

Fabiola Hanna
Curriculum Vitae (Short Version)

The New School
Media Studies
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PROFESSIONAL APPOINTMENTS

2019 - Present **Assistant Professor of Emerging Media**
School of Media Studies, Schools of Public Engagement, The New School

EDUCATION

2019 **PhD** University of California Santa Cruz
Film and Digital Media
Dissertation: *Software and Conversation Aesthetics in Post-Civil War Lebanon*

2011 **MFA** University of California Santa Cruz
Digital Arts and New Media
Thesis: *We Are History: A People's History of Lebanon*

2009 **BA** University of California San Diego
Interdisciplinary Computing in the Arts
Magna Cum Laude

AWARDS AND HONORS

2018 Arts Dean's Fund for Excellence, UC Santa Cruz

2017-18 University of California Humanities Research Institute Grant for working
group *War, Security and Digital Media*

2012-17 Cota-Robles Doctoral Fellowship, UC Santa Cruz

2017 ARTS Summer Dissertation Support Fellowship, UC Santa Cruz

2016 Travel Grant, Paris Institute for Advanced Study, Paris

Directions in Digital Humanities Graduate Fellow, Institute for Humanities
Research, UC Santa Cruz

2015 Arts Dean's Fund for Excellence, UC Santa Cruz

Fellow, Institute for Critical Social Inquiry, The New School for Social
Research, New York with Simon Critchley

Arts Division and Plantronics Creativity & Innovation Scholars Award,
Plantronics and UC Santa Cruz

2011 Chancellor's Award, Graduate Research Symposium UC Santa Cruz
Big Ideas White Paper Competition, Honorable Mention
The Center for Information Technology Research in the Interest of Society
(CITRIS), Berkeley, CA

PUBLICATIONS

Book Chapter

forthcoming "How Lebanon's Contested Histories Can Inform Software Studies," *Rethinking Media Through the Middle East*, American University of Beirut, Lebanon

Article

2018 "Designing a Genealogy of Feminist Media Studies." in *Feminist Media Histories*, special issue on "Genealogies," edited by Miranda Banks, Ralina L. Joseph, Shelley Stamp & Michele White (Spring 2018)

Academic Blog Post (peer-reviewed)

2016 "Share your story" – but who will listen? Sounding Out! Sound Studies Blog, August 22.
<https://soundstudiesblog.com/2016/08/22/18160/>

Work-in-Progress

nd Special Issue: "Activist Interactive Documentaries from the Non-Western World"

nd Special Issue: "Software and Conversation"

INVITED TALKS

2020 "Input Matters" Realtime: Input, Display, Response Symposium. Cooper Union, NY
"Digital Dialogues for Impossible Conversations" at Columbia University Art and Architecture Forum, NY

2019 "Software Art and Difference" L.A.S.E.R. (Leonardo Art Science Evenings) talk at Stanford University, CA

"Software that listens to testimonies about the Lebanese Civil War" Middle East Studies, North Carolina State University, Raleigh

2018 "Building a Coding Workflow from Terminal to Github" for the Digital Scholarship Commons at the UC Santa Cruz McHenry Library

2017 Technology for Peace Panel. L.A.S.T. (Life Art Science Technology) festival.
Organized by San Jose State University, San Jose, CA

2016 “Talking-Through Code” “Interfaces de programmation abstraites: Journée d'étude EnsadLab: Reflective Interaction,” ENSAD LAB, Paris

C O N F E R E N C E P A R T I C I P A T I O N

Symposia Organized

2018 War, Security and Digital Media, Symposium and Art Exhibition, UC Santa Cruz

Panels Organized

2017 “Structures of Activist Interactive Documentary in the Global South.” Poetics and Politics: A Documentary Research Symposium, Sussex University, Brighton, UK

“Activist Interactive Documentary in the Global South” Video Vortex XI. Kochi, India

Papers Presented

2020 “Digital Dialogue Projects” i-docs symposium, Bristol, UK

2018 “Impossible Conversations about Histories of Lebanon,” panel on “Memory and Mediation in Lebanon: Commodifying and Consuming Images of the Past.” Middle East Studies Association Annual Conference, San Antonio, TX, November 15-18

“Translating Conversations into A Software-Based Documentary” panel on “Coding Conversations,” Visible Evidence XXV, Bloomington, IN, August 8-11

2017 “A Case Study of Automated Curation of Digital Archives.” Poster presentation. DH2017. McGill University and the Université de Montréal. Montréal, Canada

“Curating a Digital Archive using Conversation as Metaphor,” Digital Methodologies Workshop, Marra.tein, Beirut, Lebanon

“How Lebanon’s Contested Histories Can Inform Software Studies,” Rethinking Media Through the Middle East Conference, American University of Beirut, Lebanon

2016 “Intersecting Interactive Documentary with Narrative Intelligence,” Panel on “Documents and Intelligence,” Visible Evidence XXIII, Bozeman, MT, August 11-14

“Softwares, Histories, Memories and Archives,” HASTAC 2016 - Humanities, Arts, Science, and Technology Alliance and Collaboratory Conference - Tempe, AZ, May 12

“Imagined Conversations about Histories of Modern Lebanon” - Machines for Thinking interactive approaches to non-fiction archives, i-docs symposium, Brighton, UK, March 4

“Gilles Bloch and Automatic Editing Machines,” Humanities and Critical Code Studies Working Group 2016 (4th Biennial), Online at USC

2015 “interacting?” Reconsidering The Aesthetics of Interactive Documentary (workshop) - Visible Evidence XXII, Toronto, Canada, August 19-22

“Imagined Conversations about Histories of Modern Lebanon.” Fire Alarms: On History. Poetics and Politics: A Documentary Research Symposium, Santa Cruz, CA,

“Conversation Aesthetics: Imagining Histories of Modern Lebanon.” Digital Humanities Working Group, University of California, Santa Cruz, May 11

“Liveness in Art and Technology Practice” Workshop - Participatory Cartography in Digital Practices, co-organized by Sally Jane Norman and Emile Devereaux, University of Sussex, March 18

“Two Questions concerning Designing Software for Documentaries.” Emerging Documentary Practices Symposium, Temple University, Philadelphia, PA, February 26

2014 Panel on “Digital Practice and Database Aesthetics” at the “Politics of the Digital: Poetry, Technology, and the University,” University of California, Santa Cruz, February

MEDIA WORK

2010-18 *We Are History: A People’s History of Lebanon* (interactive installation)

2015 *Conversations about Zahle 1981* (interactive installation)

2012 *How do Electronics Work?* (interactive installation)

2010 *News From the Future* (interactive installation)

2009 *u-hall* (mobile interactive installation)
Electronic City (installation & accompanying workshop)
Graffiti Life (software developed for play directed by Pose2)
electroception (visuals for performance)

2007-09 *New Media Lounge* (Art Organizer and Founding Member)

2008 *Wake up!* (performance piece)
Icons (computer vision algorithm)
News Clusters (software installation)
Electronic Highways (visuals for performance)
GPS kick (cellphone-based locative happening)
RGB Abiogenesis (collective performance)

2007 *I’m running* (electronics+film installation)
Conversations (web performance)