

Hank Gerba, PhD

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EDUCATION

- PhD in Art History with a sub-plan in Film & Media Studies, Department of Art & Art History, Stanford University, 2024.
 - Advisor: Shane Denson, Professor of Film & Media and, by Courtesy, of German Studies and Communication.
 - Dissertation: “Digital Disruptions: Aliasing, Moiré, and the Stroboscopic Effect.”
 - Committee: Shane Denson (chair), Fred Turner, Harry and Norman Chandler Professor of Communication, Marci Kwon, Assistant Professor of Art History, and Alexander R. Galloway, Professor of Media, Culture, and Communication (NYU).
 - MA in Art History with a sub-plan in Film & Media Studies, Department of Art & Art History, Stanford University, 2020.
 - BA in Art History, Art Department, Reed College, 2016.
 - Advisor: Kris Cohen, Jane Neuberger Goodsell Professor of Art History and Humanities.
 - Thesis: “The Ecological Approach to Videogame Perception.”
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PROFESSIONAL EXPERIENCE

- Graduate Student Chair & Organizer, “Digital Aesthetics: Critical Approaches to Computational Culture” (DAW), Research Workshop at the Stanford Humanities Center, Stanford, CA.
 - Graduate Student Chair, 2020-2024.
 - Graduate Student Organizer, 2019-2020.
 - Advisor, 2024-2025.
- Secretary, Society for Cinema and Media Studies (SCMS) Theory & Philosophy SIG (formerly Film Philosophy SIG), 2022-2025. Remote.
- Graduate Student Representative, Stanford Department of Art & Art History, 2020-2021. Stanford, CA.
- Multiple roles, Hanson Robotics, 2017-2019. Los Angeles, CA.
 - Project Manager—Managed progress on Sophia the Robot’s artificial intelligence.
 - Robot Operator—Coordinated with event organizers worldwide to operate the robot.
 - Writer—Scripted and edited content for both Sophia the Robot and Little Sophia.

- Multiple roles, Entertainment Technology Center (ETC) at the University of Southern California, 2016-2024. Los Angeles, CA.
 - Associate Producer—*Wonder Buffalo: The VR Experience* (Emmy Nominated). Coordinated a team and produced assets between physical and virtual production. Presented a virtual reality demo at South by Southwest (SXSW) and Sundance Film Festival, 2017.
 - Digital Image Technician (DIT)—*Wonder Buffalo*, 2017.
 - Researcher—Contributed to several industry white papers investigating the relationship between artificial intelligence and narrative, 2016-2019.
 - Journalist—Reported on the yearly Consumer Electronics Show (CES) to track emerging trends in consumer electronics, 2016-2019.
 - Lead Partner—Designing an AI-based system for interactive narrative which preserves authorial intent, 2024-present.
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PEER-REVIEWED PUBLICATIONS

- Contributor to a special issue of *Social Text*, “Computational States,” forthcoming 2024.
 - Article: “‘Patterns and Moiré’: Aliasing as a Glitch in the Digital.”
- Co-Editor to a double special issue (20+ articles) of *Communication+1*, “Media Aesthetics,” first issue due November of 2024.
- Contributor to a special issue of *Invisible Cultures*, “The Copy,” under review.
 - Article: “Moiré Patterns: Toward a Functional Aesthetics of Automatic Images.”

BOOK REVIEWS

- Review of Legacy Russell’s *Glitch Feminism*, “Be the Glitch,” *Media-N*, Vol. 8 No. 1 (2022), <<https://doi.org/10.21900/j.median.v18i1.930>>.

PUBLIC SCHOLARSHIP AND CRITICISM

- “The Glint,” *Real Life*, 2021, <<https://reallifemag.com/the-glint/>>.
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FELLOWSHIPS

- Stanford University Human-Centered AI (HAI) Graduate Fellowship, 2023-24.
- Center for Spatial and Textual Analysis (CESTA) Digital Humanities Graduate Fellowship, Stanford University, 2021-2022.

AWARDS

- Christopher Meyer Prize, Stanford Department of Art & Art History, 2024.
- Best Graduate Presentation, Human-Centered AI Graduate Fellows, 2024.
- Nomination for the Gerald J. Lieberman Fellowship, Stanford Department of Art & Art History, 2023.

- SCMS Film Philosophy SIG Graduate Student Award, awarded for dissertation material delivered at Society for Cinema and Media Studies (SCMS) 2022.
- High Pass, awarded for excellent performance on Stanford Art & Art History Department Qualifying Exam, 2022.

GRANTS AND FUNDING

- Stanford Humanities Center Research Workshop, “Digital Aesthetics: Critical Approaches to Computational Culture” (DAW).
 - Funding granted 2020-2021, 2022-2023, and 2023-2024. Mandatory sabbatical 2021-2022.
 - Pauline Brown Research Grant, Stanford Department of Art & Art History, 2023.
 - Sixth Year Funding, Stanford Department of Art & Art History, 2023-24.
 - Society for Cinema and Media Studies (SCMS) Travel Grant, Stanford Department of Art & Art History, 2023.
 - Student Projects for Intellectual Community Enhancement (SPICE) Grant, Stanford Office of the Vice President for the Arts, Role: Graduate Coordinator of Critical Practice Unit (CPU), 2019.
 - Summer Intensive Language Program Grant, Stanford University, 2018.
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COURSES TAUGHT & DESIGNED

- “Language of Film,” Stanford University, 2022. Stanford, CA.

TEACHING ASSISTANTSHIPS

- “Close Cinematic Analysis - Caste, Sexuality, and Religion in Indian Media,” Stanford University, Prof. Usha Iyer, 2023.
- “Media, Technology, and the Body,” Stanford University, Prof. Xiaochang Li, 2023.
- “Introduction to Film Study,” Stanford University, Prof. Karla Oeler, 2021.
- “Theories of the Moving Image,” Stanford University, Prof. Karla Oeler, 2021.
- “Fundamentals of Cinematic Analysis: Film Sound,” Stanford University, Prof. Jean Ma, 2020.
- “Introduction to Media Theory,” Stanford University, Prof. Shane Denson, 2019.

ADVISORY ROLES

- Graduate Mentor, quarter-long mentor to Rizina Yadav to develop her “Media Forms, Social Change,” presented at Stanford-Leuphana Summer Academy (SLSA) 2023.
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CONFERENCE, PANEL, AND SYMPOSIUM ORGANIZATION

- Panel Chair, “Atmospheric Techniques: Sound, Race, Place, and the Digital,” Presenters: Danielle Adair, Paul Kim, Zach McLane, Hank Gerba. Society for Literature, Science, and the Arts (SLSA) 2024. Dallas, TX.
- Conference Organizer, “Digital Aesthetics Workshop: Workshop,” 2024. Stanford, CA.
- Panel Chair, “Mediation Between the Lines,” Presenters: Grace Han, Miša Stekl, Jenny Evang, Kolawole Heyward-Rotimi, Hank Gerba. Society for Literature, Science, and the Arts (SLSA) 2023. Tempe, AZ.
- Organizer with Del Holton, “Stanford Cinematheque,” a recurring forum for graduate students at Stanford to watch and discuss film, 2022-2023. Stanford, CA.
- Moderator and Organizer with Annika Butler-Wall, “Dialogue in Digital Aesthetics: Sensations of History and Discorrelated Images.” Discussion between James J. Hodge and Shane Denson, 2021. Online.
- Moderator and Organizer with Annika Butler-Wall, “New Regimes of Imaging.” Roundtable discussion with Ranjodh Singh Dhaliwal, Deborah Levitt, Bernard Geoghegan, and Shane Denson, 2020. Online.
- Conference Organizer with Linden Hill, “Stanford-Berkeley SFMOMA Symposium,” 2020. San Francisco, CA [Cancelled due to COVID-19].
- Graduate Coordinator with Catie Cuan, Critical Practice Unit (CPU), 2019. Stanford, CA.

CONFERENCE PAPERS, LECTURES, AND INTERVIEWS

- “Digital Atmospheres,” Society for Literature, Science, and the Arts (SLSA) 2024. Dallas, TX.
- “That’s a Moiré,” Mediation Between the lines, Stanford 2024, CA.
- “Glitching the Digital: Alias, Moiré, Stroboscope,” Society for Cinema and Media Studies (SCMS) 2024. Boston, MA.
- “That’s a Moiré,” Mediation Between the Lines. Stanford, CA
- “Signal, Shutter, Moiré: Aliasing as Alien in Three Figures,” Society for Literature, Science, and the Arts (SLSA) 2023. Tempe, AZ.
- “Complexity: The New Science of Control,” Society for Cinema and Media Studies (SCMS) 2023. Denver, CO.
- Podcast Interview, “EP 008: Handled, with Hank Gerba,” *The Data Fix*, 2023. < <https://www.thedatafix.net/episodes/008>>.
- “Blurred Bounding: Spider-Man and the Aliased Image,” Society for Literature, Science, and the Arts (SLSA) 2022. West Lafayette, IN.
- “Blurred Bounding: Real-Time Rendering in Spider-Man Far From Home,” Society for Cinema and Media Studies (SCMS) 2022. Online.
- Respondent, “Sybille Krämer at Materia,” Stanford University, 15 April 2021. Online.

- “Encountering Deep Fakes from Gesture to Descent,” Society for Literature, Science, and the Arts (SLSA) 2021. Online.
- “Rethinking Non-Linear Aesthetics,” Recursive Colonialisms Conference, 2021. Online.
- “Dividual Personhood and Digital Coloniality,” Lecture delivered for Shane Denson’s undergraduate class *Introduction to Media*, 2019. Stanford, CA.
- “Abstraction≠Allegory, notes Toward a Non-Linear Human.” Technocultures Workbench 2019. Berkeley, CA.
- “The Epigenetic Interface,” Stanford Digital Aesthetics Graduate Colloquium, 2019. Stanford, CA.
- “Soul, Skin, Chance.” Lecture delivered Shane Denson’s class *Let’s Make a Monster*, 2018. Stanford, CA.

SUMMER ACADEMIES

- “‘Patterns and Moiré’: Or, Why Kittler’s Gramophone Can Never Be Digital,” presented at the Stanford-Leuphana Summer Academy 2023. Berlin, Germany.
 - Participant, Rhetoric, Media, and Publics Summer Institute (RMPSI), 2023. Evanston, IL.
 - Participant, “Queer Theory Rewilded,” Institute of Speculative and Critical Inquiry (ISCI) Berkeley, 2020. Online.
 - Participant, “Cosmic Alternatives,” Institute of Speculative and Critical Inquiry (ISCI) Berkeley, 2020. Online.
 - “Interfaces of Control, Interfaces of Desire,” presented at the Stanford-Leuphana Summer Academy (SLSA), 2019. Berlin, Germany.
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SERVICE TO THE PROFESSION

- Graduate Student Chair, “Digital Aesthetics: Critical Approaches to Computational Culture” (DAW), Research Workshop at the Stanford Humanities Center, 2019-2024.

2023-2024

- Luciana Parisi, “The Negative Aesthetics of AI,” 20 October 2023.
- 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.

- James J. Hodge, “Six Theses on an Aesthetics of Always-On Computing,” 30 April 2024.
- Nicholas Baer, “The Ends of Perfection: On a Limit Concept in Global Film and Media Theory,” 5 April 2024.
- Digital Aesthetics Workshop-Workshop, Graduate student Symposium with eight speakers, 24 May 2024.

2022-223

- Erich Hörl, “The Disruptive Condition,” 5 October 2022.
- Mark Algee-Hewitt, “Patterns of Text / Patterns of Analysis,” 15 November 2022.
- Jean Ma & Tung-Hui Hu, “In Conversation,” 2 December 2022.
- Bernard Dionysius Geoghegan, “CODE,” 17 January 2023.
- Co-Sponsorship with the working group “Intermediations,” Patrick Jagoda, “Metagames and Media Aesthetics,” 27 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, “Speedwatching: Or How Netflix Discovered its Blind Users,” 18 April 2023.
- Co-Sponsorship with the working group “Critical Making Collaborative,” Alexander Galloway, “Crystals, Genes, and Wool: Three Case Studies in Algorithmic Re-enactment,” 25 April 2023.
- Damon Young, “Selfie/Portrait,” 8 May 2023.
- Mihaela Mihailova, “Acting Algorithms: Animated Deepfake Performances in Contemporary Media,” 26 May 2023.

2020-2021

- Vivian Sobchack, in conversation with Scott Bukatman and Shane Denson, 29 September 2020 (additional follow-up event for Stanford graduate students, 14 October 2020).
- Bernard Geoghegan, Ranjodh Singh Dhaliwal, Deborah Levitt, and Shane Denson, “New Regimes of Imaging,” roundtable discussion, 23 October 2020.
- libi rose striegl and the Media Archaeology Lab (MAL) 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.

2019-2020

- 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.
- Secretary, Society for Cinema and Media Studies Philosophy & Theory SIG.

2023-2024

- Organizer, Co-Chair Election, 2024.
- Selection Committee, SCMS Theory & Philosophy SIG Graduate Student Award.
- Organizer, Book Launch for Laura Marks & Theory & Philosophy Social Event, 15 March 2024, Boston, MA.

2022-2023

- Organizer, Co-Chair Election, 2023.
 - Selection Committee, SCMS Theory & Philosophy SIG Graduate Student Award.
 - Organizer, Theory & Philosophy Social Event, 13 April 2023. Denver, CO.
 - Organizer with Shane Denson and Victor Fan, Society for Cinema and Media Studies (SCMS) Philosophy & Theory SIG Roundtable, 25 February 2023. Online.
- Graduate Student Coordinator, “Critical Practices Unit” (CPU).

2019-2020

- Sydney Skybetter, Catie Cuan, Matthew Wilson Smith, and the Stanford Robotics Lab, “A Salon (with Robots!)/Performance/Conversation,” 19 November 2019.
 - “Self-Organized Criticality,” Critical making workshop with members, 25 February 2020.
 - Kris Cohen, “Bit Field Black,” co-sponsored with Digital Aesthetics Workshop, 19 May 2020.
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MEMBERSHIPS, QUALIFICATIONS, AND PROFESSIONAL ACTIVITIES

- Member, Society for Literature, Science, and the Arts (USA).
 - Member, Society for Cinema and Media Studies (USA).
 - French
 - Conversational fluency (approximately C2).
 - Certification “Advanced Low,” American Council on the Teaching of Foreign Languages (ACTFL) Reading Proficiency Test, 2022. Online.
 - Certification of level B2-C1, Cours de Civilization Française de la Sorbonne, 2019. Paris, France.
 - Spanish
 - Certification “Advanced Low,” American Council on the Teaching of Foreign Languages (ACTFL) Reading Proficiency Test, 2022. Online.
 - Coding Proficiency in Java, Python, and Javascript.
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REFERENCES

Prof. Shane Denson

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Culture
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