Hank Gerba

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EDUCATION

- Ph.D. Candidate, Film & Media Program, Stanford University, Art & Art History Department. Advisor: Shane Denson. Candidacy earned in 2020. Qualifying Exam passed in 2021. Dissertation Proposal accepted 2022. Dissertation Title: "(Anti-)Aliasing: A Media Philosophical Investigation across Images and Subjectivation" —2018 to present
- M.A. in Art History, Stanford University, Art & Art History Department (pending conferral). Advisor: Shane Denson —2023
- B.A. in Art History, Reed College, Art History Department, GPA: 3.1, Advisor: Kris Cohen—2016

GRANTS, AWARDS, AND FELLOWSHIPS

- SCMS Departmental Travel Grant, Stanford Art & Art History Department, 2023
- Stanford Humanities Center Research Workshop, Stanford, Role: Graduate Student Coordinator of Digital Aesthetics Workshop —2022-2023
- SCMS Film Philosophy SIG Graduate Student Award, for dissertation material delivered in "Blurred Bounding: Real-Time Rendering in Spider-Man Far From Home." —2021
- High Pass, Awarded for excellent performance on Stanford Art & Art History Department Qualifying Exam—2021
- CESTA Digital Humanities Graduate Fellowship—2021
- SPICE Grant Recipient, Stanford University, role: Event Organizer of CPU (Critical Practice Unit)—2018
- Summer Intensive Language Program, Stanford University—2018

PROFESSIONAL EXPERIENCE

- Secretary, SCMS Theory & Philosophy SIG—2022-2023
- Graduate Student Workshop Coordinator, Digital Aesthetics Workshop—2022-2023
- Instructor, Stanford Summer Institute, "Language of Film"—2022
- Teaching Assistant., "Introduction to Film Study," Stanford University, 2021, Professor: Karla Oeler."Theories of the Moving Image," Stanford University, 2021, Professor: Karla Oeler. "Fundamentals of Cinematic Analysis: Film Sound," Stanford University, 2020, Professor: Jean Ma. "Introduction to Media Theory," Stanford University, 2019, Professor: Shane Denson.
- Graduate Student Representative, Stanford Art & Art History Department —2020
- Workshop Co-Coordinator, Digital Aesthetics Workshop—2020

- Conference Organizer, Stanford-Berkeley SFMOMA Symposium—2020 [Cancelled due to COVID-19]
- Coordinator, CPU (Critical Practice Unit)—2019

ARTICLES AND REVIEWS

"Be the Glitch," *Media-N*, Vol. 8 No. 1 (2022). <https://doi.org/10.21900/j.median.v18i1.930>.

"The Glint*," Real Life Magazine*, 2021. <https://reallifemag.com/the-glint/>

CONFERENCE PAPERS, LECTURES, AND EVENTS

- "Complexity: The New Science of Control" SCMS 2023 (Forthcoming)
- Interview with Mel Hogan for *The Data Fix,* 2023 (Forthcoming)
- "Blurred Bounding: Spider-Man and the Aliased Image," SLSA 2022
- "Blurred Bounding: Real-Time Rendering in Spider-Man Far From Home," SCMS 2021
- "Encountering Deep Fakes from Gesture to Descent," SLSA 2020
- "Rethinking Non-Linear Aesthetics," Recursive Colonialisms Conference, 2020
- "Queer Theory Rewilded," Summer workshop participant, 2020
- "Cosmic Alternatives," Summer workshop participant, 2020
- "Dividual Personhood and Digital Coloniality," Lecture Delivered at Stanford University, 2019
- "Abstraction≠Allegory, notes Toward a Non-Linear Human." Technocultures Workbench, 2019
- "Interfaces of Control, Interfaces of Desire," Stanford-Leuphana Summer Academy 2019
- "The Epigenetic Interface," Stanford Digital Aesthetics Graduate Colloquium," 2019
- "Soul, Skin, Chance." Lecture delivered at Stanford University, 2018.

SERVICE TO THE PROFESSION

- Graduate Student Coordinator, Digital Esthetics: Critical Approaches to Computational Culture," Research Workshop at the Stanford Humanities Center

     2022-2023

- Erich Hörl, "The Disruptive Condition," October 5 2022
- Mark Algee-Hewitt, "Patterns of Text / Patterns of Analysis," November 15, 2022
- Jean Ma & Tung-Hui Hu, "In Conversation," December 2 2022
- Bernard Dionysius Geoghegan, "CODE," January 17 2023
- Beatrice Fazi, Title TBD, February 28 2023
- Alexander Galloway, ""No Deconstruction without Computers": Learning to Code with Derrida and Kittler," March 7 2023
- Damon Young, Title TBD, Spring 2023
- Neta Alexander, Title TBD, 18 April 2023

<u>2020-2021</u>
- 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 striegl 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

<u>2019-2020</u>
- 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

- Graduate Student Coordinator, "Critical Practices Unit (CPU),"

<u>2018-2019</u>
- 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

OTHER WORK EXPERIENCE

Project Manager, Robot Operator, and Writer, Hanson Robotics — 2016-2019
Managed a team of engineers, writers, and animators to produce Sophia the Robot. As Robot Operator, liaised with event coordinators, wrote and programmed Sophia's speeches, and operated the robot live. Gained proficiency in communicating positively about AI and other technologies to professional, governmental, and popular audiences.Researcher, Entertainment Technology Center — 2016-2021

Researcher and Producer, Entertainment Technology Center, USC School of Cinematic Arts — 2016-2019
Produced Wonder Buffalo: The VR Experience, an Emmy-nominated VR short, and toured it at Sundance, SXSX, etc. Wrote several white papers for the "Big 5" film studios concerning the interrelation of AI and narrative. Communicated to entertainment professionals and executives about the importance of AI.