

**Yvette Marie Granata**  
Ph.d. Media Study  
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## EDUCATION

- 2020 **PhD Media Study, Media Arts Practice and Theory**, SUNY at Buffalo  
2014 **Master of Arts, Film and Media Studies**, University of Amsterdam, *Cum Laude*  
2004 **Bachelor of Arts, English Literature**, University of Michigan Ann Arbor, *Magna Cum Laude*

## EMPLOYMENT (ACADEMIC)

- 2020 **Assistant Professor of Digital Media Production**, University of Michigan  
Department of Film, Television, and Media (FTVM) and the Digital Studies Institute (DSI)  
2019-2020 **Visiting Assistant Professor of Digital Media Production**, Haverford College  
Visual Studies Department, Haverford, PA  
2014-2018 **Instructor & TA**, SUNY at Buffalo  
Department of Media Study, Buffalo, NY  
2017 **Visiting Researcher, Artist-in-Residence**, Concordia University, Montreal, CA  
The Sense Lab Visiting Artistic Researcher, funded by New York State Council of the Arts,  
with support from the Province of Québec Council of Arts and Letters and Arts Services  
Initiative of Western New York (ASI), Summer 2017  
2016-2017 **Research Assistant**, State University of New York, Buffalo, NY  
Department of Media Study, Research assistant to Prof. Tero Karppi for research project  
investigating artificial intelligence and smart home devices.  
2015-2016 **Research Assistant**, State University of New York, Buffalo, NY  
Department of Media Study, Research assistant to Prof. Marc Böhlen and Prof. Tero Karppi for  
'Robots for Last Days,' project on robots and death.

## AWARDS & GRANTS

- 2017 **New York State Council of the Arts Award, Artist Grant**  
Awarded by New York State Council of the Arts, the Province of Québec Council of Arts and  
Letters, and Arts Services Initiative of Western New York (ASI), for three month funded artistic  
residency project in Québec. Hosted by the SenseLab as a visiting artist-researcher at  
Concordia University.  
2016 **Pierre McAloon Starter Grant, SUNY Buffalo**  
Awarded the Pierre McAloon Starter Grant by the Department of Media Study.  
2014-2018 **SUNY Buffalo, Department of Media Study, TA'ship and Tuition Scholarship**

Awarded four year funding package and tuition scholarship for four years of doctoral study in Media Study.

- 2014 **Apexart Franchise Art Exhibition Award Grant, New York, NY**  
Recipient of Apexart Curatorial grant for the curation and production of the exhibition, 'Trans-Farm' in Detroit, MI, a multi-location exhibit featuring work of local and international artists at the intersection of urban farming, art, and technology.
- 2012-2014 **Amsterdam Merit Scholarship, Amsterdam, NL**  
Full tuition scholarship for two years Masters study based on academic achievement.

#### EXHIBITION/ SCREENINGS

- 2020 **Viz Laboratory for Visual Culture, Onassis Foundation.** Solo Show. Athens, Greece (October 2020)  
**Immotation.** Group Show w/ the Foreign Objekt Network. The Space Gallery, Oakland, CA (Postponed due to Covid)  
**An Alarming Specificity.** Group Show, Commissioned Augmented Reality installation for Cantor Fitzgerald Gallery, PA. (Cancelled due to COVID)
- 2019 **Perfect Users.** Pavilion & Embassy. The Wrong Digital Art Biennial, Online & San Francisco  
**At the Margins.** Group Show at SLSA, Experimental Engagements, Irvine, CA.  
**Toronto New Wave VR Festival,** VR/New Media Art Festival, Toronto, Canada.  
**First We Shape the Tools, Then the Tools Shape Us.** Group Show. Corktown Studios, Detroit, MI  
**New&Improved/Normal Porn for Normal People.** Group Show. Index Art, Newark, NJ
- 2018 **Play/Ground.** Group Show. Resource:Art & Rochester Contemporary Art Center, Medina, NY  
**#D8e0ea: Post-Cyberfeminist Datum.** Solo Show. Squeaky Wheel Media Art Center, Buffalo
- 2017 **Noo-phone in the Black Space: Or How to Avoid Roaming Charges.** Joint Exhibition with Andrew Blanton. Silo City, Buffalo, NY  
**Non-theurgy.** Experimental Philosophy & Media Performance, Dreamland Contemporary Art, Buffalo, NY  
**Re/Live/Night/Mare.** ACRE TV, Artists Made TV, screening, Chicago, IL  
**Haxan (The Witches).** Papay Gyro Nights, Media Art Festival, 7th Edition, Bergen, Norway
- 2016 **Experiencing Computational Media Art,** Group Show, Sugar City, Buffalo, NY  
**[Image Here],** Group Exhibition, Carpenter Center for the Arts, Harvard University, Cambridge, MA.
- 2015 **Crypto-Persona,** Media Performance & Workshop, with Shane Farrell, Hallwalls Contemporary Arts Center, Buffalo, NY
- 2014 **Fragments and Feedback Loops.** EYE Film Institute, Screening in E-Cinema Series, Amsterdam, NL  
**Emergency Dark.** Vondelbunker Art Space, Group Show, Installation of 'Little Electricity,' Amsterdam, NL  
**MUFF,** Milwaukee Underground Film Fest, Milwaukee, WI  
**Punkroque,** Media art & Experimental Dance, OT301, Amsterdam, NL
- 2013 **City Drift.** Kunsthalle of Multimedia & Light Art, Group Show, Detroit  
**Medical Experimental,** Group Show, E-Cinema Series, EYE Film Institute, Amsterdam

- Another Experiment by Women in Film**, curated by Lily White, screening of ‘2198 Ghosts in the Sun, People in the Sea,’ Film Anthology Archives, New York, NY
- 2012 **FIVAC**, Video Art Festival, ‘2198 Ghosts in the Sun, People in the Sea.’ Camaguey, Cuba
- OFFScreen Festival**, SMART project space, Screening of ‘UNCT,’ Amsterdam, NL
- Videocollectif**, section of Videoformes, ‘Do Not Lean.’ Paris, FR
- 2011 **Magmart Video Art Festival**, ‘2198 Ghosts in the Sun People in the Sea,’ Ostuni, IT

#### PEER-REVIEWED ARTICLES & BOOK CHAPTERS

- 2020 “Immersive Space as Interactive Story”. chapter in *Interactive Storytelling*, Ed. Sylke Rene Meyer. New York: Taylor & Francis/Routledge, 2020 (October 2020).
- 2019 “Non-Artificial Non-Intelligence: Amazon’s Alexa and the Frictions of AI”. with Tero Karppi. *AI and Society*, August 2019.
- “Meme Dankness: Floating Glittery Trash for an Economic Heresy”, chapter in *Post-Memes*, ed. Alfie Bown and Daniel Bristow. New York: Punctum Press
- 2018 “Digital Unworlds: The Bielefeld Conspiracy”, chapter in *Digital Existence*, Ed. Amanda Lagerkvist. New York: Routledge, 2018.
- 2017 “False Color/Real Life: Chromo-politics and François Laruelle’s Photo-fiction’ *NECSUS: European Journal of Media Studies*, 7.2: 2017.
- “Biomorphological Realism: Thinking with Biological Entities in Film and Digital Media”. *TRACE: Journal Journal of Writing, Media, and Ecology*, 1.1:2017.
- 2016 “Processing/ Lampreys: Towards a Parasite Aesthetics”. *Ctrl-Z: New Media Philosophy*. Issue on New Media Animals, No.6: 2016.
- “Killer Robots as Cultural Technique”. Co-authored with Tero Karppi and Marc Böhlen, in *International Journal of Cultural Studies*, October 2016.
- 2013 “IS: Expanded Cinema (is) a Diaspora”. Review of Media Art Exhibit at Africa In the Picture Film Festival. *Synoptique: Journal of Film and Moving Image Studies*, 2.2 (2013): 111-117.

#### INVITED/ARTIST PUBLICATIONS

- 2018 “Gravitational Tech: A Post-Intelligence Fiction” Experimental text for Artist VR project, ‘Hyper Burial 1: Hyper Sleep,’ Taichun, Taiwan
- 2016 “PINTHW: Philosophy-in-the-Wild” with Bogna Konior, in *Madame Wang: Journal for Geo-Distributed Collaboration*, for Taipei Biennial, No.4.
- “The Proxyself Manifesto” written as ‘InsaneComputer.’ Text for artist exhibit, ‘Proxy Self’ by Shane Farrell. CEPA Gallery, Buffalo, NY.
- “Amphibian Demons, Not Yet for 3-D Printer.” *Infinite Mile: Journal of Arts and Culture in Detroit*. Issue 26: 2016.
- 2015 “Hauntification, Aesthetics and Gentrified Toys in a Glass Globe (Or Making Glitch Art Out of Derrida Instead).” *Infinite Mile: Journal of Arts and Culture in Detroit*, special issue on Art & Gentrification with University of Michigan Penny Stamps School of Art & Design, Issue 18: 2015.

## CONFERENCE PRESENTATIONS

- 2019 “Womxn with a Learning Machine: Algorithmic Cameras and The Autonomy of Recognition”. Society of Literature, Science and Arts (SLSA), November.  
“Non-Mother/Eve Prime: A Philo-Fiction about Future Silence”. Tuning Speculation VII, Toronto, CA, November.
- 2018 “Deep-Fake Mimicry: On Primordial Steganography and Post-Cyberfeminist Voice,” Tuning Speculation VI, Bloomington, IN. November.
- 2017 “Mutual Wave Machine: Transcendental Subjects in Biometric Media & Cinema Events.” Society of Film and Media Studies (SCMS), Chicago, IL. March
- 2016 “Against Speculative Sufficiency! Philosophy-in-the-wild as an Aural Spell.” with Bogna Konior. Tuning Speculation IV, Toronto, CA. November  
“The Repetition of Generic Gnostic Matrices: Deleuze and Laruelle.” Virtualities, Becomings, and Life: Deleuze Studies Conference, Rome, Italy. July  
“A General Theory of Robot Victims.” European Society for Literature, Science, & the Arts (SLSA), Control Conference, Stockholm, Sweden. June  
“Processing/Lampreys: Parasite Aesthetics and Generic Eels ” ISEA, International Symposium for Electronic Arts, Hong Kong, HK. May  
“Red and/or Dead: Chromatic Realism, Photo-Fiction, and the Chromo-politics of Thermal Imagery.” Society of Film and Media Studies (SCMS), Atlanta, GA. March  
“Processing/Lampreys: Photo-Fiction and Parasite Aesthetics” [Image Here], Harvard Film and Visual Studies Department Conference, Cambridge, MA. April  
“Killer Robots and Cultural Techniques” with Tero Karppi. Data, Cognition, and Intelligent Devices Conference, Centre for Interdisciplinary Methodologies, Warwick University, UK. April
- 2015 “Hauntification, Aesthetics, Affects” Affect Theory W/T/F (Worldings, Tensions, Futures), Affect Theory Conference, Lancaster, PA. September  
“Disturbed Plant-thinking: A Feminist Field Guide to Wild Urban Plant-thought” Feminist Geophilosophy Panel, AAG Conference, Chicago, IL. May.
- 2014 “Neomorphic Tourism: Mutations of the City Skyline” Deleuze in Praxis Conference, Amsterdam, NL. June.
- 2013 “Seen/Unseen/Felt: Peripheral Emotion in Contemporary Cinema’ NECS Conference, Media Politics and Political Media, Prague, CZ. July

## INVITED TALKS/PRESENTATIONS

- 2020 “The Relationship Between Research and Practice in Media Arts,” HKBU Academy of Fine Arts, Hong Kong (on Zoom due to Covid)
- 2019 “Immersive Web + Virtual Reality”, Workshop at Haverford Innovations Lab, Haverford, PA, October.  
“The Body as a Cyberfeminist Non-Web Site” Keynote for University of Michigan Penny Stamps School of Art MFA Symposium. January

- 2018 “Cyberfeminist CyberSecurity Workshop.” Trinity Square Video, Toronto, CA. November.  
 “The Sliming of Data-Life: Post Cyberfeminist Datum as 3-D Illiquidity.”  
 MoneyLab#5, Institute of Network Cultures, Buffalo/Amsterdam. April.
- 2017 “PINTHW” (philosophy in the wild) and the Image of Women in Philosophy,  
 Guest Speaker at the Philosophy Department at Emory University, Atlanta, GA.  
 (in collaboration with Joveenn Neo). November.  
 “DIY Feminist Cybersecurity and Digital Safety Workshop.” The Gender Institute,  
 SUNY Buffalo, NY. November.  
 “Ultra-terrestrial Superpositions: Augmented Earth Intel.” The SenseLab, Concordia  
 University, Montreal, Quebec. Visiting researcher/Artist resident talk. July.  
 “Vision Practices and Non-Philosophy.” Humanities Institute, SUNY Buffalo, NY.  
 Embodied Research in the Arts and Sciences Research Group. May.  
 “Feminist Cybersecurity and Digital Safety Workshop.” Squeaky Wheel Media Arts  
 Center, Buffalo, NY. May.
- 2016 “Crypto-Wilds: Heteronymous Media.” San Jose State Art Department Artist Talk  
 Series, Oakland, CA. Artist talk. October.
- 2015 “After Representation: Genres of Sense.” Invited as panel respondent. The New School, NY.  
 December.
- 2013 “On Robots: Visual and Multi-modal Metaphor in Science Fiction Film”. A.I.M.  
 Research Group. University of Amsterdam, Netherlands. March.

#### CURATORIAL/ORGANIZING

- 2017 **The Wrong.** Invited as one of twelve members to sit on the Wrong Council, the  
 Organizational and Curatorial Board for the largest online digital art biennale.  
**Non-Standard Plasma.** Organized symposium with talks by François Laruelle &  
 Anne-Françoise Schmid for SUNY PLASMA Series, and workshop on practice based research  
 of ‘Integrative Objects’ with A.F. Schmid, Buffalo, NY.
- 2016 **Upstream Color: Saturation, Chromo-politics and Dark Animism in  
 Contemporary Film and Media.** Panel Organizer and Chair, SCMS Conference, Atlanta, GA.
- 2015 **Working Title: Artists on the Edge of Lake Erie.** Co-curated group show with Carl Spartz,  
 UB Art Department, Lower Gallery, Buffalo, NY.
- 2014 **Trans-Farm.** Curator of Apexart Franchise Exhibit, multi-location exhibition with  
 work at the intersection of urban farming, art, and technology in Detroit, MI.  
**Fragments and Feedback Loops.** Co-curator for E-cinema experimental film and  
 media art installation. Eye Film Museum, Amsterdam, NL.
- 2013 **Neuro-Image.** Co-curator for theory and film-philosophy based curatorial film  
 program, Kriterion Film Theater, Amsterdam, NL  
**Medical Experimental.** Co-curator for E-cinema film and performance evening. Eye Film  
 Museum, Amsterdam, NL.

#### COURSES TAUGHT

- 2020 **Haverford College, Visiting Assistant Professor of Digital Media Production:**  
*Immersive Media*, Spring 2020

- Advanced Digital Media Production: Digital Aesthetics*, Spring 2020  
*Data Activisms: Critical Cartographies and DIY Data Justice*, Spring 2020
- 2019 *Introduction to Moving Image and Time-based Media*, Fall 2019  
*Body Media: Wearable Technology and Digital Bodies*, Fall 2019  
**SUNY Buffalo, Instructor of Record:**
- 2018 *Basic Video*, Fall 2018  
*Immigration and Film*, Fall 2018  
*Future Cinema & Immersive Web (VR and 360 video Production)*, Spring 2017
- 2017 *Locative Media and The City (Mobile Media Production)*, Fall 2017  
*Basic Digital Arts*, Fall 2017
- 2016 *Basic Digital Arts*, Spring 2016  
*Basic Digital Arts*, Fall 2016
- 2015 *Social and Mobile Media*, Co-Instructor, Spring 2015
- 2014 *Immigration and Film*, Instructor of Record, Spring 2014  
**SUNY Buffalo, Teaching Assistant:**
- 2015 *Media Geographies*, as Teaching Assistant to Teri Rueb, Fall 2015
- 2014 *Intro to Media Analysis*, as Teaching Assistant to Paige Sarlin, Fall 2014

#### INDUSTRY EXPERIENCE

- 2016-2017 **Futurist Consultant/ Media Tech Consultant**, Various Media Production Companies, Los Angeles, CA & New York, NY  
*Futurist Consultant for The Circle (2016)*, Feature Film directed by James Ponsoldt based on the novel by Dave Eggers.  
*Consultant for The Sky is Blue Like an Orange*, directed by Caveh Zahedi and produced by Richard Linklater (in development currently). Feature film about American surrealist artist Joseph Cornell, currently in development with trans-media Augmented Reality project that accompanies the film.
- 2011-2013 **Producer, City World**, New York, NY  
*Producer* for award winning documentary *City World* (2012), directed by Brent Chesanek, with Auxerrine. Documentary premiered at the Seattle International Film festival, and internationally at CPH:DOX in Copenhagen. Winner of the Jury Award for best documentary at Cinema on the Edge in Los Angeles, CA. Screenings also at Indie Memphis Film Festival, Denver Film Festival, RIXA Montreal Documentary Festival, DOXA Vancouver Documentary Festival, South Alabama Film Festival, Ft. Lauderdale International Film Festival, among others. < <http://cityworldfilm.com/>>
- 2006-2016 **Production Designer & Art Director**, Various Production Companies, New York, NY  
 Production designer, art director, and set decorator for film, television, and various other media projects. Union Member of International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts (IATSE). Film design work has screened at Sundance, Cannes, Tribeca, Rotterdam, Berlinale, SXSW, Rome, and other major festivals.  
**Select Film & Television Projects:**  
 Art Director, *Scenario in the Shade* (2015), Large Scale Installation & Art Film. *dir.* Justin Lowe & Jeremy Freeman  
 Set Decorator, *The End of the Tour* (2015), Feature Film directed by James Ponsoldt

Art Director/Production Designer, *Reaching for the Moon* (2013), Feature Film dir. Bruno Barreto (credited as second unit Production Designer)  
 Production Designer, *Newlyweeds* (2012), Feature Film dir. by Shaka King  
 Production Designer, *Swim Little Fish Swim* (2012), Feature film dir. Lola Bessis, Ruben Amar  
 Art Director, *The Color of Time* (2011), Feature film produced by James Franco  
 Production Designer, *Gallery Girls* (2011), Television Series for BRAVO Network  
 Set Dresser, *Martha Marcy May Marlene* (2011), Feature film dir. by Sean Durkin  
 Production Designer, *Northeast* (2010), Feature film dir. by Greg Kohn, Tribeca Films  
 Propmaker, *Mildred Pierce* (2010), TV Series dir. by Todd Haynes for HBO  
 Production Coordinator (NY office), *The Time That Remains*(2009), dir. Elia Suleiman  
 Art Assistant, *Please Give* (2009), dir. Nicole Holofcener

## SERVICE

2020 Committee member, Fundraising Committee for Squeaky Wheel New Media Art Center  
 2018 Co-founder and Editorial board member, *Oraxiom: A Journal of Non-Philosophy*, International Journal of Non-philosophy published by ISSHS in Macedonia.  
 2018 Reviewer, *NECSUS: European Journal of Media Studies*  
 2015-16 President, Media Study Department Graduate Student Association (GSA)  
 2015-16 Vice President, BEAP (Buffalo Emerging Art Practices), Graduate Student Association

## REVIEWS/INTERVIEWS

2018 Exhibition Review of ‘#d8e0ea: post-cyberfeminist datum’ in *Canadian Art*, by Emily Fitzpatrick, <<https://canadianart.ca/reviews/yvette-granata/>>  
 Exhibition Review of ‘#d8e0ea: post-cyberfeminist datum’ in *Buffalo Rising*, by Dana Tyrrel, <<https://www.buffalorising.com/2018/08/yvette-granata-d8e0ea-post-cyberfeminist-datum-at-squeaky-wheel-film-and-media-art-center/>>  
 Exhibition Review of ‘#d8e0ea: post-cyberfeminist datum’ in *The Public*, by Jack Foran, <<http://www.dailypublic.com/articles/07302018/yvette-granatas-feminist-futurism-squeaky-wheel>>  
 2016 Interviewed as Futurist Consultant for *The Circle* in *Vice* (Broadly imprint), “A Futurist Consultant Explains How She Developed Terrifying Tech in 'The Circle'”. <[https://broadly.vice.com/en\\_us/article/59mgqq/a-futurist-consultant-explains-how-she-developed-terrifying-tech-in-the-circle](https://broadly.vice.com/en_us/article/59mgqq/a-futurist-consultant-explains-how-she-developed-terrifying-tech-in-the-circle)>  
 2015 Film Review in *Film Ink* of *The End of the Tour*, Special mention for set decoration, <<https://filmink.com.au/reviews/the-end-of-the-tour/>>  
 2013 Film Review of *Reaching for the Moon*, Special mention for art direction, <<http://screen-space.squarespace.com/reviews/2014/2/14/reaching-for-the-moon.html>>

Film review of Swim Little Fish Swim, Special mention for production design, <<http://criterioncast.com/festivals/sxsw/joshua-reviews-ruben-amar-and-lola-bessis-swim-little-fish-swim-sxsw-2013-review>>

2013

Film Review of *Newlyweeds*, Special mention for production design, <<http://variety.com/2013/film/markets-festivals/newlyweeds-1117949012/>>

#### TECHNICAL/SOFTWARE

Adobe Creative Suite (After Effects, Premiere, Photoshop, Illustrator), Video Production and Editing, VR/AR (A-frame, Unity), 3D-modeling, Animation, Html/CSS/Javascript, Physical Computing (Arduino, C++), Set design, 3D fabrication, Prop fabrication