



Dr. David Cecchetto
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and Sciences
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ACADEMIC VITAE

AREAS OF SPECIALIZATION

Theory: Digital Humanities; Media Art History/Criticism; Media & Cultural Studies; Technology & Society; Sound Studies and Experimental Music; Posthumanism; Social and Locative Media; Phenomenology and Perception.

Practice: Interdisciplinary Practice; Multimedia (Installation and Performance); Digital Sound; Practice-as-Research; Music Composition.

EDUCATION

Interdisciplinary Ph.D. (English/Visual Arts) with a concentration in Cultural, Social, and Political Thought, University of Victoria, 2010
Dissertation title: *A Practiced-Informed Critique of Technological Posthumanism and its Ideologies*

M.Mus., University of Victoria, 2004

Hon. B.Mus., Wilfrid Laurier University, 2002

PUBLICATIONS (REFEREED)

Monograph:

Humanesis: Sound, Discourse, and Technological Posthumanism. University of Minnesota Press (forthcoming).

Edited Text:

Collision: Interarts Practice and Research. Eds. David Cecchetto, Nancy Cuthbert, Julie Lassonde, and Dylan Robinson. UK: Cambridge Scholars Publishing, 2008.

Articles:

“Deconstructing Affect: Posthumanism and Mark Hansen’s Media Theory” in *Theory, Culture, and Society* (forthcoming, 2011).

“Sounding the Hyperlink: Skewed Remote Musical Performance and the Virtual Subject” in *Mosaic: a Journal for the Interdisciplinary Study of Literature*. Vol.42, no. 1 (March, 2009).

"vagan(ana)music: Three (four) Plateaus of a Contingent Music" in *Radical Musicology*, Volume 2 (International Centre for Music Studies at Newcastle University, December 2007): <http://www.radical-musicology.org.uk/>

Book Chapters:

"Melancholy and the Territory of Digital Performance" in *Collision: Interarts Practice and Research*. Eds. David Cecchetto, Nancy Cuthbert, Julie Lassonde, and Dylan Robinson. UK: Cambridge Scholars Publishing, 2008.

"Introduction," co-author, in *Collision: Interarts Practice and Research*. Eds. David Cecchetto, Nancy Cuthbert, Julie Lassonde, and Dylan Robinson. UK: Cambridge Scholars Publishing, 2008.

"Ethical and Activist Considerations of the Technological Artwork" in *Transdisciplinary Digital Art: Sound, Vision, and the New Screen*. Eds. Randy Adams, Steven Muller Arisona, and Steve Gibson. Communications in Computer and Communication Science Series. USA: Springer, June 2008.

Other editorial:

Musicological Explorations, Volume 9. Published by the Graduate Students in Music at the University of Victoria, September 2008.

INSTRUCTIONAL ACTIVITIES

July 2011	Nominated for 2011 Non-Tenure Faculty Teaching award, OCAD University
July, 2010 – Present	Assistant Professor of New Media History and Criticism, Faculty of Liberal Studies, OCAD University.
	Course Topics: Writing and Rhetoric (100 level) Visual Studies II: Critical Frameworks (100 level) Technology and Digital Culture (300 level) Experimental Music, Sound Art, and Critical Theory (300 level) Critical Posthumanism (400 level) Art and Critical Theory (500 level)
	Graduate Supervision:
	Brittany Wray, Interdisciplinary M.A. (Principal Advisor)
	Fareena Chanda, Interdisciplinary M.Des. (Committee member)
	David Clarkson, Interdisciplinary M.F.A (Committee member)
	Alexei Villa, Interdisciplinary M.F.A. (committee member, completed 2011)
	Undergraduate:
	Liam Wylie, Sculpture (thesis committee)

Oct. – Dec, 2009	Teaching Assistant, ENGL 115 (on-line), Dr. Richard Pickard
March, 2009 – Aug, 2009	Writing Tutor, University of Victoria Writing Centre
Jan. – April, 2009	Teaching and Learning for Higher Education (EDCI 560) Faculty of Education, University of Victoria
Sept. – Dec, 2007	Teaching Assistant, MUS 323, Dr. Jonathan Goldman
Sept, 2003 - May, 2004	Research Assistant, University of Victoria's Electronic Music Studio
Sept, 2002 - May, 2003	Teaching Assistant, MUS 115, Prof. Eugene Dowling (also 2008)

SIGNIFICANT ACADEMIC AWARDS AND NOMINATIONS

2011	CAGS/UMI Distinguished Dissertation Award, Canadian Association of Graduate Studies (awarded to the top Canadian dissertation in the fine arts, humanities, and social sciences category)
2010	Governor General's Academic Gold Medal Award (University of Victoria; the University's most prestigious award)
2010	Bruns Essay Prize (best essay written while a graduate student), Society for Literature, Science, and the Arts (awarded by Katherine Hayles)
Sept, 2008 – Aug, 2010	Social Sciences and Humanities Research Council Doctoral Award, \$40,000
Sept, 2008 – Aug, 2010	University of Victoria President's Research Scholarship, \$8,000
July, 2010	Dissertation nominated by the University of Victoria English Department for the Western Association of Graduate Schools Innovation in Technology Award
Sept, 2008 - May, 2009	University of Victoria Graduate Award (Cultural, Social, and Political Thought), \$4,000
April, 2009	Finalist, George Proctor Prize (best graduate paper, Canadian University Music Society 2009)
Sept, 2007 – Aug, 2008	University of Victoria Interdisciplinary Fellowship, \$10,000
Sept, 2007 - May, 2008	University of Victoria Graduate Award (Cultural, Social, and Political Thought), \$5,000
Sept, 2006 – Aug, 2007	University of Victoria Interdisciplinary Fellowship, \$7,500
March, 2004	Canada Council Creation Grant, \$6,000

JURIED RESEARCH PRESENTATIONS AND INVITED LECTURES

- Nov, 2011 *Exurbia* artist talk, to be presented at Open Space Artist-Run Centre in conjunction with the OFF LABEL digital arts festival, Victoria, Canada
- Oct, 2011 “Embodiment and Meaning in Katharine Hayles’s Posthuman Trilogy”, to be presented to Transforming the Human, Dublin, Ireland.
- Sept, 2011 “Networked Communication in the Aural Topography of Exurbia,” to be presented to the annual conference of the *Society for Literature, Science, and the Arts*, Waterloo, Canada
- April, 2011 “Sound, Music, and Digital Affect: Reflections on Works in Progress,” invited panelist (paid) for “Thinking {Aesthetics} Politically,” hosted by the Graduate Program in Cultural, Social, and Political Thought, University of Victoria (co-panelists include: Arthur Kroker and Tim Murray).
- Nov, 2010 “Reflections, Refractions, and Echoes of Posthumanism in Cybernetic Art,” invited lecture to be presented to “Contemporary Arts and Technologies” (FACS 2500), York University, Toronto.
- Oct, 2010 “Posthumanism and Politics of Disjunction in Locative Art,” paper presented to the annual conference of the *Society for Literature, Science, and the Arts*, Indianapolis.
- Oct, 2010 “Affectivity and Intermediation in *Skewed Remote Musical Performance*,” paper presented to *Critical Digital Studies Workshop*, OCAD University (co-chaired by Arthur Kroker, Marilouise Kroker, and Sara Diamond).
- April, 2010 “Exclusion and Privilege in Ollivier Dyens’ Scientific Construction of Technological Posthumanism,” paper presented to the Strategies of Critique Conference, York University, Toronto.
- Feb, 2010 “Bodily Spacing: Mark Hansen’s Affective Posthumanism in Lazzarini’s *Skulls*,” paper presented to the Annual McGill University English Graduate Student Conference, Montréal.
- Feb, 2010 "The Sound of Digital Technology: Privilege, Meaning-Production, and Sound in New Media," invited lecture presented to "Music and Meaning" (HUM313), University of Toronto.
- Nov, 2009 "From Genes to Memes: The Scientific Posthuman of Darwinian Evolution," paper presented to the Midwest chapter of the *Modern Language Association* ("Posthumanism Today" panel).
- May, 2009 “Relational Ontologies: Judith Butler’s ‘Turn’ in Rafael Lozano-Hemmer’s *The Trace*,” paper presented at *Congress of the Humanities and Social Sciences* (Association for Canadian College and University Teachers of English).

- May, 2009 “Music and Catachresis: Lachenmann’s ...*zwei Gefühle*... in the Theatre of Judith Butler,” paper presented at *Congress of the Humanities and Social Sciences* (joint session Canadian University Musicological Society/Canadian Society of Aesthetics; Finalist, George Proctor Prize for best CUMS graduate student paper).
- April, 2009 “What are the Digital Humanities? Toward a Practice-based Definition,” contributing author to poster presented by Ray Siemens to the *Society for Digital Humanities*.
- Nov, 2007 “Skewed Remote Musical Performance and the Posthuman,” paper presented at *Interactive Futures 2007*.
- April, 2007 “Detritus from (or a Meditation on) Content, Context, and Digital Art,” paper presented at the *American Comparative Literature Association* annual conference.
- Jan, 2006 “Ethical and Activist Considerations of the Technological Artwork,” paper presented at *Interactive Futures 2006*.
- July, 2005 “Gender and the Paradigmatic Limitations of 'Musical Knowledge' in the Recorded Medium,” paper presented at *In & Out of the Sound Studio* (Concordia University).
- Sept, 2005 “A Dialogue on Performative Musicology,” collaborative paper presented at *Collision Symposium*.
- March, 2004 “Identity Space”, interactive seminar presented as part of the University of Victoria’s “Anti-Racist Feminisms and Democratic Futures” series.

PRACTICE-BASED RESEARCH

- Fall, 2011 Co-creator and conceptual designer of *Exurbia*, web-based relational sound-editing interface project commissioned for *Audio Space 2011*, Open Space Artist-Run Centre (Victoria).
- 2007 - current Co-composer, creator, and conceptual designer of *Skewed Remote Musical Performance*, networked electronic music premiered at San Diego Spring Festival (Victoria/San Diego).
- May, 2010 Co-creator, *Agential Recombinant*, interactive sound, video, and architectural performance-installation (Victoria, BC).
- April, 2009 Electronic composer, creator, and conceptual designer of *Moment Forum*, a multimedia performance-installation presented at the Centre for Research in Opera and Music Theatre at the University of Sussex.
- April, 2007 Co-performer, creator, and composer of *mnemosyne space (version III)*, a multimedia performance-installation presented at *American Comparative Literature Association* (Mexico).

- May, 2005 Co-performer, creator, and composer of *mnemosyne space (version II)*, a multimedia performance-installation presented at the University of Victoria.
- May, 2004 Co-performer, creator, and composer of *mnemosyne space (version I)*, a multimedia performance-installation presented at *The International Federation for Theatre Research* (Russia).

SELECTED ARTISTIC PRESENTATIONS

- Oct. 2011 – ongoing *Exurbia*, interactive online exhibit (with William Brent) hosted by Open Space Artist-Run Centre.
- Aug. – Oct, 2009 Co-curator, *Eidola*, multimedia exhibition presented at Open Space Artist-Run Centre.
- Nov. 2008 Composer, creator, and conceptual designer of *KeyGen*, for quartet and electronics (Victoria, BC).
- Jan. 2006 Composer of *Athabaska*, for orchestra, finalist in Victoria Symphony's national *Reel Music* competition.
- Jan. 2005 Composer of music for short film *Once A Fish*, directed by Ling Chiu. Screenings at Vancouver and Victoria International Film Festivals, the L.A. Asian Film Festival, and CityTV.
- April, 2004 Co-performer, creator, and composer of *CDL*, multi-media performance-installation (Victoria, with assistance from the Canada Council for the Arts).
- Jan. 2004 Composer of *Context Dictates Landscape?*, Victoria Symphony.
- Jan. 2003 Composer of *Milo's Baton*, a multimedia musical theatre work for children commissioned by NUMUS, Waterloo.

RESEARCH CLUSTERS, GOVERNANCE, AND PROFESSIONAL ACTIVITIES

- Ongoing Editorial Advisory Board: *Evental Aesthetics*
Routledge Encyclopedia of Modernism
Manuscript Assessment: *Theory, Culture, and Society*
CTheory.net
- August 2011 Conference Manager/Founder, *Duration (Before and) After Media*, OCAD University
- April 2011 - Present Faculty, Graduate Program in Digital Futures, OCAD University
- Oct. 2010 – Present Networked/Embodied/Emergent: A Digital Humanities/Cultural Studies Approach (ORFE Research Cluster: David Cecchetto, Sara Diamond, Greg Van Alstyne, Martha Ladly, Suzanne Stein, Emma Westcott)
- 2011 Instructor/Group leader, Advanced Transition Program for First Generation Students (organized by Zev Farber)

2011	Instructor/Group leader, New to OCADU Compass Program for First Generation Students (organized by Zev Farber)
2011	Curriculum Review Committee, New Media
2011	Consultant for future Learning Management Systems (ad hoc committee)
2011	Interdisciplinary Master's in Art, Media, and Design Graduate Admissions committee, OCAD University
2011	Digital Futures Initiative Graduate Admissions committee, OCAD University
2010	Liberal Studies Standards and Policy Committee, OCAD University
2010	OCAD University Academic Policy and Planning Committee
Feb. 2010	Seminar participant, "Public Access to Knowledge," led by Dr. Brent Nelson at the Annual McGill University English Graduate Student Conference, Montréal.
March, 2009	Panel Respondent, <i>(inter)disciplinarity: theory and crisis</i> , University of Victoria Cultural, Social, and Political Thought Graduate Conference
Jan. 2007 – May, 2008	Conference Assistant, <i>Digital Humanities Summer Institute</i> .
Fall, 2006	Grant Preparation Assistant, <i>Interactive Futures 07</i>
Feb. 2006	Panelist for <i>Listen-In!</i> , a symposium on film and music hosted by the <i>Victoria Independent Film and Video Festival</i>
2005-2006	Co-founder, <i>Collision Symposium for Interarts Practice and Research</i>

REVIEWS, CATALOGUES, AND RESPONSES

- ‘Review of *The Tuning of Place: Sociable Spaces and Pervasive Digital Media* by Richard Coyne’ in *The Information Society: an international Journal*, 2011 (forthcoming).
- ‘Derrida and Luhmann in a Theatre of Posthumanism,’ review of *What is Posthumanism?* by Cary Wolfe (University of Minnesota Press) in *The Goose: journal for the Association for Literature, Environment, and Culture in Canada*, 2010.
- ‘Invited Response to “Digitization and Concept” by Harry Lehmann’ in *Search: Journal for New Music and Culture* (‘Search Dialogue Section’), September 2010.
- ‘*Eidola: Exhibition Catalogue*’ (with Ted Hiebert). Open Space Artist-Run Centre, 2009.
- ‘*Voice++* at Open Space’ (event review). *Musicworks* 97.
- ‘*Wind Shadows: The Barton Workshop* by Alvin Lucier (recording review). *Musicworks* 95.
- ‘*Speaker Swinging/Piano Mechanics*’ by Gordon Monahan (recording review). *Musicworks* 94.

MEMBERSHIPS AND AFFILIATIONS

Adjunct Researcher, Hypertext and Hypermedia Lab at Carleton University

intermission interarts collective, arts collective

Society for Literature, Science, and the Arts (SLSA)

Association of Canadian College and University Teachers of English (ACCUTE)

Visiting Scholar, University of Toronto Department of English (Sept, 2009 – Aug, 2010)

Open Space Artist-Run Centre, Victoria, BC

Member, Board of Directors (2007-2008, Vice-Chair 2008-2009)