

GRAYDON K. WETZLER

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EDUCATION

Ph.D., New York University, Department of Performance Studies	2017
Designated specializations: (1) philosophy & aesthetic theory; (2) theory/history of performativity & technology	
M.F.A., San Francisco Art Institute, Film	2004
B.A., University of California, Santa Barbara, (Double Major) Philosophy and Film Studies	1998

RESEARCH AREAS

Fields: science & technology studies; media history & theory; sociology of knowledge

Methods: multimodal ethnography; exploratory design; media archaeology; materialist-semiotics

Current focus: ethology as research-creation; empirics, logics & aesthetics of biostructures & abiotic medias

ACADEMIC & RESEARCH APPOINTMENTS

Lecturer, University of California, San Diego, Department of Sociology	2020
Lecturer, University of California, San Diego, Department of Visual Arts	2018-19
Project Manager, NYU (Libraries), Hemispheric Institute Digital Video Library (HIDVL)	2009-12
Digital Production & Content Manager, NYU, Hemispheric Institute of Performance & Politics	2006-12
Digital Archive Liaison, NYU/USC, "Networking Visual Culture" (ANVC/Scalar)	2010-11

PEER REVIEWED PUBLICATION

Journal Articles & Book Chapters

Wetzler, G. (forthcoming 2021). "Truncating seduction along incidence." Accepted/in revision for *Open Culture Studies* Ed. Toby Miller. De Gruyter.

Wetzler, G. (2019). "Sujetting Apocrypha from HOME." *continent*. 8.1-2, Special Issue: "Apocryphal Technologies." Eds. Jamie Allen & Anthony Enns. [Online](#)

Wetzler, G. (2019). "Wayfinding *re/dicto*." *Surveillance, Architecture and Control: Discourses on Spatial Culture*. edited collection by Susan Flynn & Antonia Mackay. Palgrave Macmillan, 2018. [PDF](#)

Wetzler, G. (2018). "A Kerosene Summer Dress." *Technoetic Arts: A Journal of Speculative Research*, (special issue) Eds. Roy Ascott and Dalila Honorato. [PDF](#)

Wetzler, G. (2018). "Sieving Oil w/ Wax." *Platform: Journal of Theatre and Performing Arts 12.2: On Magic*. Eds. Julia Peetz and Raz Weiner. [PDF](#)

Research Presentations (Symposia Papers & Published Conference Proceedings)

Wetzler, G. (2019). "A Kerosene Summer Dress." Taboo - Transgression - Transcendence in Art & Science III (Universidad Nacional Autónoma de México (UNAM) and the Centro de Cultura Digital, Mexico City, November 11-13).

Wetzler, G. (2018). "BIG SISL, *infrathin* RUBBER HOSE." Panel: "Generative Architectures" for *Is Big Data a New Medium?* Paper: LASALLE College of the Arts, Singapore (May 7-8 2018).

Wetzler, G. (2018). "Humanities, *Quo Vadis?*" *DADH 2017: Digital Humanities Evolving: Past, Present and Future conference Proceedings*. Taipei, Taiwan.

WORKS IN PROGRESS

Journal articles/Symposia Contributions

"I speak for the Leech: Threading an ancient, vampiric & hermaphroditic sessility." (in preparation, *MAST* (SI): Sound, Colonialism, And Power

SISL ↔ hippocampal rubber-hoses for postmedia." (planned submission for edited collection, *Technocreep and the Politics of Things Not Seen* (Eds., Neda Atanasoski & Nassim Parvin).

"Crypticity and Image Re-synthesis." (planned submission for, *Athena: Philosophical Studies* (SI): Philosophical Reflections on Media and Technology).

Closely Bound but Unbridgeable Slips of Paper." (for Virtual Panel Series, *Contingent Systems: Art and/as Algorithmic Critique*, hosted by the Alberta University of the Arts).

SELECTED PRESENTATIONS

Invited talks & lectures

Is Big Data a New Medium?] Panelist: "Generative Architectures." Talk: "BIG SISL, *infrathin* RUBBER HOSE." LASALLE College of the Arts, Singapore (May 7-8 2018).

Rendering the Invisible Visible, An interdisciplinary conference exploring the interconnectedness of humans and nonhumans. Invited with Yayu Tseng to present: "Elsewheres." Institute of Advanced Studies, University College London (May 25 2018).

Taboo - Transgression - Transcendence in Art & Science III. Paper: "A Kerosene Summer Dress." UNAM and the Centro de Cultura Digital, Mexico City (November 11-13).

2008 Multi-modal surveillance and multimedia Presentation/Lecture in the Department of Computer Science, CUNY (NYC)

2008 End-to-End Systems for Mobile Human Surveillance Presentation/Lecture in the Department of Computer Science, CUNY (NYC)

Recent conference papers

Paradise on Fire, 2019 Association for the Study of Literature and Environment (ASLE) Biennial Conference. Panelist: "On Fire: Pyro-practices." Paper: "Diffusing Fire with Petrol." UC Davis (June 26-20).

Is Big Data a New Medium? Panelist: "Generative Architectures." Paper: "BIG SISL, *infrathin* RUBBER HOSE." LASALLE College of the Arts, Singapore (May 7-8 2018).

Acting Out: The Role of Environmental Humanities in the Anthropocene (PAMLA panel). Paper: "CLOSED EYE Drawing." Bellingham, Washington (November 9 - 11, 2018).

Rendering the Invisible Visible, An interdisciplinary conference exploring the interconnectedness of humans and nonhumans. Invited with Yayu Tseng to present: "Elsewheres." Institute of Advanced Studies, University College London (May 25 2018).

American Society for Theatre Research Conference. Working Session: Arousing Curiosities: Knowledge, Embodiment, and the Science Performance. Paper: "HOME Arousal." San Diego, CA (November 15 - 18).

22nd International Association for Environmental Philosophy. Panel Moderator ("Humanism and After"; "Decentering the Human"; "Cultured Landscapes"). Pennsylvania State University, State College, PA (October 20-22, 2018).

DADH 2017: Digital Humanities Evolving: Past, Present and Future conference Proceedings. Panelist: Context and Implication. Paper: "Humanities, *Quo Vadis*." National Chengchi University, Taipei, Taiwan (11/29-12/1, 2017).

RESEARCH TRAINING, EXPERIENCE & OUTCOMES

Relevant Workshop/Seminar Experience

- **Machine Learning in Python & R** *current online course*
- **Deep Learning with (Python-based) Artificial Neural Networks** *current online course*
- **Multimodal Sentient Computing (Doctoral Seminar)** *Spring 2008*
Prof. Zhigang Zhu, Department of Computer Science, CUNY (New York, NY)
***Outcomes:** Led two seminar lectures: (1) Multi-modal surveillance and multimedia (5 March); (2) End-to-End Systems for Mobile Human Surveillance (14 May).
- **Computer Vision applications in Max/MSP/Jitter** *Fall 2008*
Zachary Seldess, Harvestworks Digital Media Arts Center (New York, NY)
***Outcomes:** Provided a practical understanding of basic computer vision concepts and techniques. More formatively, this experience convinced me that a more unruly, theoretical and embedded approach was desired.

Dissertation Fieldwork:

- CUNY's City College Visual Computing Lab (CCCVL), and affiliated Center of Perceptual Robotics, Intelligent Sensors and Machines (PRISM) research project: "Remote Hearing: Multimodal Human Signature Detection via PTZ, IR and LDV Sensors" (2003 - ongoing, part of *Multimodal Surveillance: Sensors, Algorithms and Systems*).
***Outcomes:** Undertook participant observation and interview techniques with results partially published in Wetzler (2018), "Wayfinding *re/dicto*".
- Workshop: *Stories, Neuroscience and Experimental Technologies (STORYNET): Analysis and Decomposition of Narratives in Security Contexts*. (Charlottesville, VA, February 28, 2011)
Interdisciplinary/cross-sector context: literary theorists, communications analysts, media analysts, political scientists, sociologists, anthropologists, psychologists, quantitative social scientists, representatives from academia and industry
- The Neurobiology of Narratives Workshop (DARPA/DOD Narrative Networks (N2) program, Arlington, VA, April 25-26, 2011).
***Outcomes:** Undertook participant observation, interview techniques, and discourse analysis with results partially published in Wetzler (2019), "Sujetting Apocrypha from HOME".
- Modeling, Simulating and Sensing Narrative Influence Workshop (DARPA/DOD Narrative Networks (N2) program, June 29-30, 2011).

***Outcomes:** Used participant observation, interview techniques, and visual-semiotic ethnography with results partially published in Wetzler (2019), "Sujetting Apocrypha from HOME".

Research Assistant for Prof. Jordan Crandall (Visual Arts, U.C. San Diego).

- **Project:** *Homefront* (2005), a multimedia installation using a cinematic lexicon to interrogate how contemporary security imaging technologies mediate relations to self and to other through disciplinary, racial and eroticized visualities.
 - *Role:** Conceptualization, Ideation and Scripting (with particular attention to cross-linking research methodologies, computational media technologies, and narrative strategies).
 - *Outcomes:** Provided methodological basis for developing my dissertation's research design.

SELECTED PROFESSIONAL EXPERIENCE

Project Manager 2009 – 2012
The Hemispheric Institute Digital Video Library (HIDVL)/NYU Libraries

The Hemispheric Institute Digital Video Library (HIDVL) is the first major digital video library of performance practices in the Americas. Created in partnership with NYU Libraries, and with the inaugural support of the Andrew W. Mellon Foundation, HIDVL began as an effort to preserve political performance works from the Americas, making these cultural documents available worldwide.

As an HIDVL project manager, I worked with HEMI staff and preservationists from NYU's Digital Library Technology Services (DLTS) to optimize digital content and metadata across platform workflows, as well as, managing content deliveries according to funding schedules. I gained knowledge of state-of-art digital archiving under the expert oversight of both DLTS specialists and NYU's Moving Image Archiving and Preservation (MIAP) Faculty.

Digital Production & Content Manager 2006-12
NYU/Hemispheric Institute of Performance & Politics

Every two years, the Hemispheric Institute hosts an *Encuentro* | part academic conference, part performance festival | in a different site in the Americas. Fostering experimentation, dialogue, and collaboration, each *Encuentro* brings together hundreds of scholars, artists, and activists to take part in a week-long program of performances, lectures, work groups, installations, roundtable discussions, and visual art exhibits. As a traveling Production Manager, I participated on three different *Encuentro* teams (of professors, graduates, artists, administrators and funders) by overseeing production team members (and their safety), providing principal videography, and collaborating with participating artists and hosting institution staff (often in Spanish) to ensure operational success operations.

As "in-house" Production Manager I provided principle videography and postproduction across multiple HEMI projects. These included working with editorial staff on a number of multimedia articles published through the Institute's trilingual online journal, *e-misferica*.

Digital Archive Liaison 2010-11
Hemispheric Institute/NYU/USC, "Networking Visual Culture" (ANVC/Scalar)

As a Project Specialist and Archival Liaison I served as a technical point of contact enabling strategic partnership between the NYU based Hemispheric Institute and USC's Alliance for Networking Visual Culture to investigate and develop sustainable platforms for publishing interactive and rich media scholarship.

Digital producer & web content manager 10 – 12/2008
Center for the Study of Social Difference (CSSD), Columbia University

(CSSD) is an interdisciplinary research center supporting collaborative projects that address gender, race, sexuality, and other forms of inequality to foster ethical and progressive social change. I provided video documentation and managed web content delivery.

TEACHING EXPERIENCE

Department of Sociology, University of California, San Diego Spring 2020
SOVI 144. Forms of Social Control (Instructor of record)
SOVI 172. Elsewhere w/in here (Instructor of record)

Department of Visual Arts, University of California, San Diego 2018 – 2019 (AY)
VIS 174. Media Sketchbook (Instructor of record)
VIS 177. Scripting Strategies (Instructor of record)

Performance Studies, New York University Summer 2015
PERF-GT 1000. Intro to Performance Studies (T.A./Section Lecturer)

Film Department, San Francisco Art Institute 2002 – 2004
Production & Studio Instructor

UNIVERSITY & PROFESSIONAL SERVICE

Manuscript Reviewer: *Leonardo* (2021-); *Artnodes* (2021-); *Media Ecology Association* (2018); *Intern. Assoc. for Environmental Philosophy* (2018); *Studies In Control Societies* (2018)

Special Collections Archive Manager 2007 – 2008
Department of Performance Studies, Tisch School of the Arts, NYU

Expert Scholar/Artist 2008
The Transnational Arts Initiative (San Cristóbal de las Casas, Mexico)

In 2008, I was invited as an expert scholar to participate in the first round of the Transnational Arts Initiative - a workgroup of artists, scholars and activists working to promote international collaboration between art foundations, academic research and locally based cultural programming. The event was hosted by FOMMA, a Mayan women's theatre collective and NGO distinguished for progressive action in issues of social, economic and gender inequality for indigenous communities at the local, national and transnational level. The Initiative's first meetings had their inaugural transfer into financial support for, and the recognizable demographic shift in the Hemispheric Institutes 7th Encuentro "Staging Citizenship: Cultural Rights in the Americas," (Universidad Nacional in Bogotá, Colombia, August 2009).

Scholar Interviewer & Videographer, Native Theater Festival interview series 2007
Native Theater Festival, the Public Theater (NYC)

MULTIMEDIA, INTERVIEWS & WEB PUBLICATION

Lawson, S., Pollard, A., and **G. Wetzler** (multimedia editor) (2010). "2boys.tv/Phobophilia/Arousal from Fear" (Multimedia essay) in *emisférica* 7, 1: "Unsettling Visuality." eds. J. Lane & M. Godoy-Anativia. HemiPress: New York City 2018.

G. Wetzler (multimedia editor) (2009). Multimedia essay: "Regina Jose Galindo: Experiences" in *emisférica* 6, 2: Culture+Rights+Institutions. eds. Jill Lane and Marcial Godoy-Anativia. HemiPress: New York City 2018.

Hanay Geiogamah and **G. Wetzler** (interviewer) (2009). *Interview series: Native Theater Festival at the Public Theater* (2007-2008). HIDVL.

Quintero, Michael Birenbaum, and **G. Wetzler** (producer) (2009). *Interview with Comadre Araña*. HIDVL.

Gomes, M., Briones, C., **Wetzler, G** (producer) (2007). *Interview with Miriam Gomes*. HIDVL.

SELECTED MEDIA WORKS IN DIGITAL COLLECTIONS

Ariza, Patricia, Nohra Gonzalez, Nohora Ayala, Adelaida Otalora, Alexandra Escobar, Carmiña Martínez, Santiago Garcíá, Rafael Giraldo, Luis L. Florez, Hernando Forero, Cesar Badillo, Fernando Mendoza, Francisco Martínez, Chris Tabron, and Gray Wetzler. *A Título Personal =: In a Personal Capacity* (2009).

Bianchi, Adhemar, Ricardo Talento, and Gray Wetzler. *Grupo De Teatro Catalinas Sur: El Fulgor Argentino* (2007).

Cook, S, Guillermo Gómez-Peña, Julián Mesri, Anurima Banerji, and Gray Wetzler. *Susana Cook: The Unpatriotic Act : Homeland Insecurities* (2007).

Fabião, Eleanora, and Gray Wetzler. *NO. 3: the two jars: water from clay to silver to clay from silver (An action in Plaza de Bolívar, Bogotá, Colombia by Eleanora Fabião)* (2009).

Gómez-Peña, Guillermo, Roberto Sifuentes, María Estrada, Amapola Prada, Andrés Vinciauskas, and Gray Wetzler. *La Pocha Nostra: Mapa/corpo 2: ritos interactivos para el nuevo milenio* (2007).

Hadad, A., Wetzler, G., Tabron, C., and Gray Wetzler. *Hadad's Bizarre cabaret =: Cabaret bizarro de Astrid Hadad* (2009).

Hoch, Danny, and Gray Wetzler. *Hip Hop Theater: An Evening with Danny Hoch* (2007).

Jacobs, Anna, and Gray Wetzler. *Anna Jacobs: The Story of a Boy Born a Girl* (2007).

La Pocha Nostra, Tabron, C., and Gray Wetzler. *Double Album (Guillermo Gómez-Peña's 10 psychomagic actions against violence)* (2009).

Lawson, S., Pollard, A., and Gray Wetzler. *Phobophilia, arousal from fear =: Phobophilia, excitación a partir del miedo* (2009).

Luna, Violeta, and Gray Wetzler. *NK 603: action for performer & e-corn = acción para performer & e-maíz* (2009).

Mapa Teatro, and Gray Wetzler. *Opereta marciana = Martian operetta* (2009).

Navarrete, José, Debby Kajiyama, and Gray Wetzler. *Navarrete X Kajiyama Dance Theater: La Venganza De Huitlacoche* (2007).

Rodríguez, Jesusa, Gray Wetzler, and Inés C. Juana. *Sor Juana, Primero Sueño =: Sor Juana, First Dream* (2007).

Sapp, Steven, Mildred Ruiz, Gamal A. Chasten, William Ruiz, Gray Wetzler, and Chris Tabron. *Universes Concert: Live from the Edge* (2009).

Weaver, Lois, Peggy Shaw, and Gray Wetzler. *Split Britches: Retro Perspective: It's a Small House and We've Lived in It Always* (2007).

Espinosa, Andrés and Gray Wetzler. *Monosabio* (2009).

SELECTED CREATIVE WORKS (w/ EXHIBITIONS & SCREENINGS)

This Thing ii (), one, & 2 (16mm/digital transfer for single & multi-channel installation).

Description: Meditations and encounters in IDEA-OBJECT-GESTURE combining in-camera (spring wound) and generative (Max/MSP/Jitter) editing techniques giving distinctive machinic and computational timings and tensions.

Invited for the *Crosstalk Video Festival*, Budapest, Hungary (2010).

YOU/RE RAZOR EYES (16mm/digital transfer for single & multi-channel installation).

Description: A performative etho/ethno-graphy partially taking Reno, NV as arbitrary subject, and partially based on an epistolary "script" written in collaboration with Lisa M. Wardle, (then) an inmate incarcerated in Idaho's Pocatello Women's Correctional Center.

Exhibited in: *New.Mass.Art*, Contemporary Artist Center(CAC), New Adams, Massachusetts (2005).

Snodance W/me (single channel video).

Description: A chance and dance film collaboration with Zena Bibler (Little Dances Everywhere). A site-specific choreographic encounter is witnessed by an automated tracker (algorithmic editing score designed with Motion).

SA C (Digital transfer of single frame (J/K) optical print/re-photography of 16mm print).

Description: Once a chocolate fetish film called *Rebirth*, is reborn as documenting a different public act.

Filiac (single channel video, stop motion animation).

Maron (16mm/digital transfer for single channel projection)

Description: A work of speculative non-fiction conceived/adapted from a screenplay for a kidnapping film. Explores a solipsistic construction of intimacy and longing.

Screened for *Vernissage*, Fort Mason Center for the Arts & Culture, San Francisco, CA (2004).

Nectar (16mm/digital transfer for single channel projection).

Description: An experimental/performative ethnography combining scripted and unscripted elements.

n-Proposals (Installation/Intervention)

Exhibited in: *3rd INSIDE/OUT*, Swell Gallery & on the San Francisco Central Waterfront, CA (2003).

Waking the 'Ticker': Amputating a peninsula along a fault, (Installation/Intervention).

Description: In collaboration with Yin-Ju Chen, a city planning proposal for a future "hill-less" San Francisco peninsula is presented and (unofficially) submitted to the San Francisco Planning and Urban Research Association. The proposal for "actively tectonic zoning flat SF" combines archaeoseismologic and paleoseismic research with ancient Chinese divination. Exhibited in *Creative City: An Installation/Intervention by the SF Bureau of Urban Secrets*. (2003).

Black Widow (video documentation of performance)

Description: A video documentation of performance/response with Jeanette Lee, aka, "the Black Widow."

Exhibited in, *Producing Contemporary Chinese Art*, as part of the exhibition, *Take Out*, in Swell Gallery, San Francisco, CA (2003).

TECHNICAL SKILLS

Multimedia design & production

Pre-production: research and creative development, scripting, and production design

Production: cinematography/videography; equipment setup (camera, audio, lighting, projection)

Post-production: project set up/workflow, editing, on-lining, archiving video, delivery, and managing of digital assets.

Equipment: (imaging) 4K, DSLR, HD, HDV & SD Cameras; 8 & 16mm cameras (synch, super, regular, pinhole); analog & (acoustical) analog & digital sound recorders, tape through file-based processing; lighting & grip kits (for filmic & digital cinematography); (chemical, analog, electrical roots) J/K Optical printing/re-photography of 16mm, Super 8; Reg 8 to 16mm traditional cell animation onto 16mm; hand photochemical processing)

University Teaching & Instructional Design

New course design (including: large-scale survey lectures, upper-division reading/writing seminars, upper-division studio/critique seminars)

Development, content creation and delivery of course content (lectures, technical workshops, learning modules, glossary's and other course resources) for in-person, and remote/asynchronous online instructional environments

Technical (Software/Coding/Web):

Learning Management Systems: Blackboard, Canvas

Research & Bibliographic: BibTeX, EndNote, Mendeley, RefWorks, Semantic Scholar and Zotero.

Media, Design & Typesetting tools: Adobe (Acrobat, Dreamweaver, Illustrator, Photoshop, Premiere); Final Cut Pro (Motion, Color, Compressor), L^AT_EX (Asymptote, Graphviz, picture, pstricks, PGF/TikZ, Xy-pic); HTML/CSS, Max/MSP/Jitter (Java), Processing.

Admin & collaborative tools: Microsoft Office (Excel, Power Point, Word); Google (Cloud, Docs, Drive); CMM's (Wix, WordPress)

SCHOLARLY SOCIETIES/MEMBERSHIPS

Leonardo/ISAST

College Art Association of America

Cultures of Surveillance Network

HASTAC (Humanities, Arts, Science, and Technology Alliance and Collaboratory)

New Media Caucus

Philosophy of Science Association

Society for Social Studies of Science

Society for the History of Technology

SELECTED AWARDS/DISTINCTIONS

MLA Professional Dev Grant (2018)

Doctoral Corrigan Fellowship Award (Tisch School Of The Arts, NYU) (2006-10)

Doctoral Scholarship (GSAS, NYU) (2006-10)

Graduate Kodak Grant Recipient (nominated by George Kuchar) (2004)

MFA Merit Grant (SFAI) (2003-5)

Dean's Honors (UC Santa Barbara) (1998)

Golden Eagle Scholar Award (UC Santa Barbara) (1996, 1998)

Academic All-American (1996, 1998)

PROFESSIONAL REFERENCES

Available upon request