI,’ and the Politics of Media Aesthetics: Why Online Music Mastering (Sort of) Works,” 24 April 2018
 - Matthew Wilson Smith, “The Nostalgia of Virtual Reality,” 15 May 2018
 - 2018-19 Events:
 - Carolyn L. Kane, “Chroma Glitch: Data as Style,” 9 October 2018
 - Camille Utterback, “Embodied Interactions & Material Screens,” 27 November 2018
 - Miryam Sas, “Plastic Dialectics: Community and Collectivity in Japanese Contemporary Art,” 4 December 2018
 - Stephanie Boluk and Patrick LeMieux, “Skin in the Game: Greymarket Gambling in the Virtual Economies of *Counter-Strike*,” 14 January 2019
 - N. Katherine Hayles, “Can Computers Create Meaning? A Cyber-Bio-Semiotic Perspective,” 12 February 2019
 - Kevin B. Lee, “Dreams and Terrors of Desktop Documentary,” 27 February 2019
 - Marion Fourcade, “A Maussian Bargain: The Give and Take of the Personal Data Economy,” 23 April 2019

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- Digital Aesthetics Symposium, featuring Stanford graduate students and faculty, 14-15 May 2019
- Miyako Innoue, “Writing at the Speed of Thinking: The Japanese Kana Typewriter and the Rehabilitation of the Male Hand,” 28 May 2019
- 2019-20 Events:
 - Jenny Odell, “Killing Time,” 23 October 2019
 - Scott Bukatman, “We Are Ant-Man,” 5 November 2019
 - Ben Peters, “Declining Russian Media Theory,” 21 November 2019
 - Rachel Plotnick, “Unclean Interface: Computation as a Cleanliness Problem,” 11 February 2020
 - Jean Ma, “At the Edges of Sleep,” 9 March 2020 [cancelled due to COVID-19]
 - Melissa Gregg, Title TBA, 7 April 2020 [cancelled due to COVID-19]
 - Sarah T. Roberts, “Behind the Screen: Content Moderation in the Shadows of Social Media,” 21 April 2020
 - Kris Cohen, “Bit Field Black,” 19 May 2020
 - Xiaochang Li, “How Language Became Data: Speech Recognition between Likeness and Likelihood,” 26 May 2020
- 2020-21 Events:
 - Vivian Sobchack, in conversation with Scott Bukatman and Shane Denson, 29 September 2020 (additional follow-up event for Stanford graduate students, 14 October 2020)
 - “New Regimes of Imaging.” Roundtable discussion with Ranjodh Singh Dhaliwal, Deborah Levitt, Bernard Geoghegan, and Shane Denson, 23 October 2020
 - libi rose striegel and the Media Archaeology Lab at the University of Colorado at Boulder, 10 November 2020
 - Shaka McGlotten, “Racial Chain of Being,” 8 December 2020
 - James J. Hodge and Shane Denson, “Dialogue in Digital Aesthetics: Sensations of History and Discorrelated Images,” 2 April 2021
 - Melissa Gregg, “The Great Watercooler in the Cloud: Distributed Work, Collegial Presence, and Mindful Labor Post-COVID,” 6 April 2021
 - Adrian Daub, “What Tech Calls Thinking,” 11 May 2021
 - Legacy Russell, “Cyberpublics, Monuments, and Participation,” 20 May 2021
 - Fred Turner and Mary Beth Meehan, “Seeing Silicon Valley – Life Inside a Fraying America,” 2 June 2021
- 2022-23 Events:
 - Erich Hörl, “The Disruptive Condition,” 5 October 2022
 - Mark Algee-Hewitt, “Patterns of Text/Patterns of Analysis,” 15 November 2022
 - Jean Ma and Tung-Hui Hu, “In Conversation” (joint book event), 2 December 2022
 - Bernard Dionysius Geoghegan, “The Violent Forensics of Digital Imagery: Abu Ghraib, Ukraine, and Cat Videos,” 17 January 2023
 - Melissa Gilliam and Patrick Jagoda, “Game Changer Lab” (co-sponsored with the Critical Making Collaborative), 26 January 2023
 - M. Beatrice Fazi, “On Digital Theory,” 28 February 2023
 - Alexander Galloway, “‘No Deconstruction without Computers’: Learning to Code with Derrida and Kittler,” 7 March 2023
 - Neta Alexander, “The Right to Speed-Watch (or, When Netflix Discovered its Blind Viewers),” 18 April 2023
 - Damon Young, “Selfie/Portrait,” 9 May 2023
 - Mihaela Mihailova, “Acting Algorithms: Animated Deepfake Performances in Contemporary Media,” 26 May 2023
- 2023-24 Events:
 - Luciana Parisi, “The Negative Aesthetic of AI,” 20 October 2023

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- Ge Wang, “Artful Design and Artificial Intelligence: What Do We (Really) Want from AI?,” 14 November 2023
- Thomas Lamarre, “Harvesting Light,” 5 December 2023
- Bryan Norton, “Marx After Simondon: Metabolic Rift and the Analog of Computation,” 30 January 2024
- Yvette Granata, “Mimetic Virtualities: Rendering the Masses and/or Feminist Media Art?,” 6 February 2024
- Akira Mizuta Lippit, “Shadowline,” 12 March 2024
- Nicholas Baer, “The Ends of Perfection: On a Limit Concept in Global Film and Media Theory,” 5 April 2024
- James Hodge, “Six Theses on an Aesthetics of Always-On Computing,” 30 April 2024
- Digital Aesthetics Workshop-Workshop, graduate student symposium, with responses from Angèle Christin and Shane Denson, 24 May 2024
- 2024-25 Events:
 - Jonathan Sterne, Title TBA, 22 October 2024 [cancelled/postponed]
 - Kartik Nair, “Forms in Motion: Elemental Effects in Contemporary Cinema,” 12 November 2024 [cancelled/postponed]
 - Aileen Robinson, “Digital Orreries: Meditations on Material and Media Cosmologies,” 3 December 2024
 - Jussi Parikka, “The Environmental Data Stack,” 7 January 2025
 - Mindy Seu, “A Sexual History of the Internet: Lecture Performance Beta Test,” 28 January 2025
 - Rizvana Bradley, “Borrowed Time: Mediating the Nonevental,” 4 March 2025
 - Scott Richmond, “Computing, Intimately,” 14 March 2025
 - Sybille Krämer, “The Productivity of Artificial Flatness: On Digitality, the Cultural Technique of Flattening, and Artificial Intelligence,” 8 April 2025
 - Kartik Nair, “Forms in Motion: Elemental Effects in Contemporary Cinema,” 25 April 2025
 - Thomas Pringle, “Streaming Capital: Digital Aesthetics and Natural Infrastructure,” 29 April 2025
 - Roundtable on AI and Media: Sun-ha Hong, “Ruins of the Technofuture”; Johan Fredrikzon, “Prompting the Dead: Technological Spiritualism in the Age of Machine Learning”; Julia Irwin, “William James’s Neural Network, Fringe Consciousness, and Historical Time”; and Hank Gerba, “The Generative Image,” 20 May 2025
- 2025-26 Events:
 - Joseph DeLappe, “Making Politics: Commemoration, Resistance, and Play,” 22 October 2025
 - Kristen Whissel, “Atomic Modernity, the Cultural Technique of Filtering, and Doom Town 3D,” 12 November 2025
 - Hannes Bajohr, “The Latent Space of Meaning and the Novel,” 13 January 2026
 - Petra Kuppers, TBA, 20 January 2026
 - Patrick Keilty, “Processing Pleasure,” 3 February 2026
 - Katherine Behar, TBA, 25 February 2026
- Core Faculty (and Director, 2025-26): Stanford–Leuphana Summer Academy on Humanities and Media. Annual summer academy bringing together German, American, and global PhD students with internationally renowned faculty in humanities and media studies.
 - 2019: “Against Presentism: Historicizing Mediality” (Berlin, Germany)
 - 2020: “Technologies of Bureaucracy: Before and After the Digital Turn” (Berlin, Germany) [postponed due to COVID-19; conducted virtually December 2021]
 - 2022: “Scale” (Berlin, Germany)
 - 2023: “Media and Cultural Change” (Berlin, Germany)
 - 2024: “Art, Technology, and the Problem of Acceleration” (Berlin, Germany)

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- 2026: “Periodization” (Berlin, Germany)
- Art + Tech Faculty Working Group at Stanford Arts, since 2019.
- Selection Committee: Krupp Foundation Visiting Student Researcher Program, 2019, 2021.
- Focal Group Member: Philosophy and Literature at Stanford, since 2018.
- Steering Committee: “Frankenstein@200.” Year-long series of academic courses and programs including film festival, play, lecture series, and international Health Humanities Conference, sponsored by the Stanford Medicine & the Muse Program in partnership with the Stanford Humanities Center, the Stanford Arts Institute, the Office of Religious Life, the Vice Provost for Teaching and Learning, Stanford Continuing Studies, the Cantor Arts Center, the Department of Art & Art History, and the Center for Biomedical Ethics. Stanford University, 2017-2018.
- Admissions Committee: PhD Program in Art & Art History, Stanford University, since 2016.
- Admissions Committee: PhD Program in Modern Thought and Literature, since 2020.

University Service (Leibniz Universität Hannover):

- Coordinator, Initiative für interdisziplinäre Medienforschung / Initiative for Interdisciplinary Media Research, Leibniz University of Hannover, 2011-2014.
- Co-organizer (with Felix Brinker, Ilka Brasch, and Florian Groß), Film & TV Reading Group, Leibniz University of Hannover, 2011-2014.

CONFERENCE, PANEL, AND SYMPOSIUM ORGANIZATION

- Organizer (with Armen Khatchatourov): “Norms in the Age of Intelligent Machines: Bodies, Knowledge, Governmentality.” International symposia: December 4-5, 2025 at Stanford University; Spring 2026 at Eiffel University in Paris.
- Organizer: “The ‘Girl’ in Weimar Germany: Illustrated Magazines in Trans-Atlantic Circulation.” Public lecture by Ruth Mayer, International Visitor at the Stanford Humanities Center, followed by grad student workshop on seriality. Program in Modern Thought & Literature, Stanford University, 22-23 February 2024.
- Organizer: “My Life as an Artificial Creative Intelligence: A Speculative Fiction.” Artist talk/theoretical performance by Mark Amerika (University of Colorado Boulder), followed by faculty/grad student workshop on AI art and pedagogy. Department of Art & Art History. Stanford University, 29-30 November 2023.
- Organizer: *Invisible Landscapes*. Screening and discussion with director Ivo Bystřičan, producer Tereza Swadoschová, and Lukáš Likavčan. Department of Film & Media Studies, Program in Modern Thought & Literature, Department of English, CREEES, and Slavic Studies, Stanford University. November 13, 2023.
- Organizer: Monica P. Moore Lecture Series in Modern Thought & Literature: Cameron Awkward-Rich, “Looking for Pauli, Pauli Murray’s Trans Poetics,” with responses from Jenny Evang and Westley Montgomery. MTL Program, Stanford University. November 9, 2023.
- Organizer: Roundtable on publication in the theoretical humanities, film and media theory, and philosophy of media, with Courtney Berger (Executive Editor, Duke University Press), Leah Pennywark (Humanities Editor, University of Minnesota Press), and Erica Wetter (Executive Editor, Stanford University Press). Philosophy & Theory SIG meeting, Society for Cinema and Media Studies Preconference. February 25, 2023.
- Organizer, Monica P. Moore Lecture Series in Modern Thought & Literature: Darieck Scott, “Keeping It Unreal,” with responses from Scott Bukatman and Lucas Williams. MTL Program, Stanford University. 10 November 2022.
- Panel chair and organizer: “DeepFake Energies.” Presenters: Shane Denson, Hannah Zeavin, Casey Boyle, Hank Gerba. 2021 Conference of the Society for Literature, Science, and the Arts (SLSA). Ann Arbor, Michigan. 30 September – 3 October 2021.

- Organizer: Roundtable discussion with James Cahill on the topic of his book *Zoological Surrealism: The Nonhuman Cinema of Jean Painlevé*. Film & Media Studies Program, Department of Art & Art History. Stanford University, 13 November 2019.
- Respondent: Digital Aesthetics Graduate Symposium. Stanford Humanities Center, 15 May 2019.
- Organizer: “Videographic Deformations: How (and Why) to Break Your Favorite Films.” Public lecture by Jason Mittell (Middlebury College). In conjunction with the *Videographic Frankenstein* exhibition, the Frankenstein@200 Initiative, and Stanford Film & Media Studies Program. Stanford University, 10 October 2018.
- Organizer: “Pieces.” Stanford Film & Media Studies 2018 Symposium, co-organized with Usha Iyer, Karla Oeler, and Scott Bukatman. Department of Art & Art History. Keynote speakers: Steven Shaviro and Lotte Hoek. Stanford University, 13 April 2018.
- Organizer: Guest lecture, talk, and screening of documentary and video essay work by Allison de Fren (Occidental College). In conjunction with Stanford Introductory Seminars program, Documentary Film program, Frankenstein@200 Initiative, and Stanford Humanities Center research workshop on Digital Aesthetics. Stanford University, 13-14 November 2017.
- Panel chair: “Rethinking Temporalities in Cinema and Digital Media.” 2017 Conference of the Society for Science, Literature, and the Arts (SLSA): “Out of Time.” Arizona State University. Tempe, Arizona. 9-12 November 2017.
- Respondent: Workshop on “Materialities.” Division of Literatures, Cultures, and Languages. Stanford University, 24 October 2017.
- Organizer: Guest lecture by Kathleen Lookock (Freie Universität Berlin/University of Wisconsin-Madison) in graduate seminar “Seriality.” Stanford University, 9 May 2017.
- Organizer: Guest lecture by artist Trevor Paglen in seminar “Post-Cinema.” Stanford University, 6 March 2017.
- Panel chair and organizer: “Generativity and Creative Agency in Post-Cinematic Media.” Presenters: Shane Denson, Mark B. N. Hansen, Ozgun Eylul Iscen, Jason Lajoie. 2016 Conference of the Society for Literature, Science, and the Arts (SLSA). Atlanta. 3-6 November 2016.
- Panel co-organizer: “Digital Serialities.” Presenters: Stephanie Boluk, Till Heilmann, Andreas Sudmann, Shane Denson. Seriality Seriality Seriality: Final conference of the DFG Research Unit “Popular Seriality—Aesthetics and Practice.” Freie Universität Berlin, 22-24 June 2016.
- Panel chair and organizer: “Post-Cinema and/as Speculative Media Theory.” Presenters: Steven Shaviro, Adrian Ivakhiv, Patricia Pisters, and Mark B. N. Hansen. Society for Cinema and Media Studies 55th annual conference. Montréal. 25-29 March 2015. Videos of complete panel archived here: <<http://wp.me/p1xJM8-H9>>.
- Organizer: Lecture and workshop with Prof. Julia Leyda (Sophia University, Tokyo): “Demon Debt: *Paranormal Activity* as Recessory Post-Cinematic Allegory.” In association with the Initiative for Interdisciplinary Media Research at the Leibniz University of Hannover. 17 January 2014.
- Organizer: “Imagining Media Change.” International Symposium (with accompanying film screenings and reading group), organized together with Ilka Brasch, Felix Brinker, Svenja Fehlhaber, and Florian Groß. In association with the DFG Research Unit “Popular Seriality—Aesthetics and Practice” and the Initiative for Interdisciplinary Media Research at the Leibniz University of Hannover. Keynote speakers: Jussi Parikka, Wanda Strauven. Leibniz University of Hannover, 13 June 2013.
- Panel chair: “Nineteenth-Century Serialities.” Presenters: Christina Meyer, Daniel Stein. Popular Seriality: Conference of the DFG Research Unit “Popular Seriality—Aesthetics and Practice.” University of Göttingen, 6-8 June 2013.
- Panel chair: “Post-Cinematic Affect: Theorizing Digital Movies Now.” Presenters: Steven Shaviro, Therese Grisham, Shane Denson. Respondent: Julia Leyda. Society for Cinema and Media Studies 53rd annual conference. Chicago. 6-10 March 2013.

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- Organizer: “M: Movies, Machines, Modernity.” Film series, co-organized with Felix Brinker and Ilka Brasch, in association with the Initiative for Interdisciplinary Media Research at the Leibniz University of Hannover. November 2012-January 2013.
- Organizer: Week-long series of lectures and workshops with Mark B. N. Hansen (Duke University), co-organized with Felix Brinker. Grant secured through the Fulbright Senior Specialist Program. Additional sponsors: Guest Professor Program of the Faculty of Humanities, American Studies / English Department, and the Initiative for Interdisciplinary Media Research at the Leibniz University of Hannover. 2-6 July 2012.
- Organizer: “Chaos Cinema?” Film series, co-organized with Felix Brinker and Florian Groß, in association with the Initiative for Interdisciplinary Media Research at the Leibniz University of Hannover. April-July 2012.
- Workshop chair: Workshop with Jason Mittell, “Complex TV: The Poetics of Contemporary Television Storytelling.” American Studies Research Colloquium (Canon and Evaluation / Popular Seriality). University of Göttingen. 17 January 2012.
- Panel moderation: Keynote by Lynn Spigel, “Designer TV: Television and the Taste for Modernism in Mid-Century America.” Cultural Distinctions Remediated. Leibniz University of Hannover, 15-17 December 2011.
- Organizer: “Cultural Distinctions Remediated: Beyond the High, the Low, and the Middle.” International Conference, organized together with Ruth Mayer, Vanessa Künnemann, and Florian Groß. Sponsored by the DFG, DGfA, American Embassy in Berlin, CampusCultur, and in association with the DFG Research Unit “Popular Seriality—Aesthetics and Practice” and the Initiative for Interdisciplinary Media Research at the Leibniz University of Hannover. Keynote speakers: Jason Mittell and Lynn Spigel. Leibniz University of Hannover, 15-17 December 2011.
- Organizer: “Popular Seriality.” Online symposium/theme week at Media Commons/In Media Res, 12-16 December 2011. <<http://mediacommons.futureofthebook.org/imr/theme-week/2011/50/popular-seriality-december-12-16-2011>>.
- Organizer: “Bollywood Nation.” Film series, co-organized with Jatin Wagle, in association with the Initiative for Interdisciplinary Media Research at the Leibniz University of Hannover. October 2011-January 2012.
- Panel moderation: Workshop of associated projects (Gabrielle Rippl, Sabine Sielke) with the DFG Research Unit “Popular Seriality—Aesthetics and Practice.” Inaugural conference of the Research Unit. Paulinerkirche, Göttingen. 6-8 April 2011.

AFFILIATIONS

- Faculty Affiliate, Center for Spatial and Textual Analysis (CESTA) at Stanford, since 2025
- Faculty Affiliate, Center for Affective Science at Stanford, since 2024
- Faculty Affiliate, American Studies Program at Stanford, since 2021
- Faculty Affiliate, Stanford Institute for Human-Centered Artificial Intelligence (HAI), since 2021
- Member of the Committee in Charge for the Program in Modern Thought and Literature (MTL) at Stanford, since 2020
- Focal Group Member: Philosophy and Literature at Stanford, since 2018
- Affiliated Faculty Member: Stanford Woods Institute for the Environment. Stanford University, since 2017
- Member, Society for Literature, Science, and the Arts (SLSA)
- Member, Society for Cinema and Media Studies (SCMS)
- Member, Gesellschaft für Medienwissenschaft (GfM, Society for Media Studies)
- Member, Association for the Study of the Arts of the Present (ASAP)
- Member, American Comparative Literature Association (ACLA)

SHANE DENSON

- Member/Associate in Research, Duke University S-1: Speculative Sensation Lab; directors: Mark B. N. Hansen and Mark Olson; 2014 – 2016
 - Scholar, PhD Lab in Digital Knowledge, Duke University, 2015 – 2016
 - Participant, NEH Workshop on Scholarship in Sound & Image, Middlebury College, June 14-27, 2015
 - Member of the DFG Research Unit “Popular Seriality—Aesthetics and Practice” (Speaker: Prof. Dr. Frank Kelleter, Freie Universität Berlin), 2010 – 2016
 - Founding member and coordinator, Initiative für interdisziplinäre Medienforschung / Initiative for Interdisciplinary Media Research, Leibniz University of Hannover, 2011 – 2014
 - President, Phi Sigma Tau – Philosophy Honor Society, SWT chapter, 1997 – 1998
 - Member, Texas Association of Developmental Educators, 1996 – 1998
 - Member of the interdisciplinary Golden Key National Honor Society, 1996 – 1998
 - Member of the interdisciplinary Alpha Chi National Honor Society, 1996 – 1998
 - Member, Sigma Tau Delta – International English Honor Society, 1996 – 1998
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REFERENCES

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