

A. PERSONAL

Kenneth Rogers

Associate Dean/Associate Professor
School of the Arts Media Performance and Design
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Degrees

PhD Cinema Studies, New York University, Cinema Studies, 2005
MA Cinema Studies, New York University, Cinema Studies, 1996
BS Communication, Emerson College, Film 1991

Academic Employment History

<u>Associate Dean, Research</u> School of the Arts, Media, Performance, and Design York University	Fall 2015–Present
<u>Associate Professor</u> Department of Cinema and Media Arts School of the Arts, Media, Performance, and Design York University	Fall 2015–Present
<u>Assistant Professor</u> Department of Cinema and Media Arts York University	Fall 2012–Spring 2015
<u>Assistant Professor</u> Media and Cultural Studies Department University of California, Riverside	Fall 2008–Spring 2012
<u>Assistant Professor</u> Art History Department University of California, Riverside	Fall 2003–Spring 2008
<u>Adjunct Professor</u> Department of Photography and Imaging Tisch School of the Arts New York University	Fall 2000–Spring 2003
<u>Adjunct Professor</u>	Fall 1999–Spring 2003

Steinhard School of Culture, Education and Human Development
MFA program, Department of Art and Art Professions
New York University

B. SCHOLARLY AND PROFESSIONAL CONTRIBUTIONS

Books

_____. *The Attention Complex: Media, Archeology, Method*. New York: Palgrave Macmillan 2014.

Articles and Other Publications

_____. "A Descent into the Diagram: The Temptation of Matthew Ritchie." *Mathew Ritchie*. Gail Feigenbaum, ed. Los Angeles: Getty Publications, 2017.

_____. "Color Schemes: The Stroop Test and the Application of Postwar Colour." In *Public*. eds. 51, no. 1. Christine Davis, ed. (Intellect Press, 2015)

_____. "New Media States: Web 2.0 and Embedded Video Practice." In *Resolutions 3: Global Networks of Video*. Ming-Yuen Ma & Erika Suderburg, eds. Minneapolis: Minnesota UP, 2012. 36-52.

_____. "Black Friday: Crowdsourcing Communities of Risk." In *Women's Studies Quarterly*, Viral special issue. Patricia T. Clough and Jasbir K. Puar, eds. 40, no. 1 & 2. (Summer 2012) 171-186.

_____. "Crowdmapping the Classroom with Ushahidi." In *Learning Through Digital Media: Experiments in Technology and Pedagogy*, R. Trebor Scholz, ed. 230-239. New York: The Institute for Distributed Creativity, 2011. 231-239.

_____. "Capital Implications: The Function of Labor in the Video of Juan Devis and Yoshua Okón." In *Digital Media, Cultural Production, and Speculative Capitalism*, Freya Schiwy, Alessandro Fornazzari, and Susan Antebi, eds. New York: Routledge, 2011. (Reprint)

_____. "We Are Here, We Could Be Everywhere: Freewaves and the Use Value of Video History." In *20/20: Twenty Years of Media Art*. Heidi Zeller, ed. New York: DAP Press, 2010. 14-43.

_____. "Capital Implications: The Function of Labor in the Video of Juan Devis and Yoshua Okón." In *Social Identities*. 15, no. 3. (May 2009) 331-349.

_____. "From Media to Remediation: Transitions in Early Video Culture." In *Mediated*. Lisa Tucker ed. UC, Riverside Arts Block: Riverside, CA, 2009. 10-15.

- _____. “LA Freewaves’ *Too Much Freedom?*. *Alternative Media and the Internet Videosphere*” In *Spectator*. 27, no. 1 (Spring 2007) 58-68.
- _____. *Perceived Time: Boredom and Temporality in Experimental Film and Video (1965-1975)*. New York University: May, 2005. Dissertation Advisor, Allen S. Weiss.
- _____. “Andres Gursky.” In *Contemporary Artists* Fifth Edition. Sara Pendergast and Tom Pendergast eds. New York: St. James Press, 2002.
- _____. “The Weyeth Gallery.” In *The Book of 101 Books: Seminal Photographic Books of the Twentieth Century*. Andrew Roth, ed. PPP Editions and Roth Horowitz LLC.: New York, 2001.
- _____. “Hamish Fulton.” In *Percepciones en transformación: La Colección Panza del Museo Guggenheim*. New York, Bilbao: Guggenheim, 2000.
- _____. “Maurice Merleau Ponty.” In *Encyclopedia of Postmodernism*. Victor E. Taylor and Charles E. Winquist, eds. New York: Routledge, 2000.

Conference Papers

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|---|-----------|
| Society for Cinema and Media Studies, Toronto
“Pathway Diversions: Plastic Media and Neuro-ecologies” | Mar 2018 |
| Society for Cinema and Media Studies, Chicago
“Manage Your Feed!: Governing Attention in Distributed Media Ecosystems” | Mar 2017 |
| Society for Cinema and Media Studies, Chicago
“Plastic Ecologies: Media and Materialism” | Mar 2016 |
| Film Studies Association of Canada, University of Ottawa
“Plastic Ecologies: Petromedia in the Post-War Social Field” | June 2015 |
| Cultural Studies Association
Critical Tourism and Embodied Geographies with the Bureau of Goods Transport | May 2015 |
| Theorizing the Web
“Spit Screens and Divided Attention: Mobile Internet Technology and Transactional Disability” | Apr 2015 |
| College Art Association
“Strategies for Rethinking a Global History of Video Art” | Feb 2015 |
| Film Studies Association of Canada, Brock University
“Petromedia: Oil, History, and the Turn to Environmental Media Studies” | May 2014 |

Society for Cinema and Media Studies, Chicago “Petromediations: Sustainable Media Practice in the Era of Extreme Oil”	Mar 2014
American Studies Association, November 2013 “Attention Deficits: The <i>DSM-5</i> and the <i>Cultural Logics of Psychopathology</i> ”	Nov 2013
World Picture Conference, University of Toronto “The State of Vigilance: Technological Augmentation and Political Will”	Nov 2013
New Directions in U.S. Studies: Re-Imagining the 1950s and 1960s, York University “From Depth Men to Mad Men: Psychiatry, Motivation Research and Advertising in the Early US Television Industry”	Oct 2013
The Arts of Attention, Káorli Gáspár University “Spit Screens: Technologies of the Attention Complex from Cognitive Psychology to Affect Theory”	Sep 2013
Society for Cinema and Media Studies, Chicago “Diagrammatic Cinema: New-Wave Methodology in Screen and Media Studies”	Mar 2013
Petrocultures, University of Alberta “Off-Peak: Urban Drilling, Direct Action Politics, and Collaborative Media”	Sep 2012
Cultural Studies Association, UCSD San Diego “Advent of the Biocapitalist Machine: Human Attention in Michael Chrichton’s <i>Looker</i> (1981)”	March 2012
Marxism and New Media, Duke University “Technologies of Management: Digital Labor, Human Capital, and the Attention Economy”	Jan 2012
Society for Cinema and Media Studies, New Orleans “A Cinema of Efficiency: The Specter of Labor in the Gilbreth Motion Studies (1909-1924)”	Mar 2011
Oil+Water: The Case of Santa Barbara and Southern California UC, Santa Barbara Interdisciplinary Humanities Center “Slow Activism, Dialogical Practice, and Environmental Remediation at the Inglewood Oil Field”	Apr 2010
Digital Labor: The Internet as Playground and Factory, New School for Social Research, New York “Capital Implications II: Economies of Attention”	Nov 2009
American Comparative Literature Association, Harvard University	Mar 2009

“Rethinking Privatization: Eminent Domain as Biopolitics”	
Society for Cinema and Media Studies, Chicago “From Alternative Broadcast to Tactical Media: Comparative Models of Access and Independent Distribution”	Mar 2007
American Comparative Literature Association, Puebla, Mexico “Aesthetics of Implication”	Apr 2007
Rethinking Marxism, University of Massachusetts, Amherst “Toward the Functional Axis of Labor Politics in Contemporary Art and Media”	Oct 2006
Society for Cinema and Media Studies, Vancouver "Perceived Time: Duration and Temporality in the 1960s Artist’s Film"	Mar 2006
(Im)permanence: Cultures in/out of Time, Carnegie Mellon University “Perceived Time: Duration and Temporality in the Fluxus Film Anthology”	Oct 2005
Visible Evidence Conference, Concordia University, Montreal Capital Implications: The Politics of Labor in the Films of Juan Devis”	Aug 2005
Uncommon Senses Conference, Concordia University, Montreal “Tactile Photography: Apperception and Photographic Ontology”	May 2000
Society for Cinema Studies Conference, Chicago, IL “Serial Photography”	Mar 2000
Cinema Studies Departmental Conference, New York, NY “Photography’s Touch: Masochism and Photomontage in the work of Bob Flanagan”	Mar 1999
Consol-ing Passions Conference, Madison, WI “Kubota/Duchamp: Video, the Bride Stripped Bare”	Apr 1996
Society for Cinema Studies Conference, Dallas, TX “Off Screen Space in the Films of Robert Breer”	Mar 1996

Professional Activity/External Service

Board Member

City of Toronto Film, Television, and Digital Media Advisory Board 2019—Present

Delegate

xoTO City of Toronto Mayor’s Office Screen Industry Delegation 2017—Present

Steering Committee Member

Digital Media at the Crossroads (DM@X) 2016—Present

<u>President of the Board of Directors</u> Freewaves A nonprofit, Los Angeles-based media art organization	2011—2013
<u>Editorial Board Member</u> <i>Resilience: A Journal of Sustainable Critique</i> Peer-reviewed journal on environmental humanities	2011-2016
<u>Project Organizer</u> <i>Off-Peak: Reclaiming the Baldwin Hills</i>	2010-2011
<u>Project Organizer</u> <i>Empire Logistics</i>	2010-2011
<u>Event Organizer</u> “Empire Strikes Back: Organizing Inland” Series of public conversations about labor in the Inland Empire Guest speakers: Brian Holmes, Mike Davis, Victor Valle, Ben Ehrenreich, Michael Wilson, Warehouse Workers United, and Boron Rio Tinto Miners.	2010
<u>Event Organizer/Respondent</u> “Transitions in Public Media Culture” UC, Riverside Panel/workshop	May 2009
<u>Board of Directors Member</u> Freewaves	2008—2013
<u>Curator</u> Freewaves’ “Hollywould” media art festival	Oct 2008
<u>Event Organizer/Curator</u> Project Event “Air at Riverside” Preemptive Media and CCAEJ	May 2007
<u>Curator</u> UCR, California Museum of Photography Film installation/performance, Anthony McCall, “Line Describing a Cone”	May 2006
<u>Event Organizer/Moderator</u> “Inter-State: Latin-American Art in the Southland”	May 2005
<u>Curator</u> Sweeney Art Gallery Screening Series, “Film from the Margin: Experimental Film, 1965-1980”	2006
<u>Curator</u> Sweeney Art Gallery Screening Series “Video Against TV, 1965-1985”	2005
<u>Invited Panelist</u> LA County Arts Commission, Media Arts funding panel	2004—2010
<u>Co-founder/Director</u> Chatham Arts, Pittsburgh, PA.	2003
<u>Event Organizer</u> NYU Tisch School of the Arts, Film Performance and Lecture	May 2003

Ken Jacobs “Opening the Nineteenth Century: 1896”

Chair selection-subcommittee for video artists in residence 2001—2003
Art Omi International Arts Colony, Ghent, NY

Director/Curator Maiden Lane Exhibition Space, New York, NY. 2000—2003

Collection and Art Acquisition Manager New York, NY 2000—2003
Francis Greenburger, private art collector

Curator and Co-founder Art in Buildings Program, Time Equities, Inc. 2000—2003
Curated dozens of artist projects in non-traditional and public art spaces
in New York; Montreal; Seattle; Portland, OR; Dayton, OH.

Commercial Film and Photography Production 1992—1999
New York, Los Angeles

Public Presentations, Invited Lectures, and Workshops

Panel Moderator January 2017
Digital Media at the Crossroads (DM@X)
“Disruption”

Panelist
Rendevouz with Madness Film Festival, Workman Arts, Toronto Nov 2015
Transfixed: TV and Addiction—Affliction Fiction

Lecturer
Columbia University School of the Arts: Mellon Visiting Artists & Thinkers Program March 2014
“Temptation of the Diagram” with: Frederik Stjernfelt and Matthew Ritchie

Moderator Screening and Discussion of *The Forgotten Space* Allan Sekula Dec 2013
Culver Center for the Arts at the University of California, Riverside

Roundtable Discussion The Arts of Attention, Káorli Gáspár University Sep 2013
“Multidisciplinary Theories of Boredom”

Lecturer Toronto Film Seminar Nov 2012
“Technologies of Attention: Media, Metrics, and Multitasking”

Moderator Symposium at Nuit Blanche, Toronto Sep 2012
“Until the End of the World”
With: Arthur Kroker, Susan Ruddick, Brenda Longfellow, Matthew Flisfeder, and Slavoj Žižek,

Moderator [ALoud] speaking series, Los Angeles Public Library Jun 2011
“We Are Here: We could Be Everywhere: Media, Arts and Activism in Los Angeles and Beyond”

With: Henry Jenkins, Reed Johnson, Aniko Imre, and Fabian Wagmister

<u>Lecturer</u> The Humanities Institute at Scripps College "Attention Deficits: Self-Regulation and Self-Medication in the Biotech Era"	Sep 2010
<u>Invited Panelist</u> Los Angeles County Museum of Art "Video on the Loose"	Jun 2010
<u>Invited Panelist/Workshop Participant</u> Decolonizing the University UC, Riverside "Empire Strikes Back"	May 2010
<u>Lecturer</u> NYU, Steinhard School of Culture, Education, and Human Development Department of Art and Art Professions "Attention Shifts: Media, Attention, and the rise of Post-War Cognitive Psychology "	Nov 2009
<u>Lecturer</u> NYU, Steinhard School of Culture, Education, and Human Development Department of Art and Art Professions "Media and Remediation"	Feb 2009
<u>Lecturer</u> Pitzer College, "Rethinking Relational Aesthetics"	Nov 2008
<u>Workshop Leader</u> LACE/Pitzer College Claremont, CA "Resolution 3: Video Praxis in Global Spaces"	Oct 2008
<u>Respondent</u> UC, Riverside English Department and Sweeney Art Gallery "A Lecture and Performance by James Luna"	Jan 2006
<u>Lecturer</u> Getty Research Institute, Los Angeles, CA "The Listless Spectator: The Artist as Pedagogue in 1970s Experimental Film"	Jun 2004
<u>Lecturer</u> The Kitchen, New York, NY "Deconstruction and the Media Arts"	Oct 2000
<u>Workshop Participant</u> Getty Research Institute, Los Angeles, CA "Unstable Strategies: Writing the History of Art Now"	Apr 2000
<u>Lecturer</u> NYU, Steinhard School of Education, Dept. of Art and Art Professions "Post-Minimal Video Art"	Feb 1999

Funding

<u>Co-Principle Investigator, York University Academic Innovation Fund</u> Beta Level, Media Arts Maker Space, \$100,000	2019—2022
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<u>Co-Principle Investigator SSHRC, Connection Grant</u>	2018—2019
Digital Media at the Crossroads, \$25,000	
<u>Co-Principle Investigator Getty Research Institute</u>	2013—2017
Latin American Video Art: \$60,000 (per annum)	
<u>Minor Research Creation Grant, York University</u>	2013—2014
Film Archive project for of the Applied Psychology Unit: \$2500	
<u>Co-Principle Investigator</u>	2011—2012
“Victory Gardens: Experiential Pedagogy in Sustainable Suburbia” \$5000	
<u>Principle Investigator</u>	2010—2011
University of California Humanities Research Institute (UCHRI)	
“Off-Peak: Reclaiming the Baldwin Hills,” \$8000	
<u>Principle Investigator</u>	2010—2011
University of California Institute for Research in the Arts (UCIRA)	
“Off Peak: Reclaiming the Baldwin Hills,” \$2000	
<u>Principle Investigator</u>	2010
“Empire Logistics/Empire Strikes Back,” \$1500	
<u>Co-Principle Investigator Mellon Workshop Grant</u>	2006—2009
“Affect, Technics, Ethics,” \$6000 (per annum)	
<u>Principle Investigator</u>	2004—2012
Annual UC Academic Senate Research Grants, \$2000 (per annum)	
<u>Principle Investigator</u>	2006
Innovative Use of Computing Grant UC, Riverside, \$7500	

Professional Affiliations

Society for Cinema and Media Studies
American Studies Association
College Art Association
LA Freewaves
Empire Logistics Group
Film Studies Association of Canada
DM@X

C. TEACHING

York University

Courses:

FA-Film 1001 Producing Media

FA-Film 2230 Film and Television as Social Practice

FA-Film 3230 Contemporary Directions in Film and Media Studies

FA-Film 3300 Television/Video: Theory and Criticism

FA-Film 3375 Learning from Los Angeles

FA-Film 3840 Games and Cinema

FA-Film 3841 Digital Culture

FA-Film 6320 Selected Topics in Media History and Media Theory (graduate)

D. Service

York University

<u>Committee Member, Specific Research Adjudication Committee</u>	2015-Present
<u>Committee Member, Entrepreneurship Council, Innovation York</u>	2018-Present
<u>Faculty Researcher</u> Sensorium, AMPD Organized Research Unit	2015—Present
<u>Dean's Representative</u> for more than 10 search committees	2015-Present
<u>Senator</u> , York University Academic Senate	2012-2018
<u>E-learning Task Force, AMPD</u>	2014-2015
<u>Search Committee Member</u>	2014-2015
<u>Co-Chair</u> , Department of Film, Events Committee	2013-2015
<u>Committee Member</u> , Natural Science Advisory Committee	2012-2015
<u>Committee Member</u> , Tenure and Promotions	2012-2013