

FABIAN OFFERT

Assistant Professor, History and Theory of the Digital Humanities
University of California, Santa Barbara

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zentralwerkstatt.org

APPOINTMENTS

- 2020- **Tenure Track Assistant Professor, History and Theory of the Digital Humanities**
University of California, Santa Barbara
Affiliations: Department of Germanic and Slavic Studies, Media Arts and Technology Program, Comparative Literature Program, Center for the Humanities and Machine Learning, Center for Responsible Machine Learning, Mellichamp Initiative in Mind & Machine Intelligence
- 2021 **Assistant Professor, Digital Visual Studies** (declined)
University of Zurich
- 2019-20 **Postdoctoral Researcher**
Friedrich Alexander University Erlangen-Nürnberg
DFG Priority Program "The Digital Image"
- 2014-20 **Graduate Student Researcher**
University of California, Santa Barbara (Experimental Visualization Lab)
Hochschule für Gestaltung, Karlsruhe (Critical Artificial Intelligence Research Group)
University of Chicago (STAGE Lab)
- 2012-14 **Assistant Curator**
ZKM Center for Art and Media, Karlsruhe
- 2010 **Assistant Project Manager**
Goethe-Institut New York

EDUCATION

- 2014-20 **PhD, Media Arts and Technology**
University of California, Santa Barbara
Thesis: Critical Machine Vision. Epistemology and Aesthetics of Deep CNNs
Committee: Profs. George Legrady, Alan Liu, Marko Peljhan
- 2006-12 **Diploma, Applied Theater Studies**
Justus-Liebig University Gießen
University of California, Berkeley
Thesis: Information, Konzept, Berechenbarkeit. Zum Computer als Medium der Kunst
Committee: Profs. Gerald Siegmund, Heiner Goebbels

SELECTED GRANTS

Total funding to date: ~\$2 Million

- 2021-23 **PI, Critical Machine Learning Studies, \$17,500**
UCHRI, UC Santa Barbara Academic Senate, UC Santa Barbara CITS
- 2023-25 **PI, AI Forensics, ~\$1.5 Million (UCSB: ~\$270,000)**
Volkswagen Foundation
- 2021 **PI, AI for DH, €7,000**
Bavaria-California Technology Center

- 2018 **PI, Anthroposcene, €80,000**
French Ministry of Culture, Kunststiftung NRW, and others
- 2014 **First co-author, Vilém Flusser und die Künste (ZKM), €142,000**
Kulturstiftung des Bundes
- 2013 **PI, P-Server, €15,000**
IRCAM/Centre Pompidou
- 2013 **First co-author, Sasha Waltz. Installationen, Objekte, Performances (ZKM), €325,000**
Kulturstiftung des Bundes, Baden-Württemberg-Stiftung

SELECTED FELLOWSHIPS

- 2025 **Rudolf Wittkower Fellowship**
Bibliotheca Hertziana – Max Planck Institute for Art History, Rome
- 2022 **Research Residency**
Cambridge Center for Digital Humanities
- 2014-18 **Fellow of the Regents of the University of California**
University of California, Santa Barbara
- 2011 **Santander European Universities Group Fellow**
University of California, Berkeley
- 2010 **German Academic Exchange Service Fellow**
Goethe-Institut New York
- 2006-12 **German National Academic Foundation Fellow**
Justus Liebig University, Gießen

SELECTED TECHNICAL WORK

- 2020- [imgs.ai](#)
Visual search engine for digital art history based on multimodal neural network embeddings. Collaboration with Peter Bell, Deutsches Dokumentationszentrum für Kunstgeschichte – Bildarchiv Foto Marburg [Python, JavaScript, Computer Vision, Machine Learning, Web Server]
- 2018 **Anthroposcene**
Stage design for experimental music theater project employing a custom pix2pix model on live video. Collaboration with Laurent Durupt, Museum Kunstpalast, Düsseldorf, ECLAT Festival, Stuttgart, Festival Scène d'Europe, Reims, and others [Python, GLSL (Shaders), Computer Vision, Machine Learning]
- 2013 **P-Server**
Live computer graphics and embedded electronics for experimental music theater project. Collaboration with Laurent Durupt, IRCAM/Centre Pompidou, Paris, and others [Max/MSP, Arduino, Processing]

PUBLICATIONS

[Google Scholar Profile](#)

Monographs

- 2025 **Offert, F. and Impett, L. *Vector Media*. Meson Press/University of Minnesota Press (forthcoming) [OA]**
- 2020 **Offert, F. *Critical Machine Vision. Epistemology and Aesthetics of Deep CNNs*. Dissertation. University of California, Santa Barbara**

Journal Articles

- 2025 Offert, F. & Dhaliwal, Ranjodh Singh. "The Method of Critical AI Studies, A Propaedeutic." [preprint]
- 2024 Offert, F. & Bell, P. "imgs.ai. A Multimodal Search Engine for Digital Art History." *International Journal for Digital Art History* 9 [OA]
 Offert, F. & Phan, T. "A Sign That Spells: Machinic Concepts and the Racial Politics of Generative AI." *Journal of Digital Social Research* 6(4) [OA]
 Offert, F., Kim, P. & Cai, Q. "Synthesizing Proteins on the Graphics Card. Protein Folding and the Limits of Critical AI Studies." *AI & Society* (forthcoming) [preprint]
 Offert, F. & Impett, L. "There Is a Digital Art History." *Visual Resources* 38(2) [OA]
 Ries, T., van Dalen-Oskam, K., & Offert, F., "Reproducibility and Explainability in Digital Humanities." *International Journal for Digital Humanities* 6 [OA]
- 2023 Offert, F. "On the Concept of History in Foundation Models." *IMAGE: Zeitschrift für interdisziplinäre Bildwissenschaft* 37 [OA]
 Offert, F. "Can We Read Neural Networks? Epistemic Implications of two Historical Computer Science Papers". *American Literature* 95(2)
- 2021 Offert, F. "Latent Deep Space. GANs in the Sciences." *Media + Environment* 3(2) [OA]
 Offert, F. & Bell, P. "Reflections on Connoisseurship and Computer Vision." *Journal of Art Historiography* 24 [OA]
 Offert, F., & Bell, P. "Perceptual Bias and Technical Metapictures: Critical Machine Vision as a Humanities Challenge." *AI & Society* 36 [OA]
- 2020 Offert, F., & Bell, P. "Generative Digital Humanities." *Proceedings of the CHR 2020: Workshop on Computational Humanities Research*
 Offert, F., & Bell, P. "Understanding Perceptual Bias in Machine Vision Systems." In: R. Reussner R., Koziol A. & Heinrich, R. (eds.). *INFORMATIK 2020 Lecture Notes in Informatics (LNI)*. Gesellschaft für Informatik [OA]
- 2018 Offert, F. "Images of Image Machines. Visual Interpretability in Digital Art History." *Proceedings of the European Conference on Computer Vision: VISART Workshop* [OA]
- 2017 Offert, F. "I know it when I see it'. Visualization and Intuitive Interpretability. *Proceedings of the NeurIPS Symposium on Interpretable Machine Learning* [OA]
- 2015 Offert, F. "Conceptual Superposition. The Aesthetics of Quantum Simulation." *SIGGRAPH Asia 2015 Art Papers*

Exhibition Catalogs

- 2025 Offert, F. "Are Nearest Neighbors Good Neighbors?" In: Somaini, A. (ed.). *The World through AI*. Jeu de Paume (forthcoming)
 Offert, F. "The Raw and the Cooked: On Postdigital Painting in the Age of Artificial Intelligence." In: Gerlach, N. & Vagts, S. (ed.). *Postdigital Painting*. Reimer (forthcoming)
- 2024 Offert, F. "Five Theses on the End of AI Art." In: *(Un-)learn AI – Approaching AI in Aesthetic Practices* [OA]
- 2019 Offert, F. "Exhibiting AI Art." In: Offert, F. & Hirsch, M. (eds.) *M.A.D.E.* University of California, Santa Barbara
- 2015 Offert, F. "The Poetic Algorithm or What Happened to Software Art?" In Offert F. & Escalante, J.M. (eds). *Open Sources*. University of California, Santa Barbara [OA]

- Offert, F. "Beyond the Scenes. Sasha Waltz's Objects and Installations Between Theater and the Visual Arts." In: Weibel, P., Waltz, Y. & Riedel, C. (eds). *Sasha Waltz. Installations, Objects, Performances*. Hatje-Cantz
- 2014 Offert, F. "Jonas Mekas on Video." In: Offert, F. (ed.) *Jonas Mekas: 365 Day Project*. Karlsruhe: ZKM Center for Art and Media [OA]

Book Chapters

- 2024 Offert, F. "On the Concept of History in Foundation Models." In: Bajohr, H. (ed). *Thinking With AI*. Open Humanities Press (forthcoming) [preprint]
- Offert, F. & Bell, P. "Manufacturing Visual Continuity. Generative Methods in the Digital Humanities." In: Johnson, J.M., Mimno, D. & Tilton, L. (eds). *Debates in the Digital Humanities: Computational Humanities*. University of Minnesota Press
- Offert, F. "[Maschineninterpretation mit Interpretationsmaschinen. Explainable Artificial Intelligence als bildgebendes Verfahren und bildwissenschaftliches Problem.](#)" *Bildwelten des Wissens* 19 [OA]
- Offert, F. "[KI-basierte Verfahren in der bildenden Kunst.](#)" In: Catani S. (ed). *De Gruyter Handbuch Künstliche Intelligenz und die Künste*
- 2023 Offert, F. "[The Meaning Trap.](#)" In: Tuschling, A., Sudmann, A. & Dotzler, B.J. (eds). *ChatGPT und andere "Quatschmaschinen". Gespräche mit Künstlicher Intelligenz*. transcript [OA]
- Offert, F. "[KI-Kunst als Skulptur.](#)" In: Groß R. & Jordan R. (eds). *KI-Realitäten. Modelle, Praktiken und Topologien des Maschinellen Lernens*. transcript [OA]
- 2019 Offert, F. "Hands on Circuits. Preserving the Semantic Surplus of Circuit-Level Functionality with Programmable Logic Devices." In: Ellis, J. & Hall, N. (eds). *Hands On Media History. A New Methodology in the Humanities and Social Sciences*. Routledge [OA]

Public Humanities

- 2024 Offert, F. & Raley, R. "[Critical Machine Learning Studies: An Interview with Fabian Offert and Rita Raley.](#)" Interview for *UCHRI Foundry*
- 2023 Tasoff, H. "[The Mind of the Machine.](#)" Interview for *UCSB Current*
- Klusik-Eckert, J. "[AI Art und die Kunstgeschichte.](#)" Interview for *#arthistoCast*
- Breitling, D. "[Latent Deep Space.](#)" Interview for *Diffractions Collective*
- Tasoff, H. "[Peering Inside the Black Box.](#)" Interview for *UCSB Current*
- 2022 Offert, F. "[Ten Years of Image Synthesis.](#)" *zentralwerkstatt.org* – featured on *Hacker News* front page
- Offert, F. "[On the Emergence of General Computation from Artificial Intelligence.](#)" *zentralwerkstatt.org*
- 2021 Offert, F. "[There Is No \(Real Life\) Use Case for Face Super Resolution.](#)" *zentralwerkstatt.org*
- 2019 Offert, F. "[The Past, Present, and Future of AI Art.](#)" *The Gradient*
- Offert, F. "[What Could an Artificial Intelligence Theater Be?](#)" *zentralwerkstatt.org*. – translated into Cantonese for *Artism*
- 2018 Offert, F., Roland, T. & Cornell, D. "[Word Embeddings for Restricted Access Corpora.](#)" *WE1S Research Blog*
- Offert, F. "[Embrace the Latent Space. Notes on the Curatorial Challenges of an Emerging Media Art Form.](#)" *zentralwerkstatt.org*
- 2017 Offert, F. "[Intuition and Epistemology of High-Dimensional Vector Space.](#)" *zentralwerkstatt.org*

Editorial Activity

- 2023 Ries, T., van Dalen-Oskam, K., & Offert, F. (eds.) *Reproducibility and Explainability in the Digital Humanities*. *International Journal of Digital Humanities* Special Issue [OA]
- 2021 Offert, F., Klammt, A., Dieckmann, L., Röwenstrunk, D. & Effinger, M. (eds.) *Construction Kit: Review Journal for Research Tools and Data Services* [OA]
- 2019 Offert, F. & Hirsch, M. (eds.) *M.A.D.E.* University of California, Santa Barbara [OA]
- 2015 Offert F. & Escalante, J.M. (eds.) *Open Sources*. University of California, Santa Barbara [OA]
- 2014 Offert, F. (ed.) *Jonas Mekas: 365 Day Project*. Karlsruhe: ZKM Center for Art and Media [OA]

WORKSHOPS, PANELS, AND EVENTS

- 2024 Offert, F. & Ries, T. "Integrating Digital Humanities and German Studies – Methods, Theory, Practice." Seminar at GSA 2024, Atlanta
- 2023 Offert, F. "Computation and the Humanities." Speaker Series at the UCSB Graduate Center for Literary Research
- Offert, F. & Phan, T. "The Politics and Aesthetics of Synthetic Media." Panel Series at 4S 2023, Honolulu
- Offert, F. "Visual Artificial Intelligence." Workshop at HSLU Lucerne
- 2022 Offert, F. & Dhaliwal, R.S. "Towards New(er) Criticism: Artificial Intelligence and Literary Dispositions" and "GPGPU: Imaging as General Purpose Computing." Panel Series at SLISA 2022, Purdue University
- Offert, F. & Impett, L. "CLIP and Beyond: Multimodal & Explainable Machine Learning in the Digital Humanities." Panel at DH 2022, Tokyo
- Offert, F. "Visual Artificial Intelligence." Workshop at HSLU Lucerne
- Offert, F. "Visual Artificial Intelligence for the Digital Humanities." Workshop at the European Summer University in Digital Humanities, Leipzig
- 2021 Offert, F. "Adversarial Examples." Workshop at the Bundesministerium für Bildung und Forschung/Gesellschaft für Informatik KI-Camp, Berlin
- 2020 Offert, F. "Face Recognition." Workshop at HfG Karlsruhe
- Offert, F. "Images as Data. Visual Culture and Machine Learning." Workshop at Hebrew University of Jerusalem
- Offert, F. "Adversarial Hacking." Workshop at transmediale Berlin
- 2019 Offert, F. "Images of Image Machines. Theory and Practice of Interpretable Machine Learning for the Digital Humanities." Workshop at the European Summer University in Digital Humanities, Leipzig

INVITED TALKS

- 2025 The Method of Critical AI Studies (**keynote**), Bielefeld University
- What Are Large Visual Models Models Of? Artificial Intelligence as a Methodological Reckoning in the Digital Humanities, FAU Erlangen
- Vector Media, Dartmouth College
- Vector Media, University of Southern Denmark
- 2024 Postdigital Artificial Intelligence, Kunsthalle Bielefeld

- "This Is Your Brain on ImageNet": Embedding and Visual Epistemology, HfG Offenbach
Machine Visual Culture, Stockholm City Museum
Machine Visual Culture, Institut national de l'histoire d'art, Paris
"This Is Your Brain on ImageNet": Embedding and Visual Epistemology, Seven Pines
Symposium XXVI, Stillwater, Minnesota
- 2023 [The Production of \(Embedding\) Space](#), CCCB Barcelona
Computational Iconographies, Schloss Dagstuhl – Leibniz-Zentrum für Informatik
[The End of AI Art \(keynote\)](#), Goethe-Institut Nigeria, Lagos
What Are Large Visual Models Models Of? (**keynote**), University of Zurich
- 2022 [On the Concept of History \(in Foundation Models\)](#), Ludwig Forum Aachen
[On the Concept of History \(in Foundation Models\)](#), UC Berkeley
The End of AI Art (**keynote**), Technical University Cologne
Close Reading Distant Viewing, Cologne University
- 2021 On Machine Learning and Concreteness, Humboldt University Berlin
Art and Performance in the Age of AI, Goethe-Institut Budapest
Exploring Cultural Heritage with Computer Vision, German National Library, Leipzig
[Latent Deep Space: GANs between Art and Science \(keynote\)](#), UNSW Sydney
Maschinensehen, Peter Behrens School of the Arts, Düsseldorf
Close Reading Distant Viewing, HSLU Lucerne
Close Reading Distant Viewing, UC Berkeley
Standardizing (CNN) Feature Vectors?, University of Geneva
[Le corps halluciné \(keynote\)](#), Gaîté Lyrique, Paris
The Epistemology of Machine Learning in Digital Art History, EHESS Paris
- 2020 Visual Culture and Artificial Intelligence, Trier University
Critical Machine Vision as a (Digital) Humanities Challenge, UT Austin
The Best Sense Organs That Money Can Buy. Deep Neural Networks as Image-Making
Machines, Hebrew University of Jerusalem
[Hallucinating Science with Neural Networks](#), transmediale Berlin
- 2019 Invention as Discovery. Synthetic Images in Science and Art, HfG Karlsruhe
Learning Physics with Computers, UC Santa Barbara
- 2018 Notes on the Aesthetics and Epistemology of Interpretable Machine Learning, UC Santa
Barbara
- 2017 Notes on the Aesthetics of Artificial Intelligence, EPFL Lausanne

CONFERENCE TALKS

- 2024 The Latent Space of the Digital Humanities: Embedded Knowledge and Disciplinary
Convergence in the Age of Generative Artificial Intelligence, DH 2024, Washington D.C.
(accepted but not given)
- 2023 [The Production of \(Embedding\) Space](#), SLSA 2023, Phoenix
A Sign That Spells: DALL-E 2, Invisual Images and The Racial Politics of Feature Space,
4S 2023, Honolulu
On the Concept of History (in Foundation Models), GSA 2023, Montréal
imgs.ai. A Deep Visual Search Engine for Digital Art History, DH 2023, Graz
Art History and Artificial Intelligence: Opportunities and Challenges of Large-Scale Visual
Models in the Digital Humanities, DH 2023, Graz

- On the Concept of History (in Foundation Models), Tübingen University
- 2022 'CLIP Studies': Analyzing Large-scale Deep Learning Models in the Digital Humanities, DH 2022, Tokyo
- 2021 KI-Kunst als Skulptur, TU Dresden
- Latent Deep Space. GANs in the Sciences, 4S Toronto
- Towards a Critical Technical Practice in Digital Art History, AAH Birmingham
- Kunstgeschichte und Computer Vision, Digitale Erfahrungen und Strategien in der Kunstgeschichte, Verband Deutscher Kunsthistoriker
- 'A Painting of a Murder in the Style of Monet'. Applications and Limitations of Large-Scale Contrastive Pre-Training in Digital Visual Studies, Oxford University
- imgs.ai. A Fast, Dataset-Agnostic, Deep Visual Search for Digital Art History, Arbeitskreis Digitale Kunstgeschichte Open Space
- 2020 Generative Digital Humanities, CHR 2020, Amsterdam
- Understanding Perceptual Bias in Machine Vision Systems, InfDH 2020, Karlsruhe
- Towards Open Computer Vision Methods. Visual Analytics of Machine Learning Models in the Digital Humanities, DH 2020, Ottawa (conference canceled)
- Critical Machine Vision. Eine Perspektive für die Digital Humanities, DHd 2020, Paderborn
- 2019 Distant Viewing Iconographies, Zagreb University
- 2018 Images of Image Machines. Visual Interpretability in Computer Vision for Art, ECCV 2018, Munich
- Preservation as Translation. The Case for Programmable Logic Devices as a Strategy for Circuit-level Authenticity, Deutsches Museum Munich
- 2017 Exhibiting Computing Machines. Ontology as a Speculative Principle for Exhibition Design, SPT 2017, Darmstadt
- 'I know it when I see it'. Visualization and Intuitive Interpretability, NIPS 2017, Long Beach
- 2016 [machine here]. Non-Representation as a Rhetorical and Mathematical Strategy in the Construction of Alan Turing's Imaginary Machine, Harvard University
- The Conservator's Task. The Case for Programmable Logic Devices as a New Tool for the Preservation of Digital Art, Royal Holloway University of London
- 2015 Conceptual Superposition. The Aesthetics of Quantum Simulation, SIGGRAPH Asia 2015, Kobe
- "Re-enactment as Pre-enactment. The State of Emergency and the Theatrical Contract in Artistic Practices of Reenactment," UC Santa Barbara

INVITED RESPONSES

- 2024 Respondent at: Computer Vision & Art History Today, Barnes Foundation, Philadelphia
- 2022 Response to Todd Presner: "Digitizing, Remediating, Remixing, and Reinterpreting Holocaust Memory," UC Santa Barbara
- Response to Leonardo Impett: "Neural Vision Models as Models of Visual Culture," Cambridge University
- Response to Alexandre Gefen: "Generative AI," UC Santa Barbara

REVIEW ACTIVITY

- 2025 *Visual Resources*
DH 2025, Lisbon
- 2024 *Monatshefte*

Configurations

DH 2024, Washington D.C.

DHd 2024, Passau

2023 Deutsche Forschungsgemeinschaft (DFG)
Swiss National Science Foundation (SNSF)
National Endowment for the Humanities (NEH)
Wittgenstein Award

DH 2023, Graz

DHd 2023, Trier

2022 *AI & Society*
Trace: A Journal of Writing, Media, and Ecology
International Journal of Digital Humanities
Programming Historian
European Summer School in Digital Humanities 2022, Leipzig
New Media and Society
Data in Brief
DH 2022, Tokyo
DHd 2022, Potsdam

2021 *AN-ICON*
Digital Scholarship in the Humanities
European Summer School in Digital Humanities 2021, Leipzig

2020 Informatik 2020 InfDH Workshop, Karlsruhe
ECCV 2020 Visart Workshop, Glasgow
ACM Multimedia 2020 SUMAC Workshop, Seattle
DH 2020, Ottawa

2019 European Summer School in Digital Humanities 2019, Leipzig

PROFESSIONAL ORGANIZATIONS

Journal of Cultural Analytics, Editorial Board Member
German Studies Association DH Network, Coordinator
UC Santa Barbara Graduate Center for Literary Studies, Board Member
DHd (Digital Humanities in German-speaking Countries)/ADHO, Member
Society for the Social Studies of Science (4S), Member
Society for Literature, Science & the Arts (SLSA), Member
Arbeitskreis Digitale Kunstgeschichte, Member

ACADEMIC SERVICE

2024-25 Campus Center for the Humanities and Machine Learning, Director
Campus Search Committee for Vice Chancellor for Research, Member
Campus AI Policy Working Group, Member
2023-24 Campus AI and Human Creativity Summit Planning Committee, Member
Department Faculty Legislature Representative
College Search Committee for English Department DH Professorship, Member
Campus Search Committee for Library DH specialist, Faculty Representative

Department Committee on Diversity, Equity, and Inclusion, Member
2021-23 Department PLO Assessment Committee, Member
Campus Creative Computing Minor Advisory Group, Member
Department Committee on Diversity, Equity, and Inclusion, Member

COURSES DEVELOPED

2020- GER / C LIT 155, UC Santa Barbara: Critical Artificial Intelligence
GER / C LIT 152, UC Santa Barbara: Digital Humanities Practice
GER / C LIT / ART HIST 163, UC Santa Barbara: Digital Visual Studies
GER108, UC Santa Barbara: Media and Politics: Alternative Histories
C LIT 200 / MAT594X, UC Santa Barbara: Artificial Intelligence Images (graduate)
C LIT 200 / MAT 5940, UC Santa Barbara: Critical Machine Learning Studies (graduate)
GER 179C, UC Santa Barbara: Media Technology: Computing Cultures
2019-20 FAU Erlangen-Nürnberg: Critical Machine Vision (graduate)
FAU Erlangen-Nürnberg: Computer als Medium der Kunst (graduate)
2018-19 ART 185AI, UC Santa Barbara: Machine Learning and The Arts
MAT 595SP, UC Santa Barbara: Aesthetics and Politics of Artificial Intelligence (graduate)