

CURRICULUM VITAE

Jon McKenzie

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Education

New York University, Tisch School of the Arts, Department of Performance Studies, PhD 1996, concentration in experimental performance, performance theory, and new media.

University of Florida, Department of English, MA (with honors) 1987, concentration in critical theory and pedagogy. Thesis director: Gregory Ulmer.

University of Florida, Department of Fine Arts, BFA (with honors) 1984, concentration in painting.

Dissertation

Title: "Performance, Technology, and the Lecture Machine." Director: Peggy Phelan.

Professional positions held

Visiting Associate Professor, 2007-. Department of English, University of Wisconsin-Madison.

Associate Professor, 2006-2007. Department of English. University of Wisconsin-Milwaukee.

Assistant Professor, 2004-2006. Department of English. University of Wisconsin-Milwaukee.

Assistant Professor, 2002-2004, Department of English, Dartmouth College.

Visiting Assistant Professor, Fall 2003. Department of English, University of Wisconsin-Madison.

Visiting Assistant Professor, 2001-2002, Department of Performance Studies, New York University

Assistant Professor, 1999-2001, Department of Multimedia, The University of the Arts.

Adjunct Professor, Summer 1996-Spring 1997, Summer 2000, Departments of Performance Studies and Undergraduate Drama, New York University.

Writer/Information Architect, 1999-2000, Modem Media.Poppe Tyson (new media firm).

Freelance Designer/Writer, 1990-1996, BDO Seidman (accounting firm).

Writing Instructor, 1987-90, Expository Writing Program, New York University.

Writing Instructor, 1985-87, Department of English, University of Florida.

Honors, grants, and awards since PhD

Fellowship, Center for 21st Century Studies, University of Wisconsin–Milwaukee, 2006-2007.

Special Roundtable session on *Perform or Else*, held at the annual conference of the Association for Theater in Higher Education, 2002.

The Monroe Lippman Memorial Prize for Distinguished Doctoral Dissertation, awarded by Tisch School of the Arts, New York University, 1996.

Bibliography

a. book

- Perform or Else: From Discipline to Performance*. London: Routledge, 2001.
Izvedi ili Snosi Posljedice: Od Discipline do Izvedbe. Croatian translation of *Perform or Else*. Zagreb: Centre for Dramatic Arts, 2006.
 Chinese translation of *Perform or Else*, Shanghai: Shanghai Theatre Academy, in negotiation.

b. articles and book chapters

- "Abu Ghraib and the Society of the Spectacle of the Scaffold." In *Violence Performed*. Ed. Patrick Anderson. Palgrave Macmillan, forthcoming.
- "StudioLab UMBRELLA." *The Illogic of Sense: The Gregory L. Ulmer Remix*. Ed. Darren Tofts and Lisa Gye. Electronic book published by Alt-X Online Network. 2007.
 <<http://www.altx.com/ebooks/ulmer.html>>.
- "Global Feeling: (Almost) All You Need is Love." *Performance Cosmology: Testimony from the Future, Evidence of the Past*. Judie Christie, Richard Goff, and Daniel Watt, eds. London: Routledge, 2006.
- "Performance and Globalization." *Handbook of Performance Studies*. D. Soyini Madison and Judith Hamera, eds. London: Sage, 2006.
- "Is Performance Studies Imperialist?" TDR Comment, *TDR: The Drama Review* 50.4 (2006): 5-8.
- "Hacktivism and Machinic Performance," *Performance Paradigm* 1: March 2005. Electronic journal: <<http://www.performanceparadigm.net/articles/article-hacktivism.shtml>>.
- "High Performance Schooling," *Parallax* 31 (2004): 50-62.
- "Performance Studies." Entry for *The Johns Hopkins Guide to Literary Theory & Criticism, Second Edition*. Michael Groden, Martin Kreiswirth, and Imre Szeman, eds. Baltimore: The Johns Hopkins University Press, 2004.
- "Keep your EYES on the FRONT and WATCH YOUR BACK." TDR Comment co-authored with Rebecca Schneider, *TDR: The Drama Review* 48.4 (2004): 5-10.
- Response to "Game Design as Narrative Architecture" by Henry Jenkins. *First Person: New Media as Story, Performance, and Game*. Noah Wardrip-Fruin and Pat Harrigan, eds. Cambridge: MIT Press, 2004.
- "Soft Wares and Hard Truths: Performance, Globalization, and Affective Networks," *Dokkyo International Review* 16 (2003) 7-26.
- "Democracy's Performance," *TDR: The Drama Review* 47.2 (2003): 117-128.
- "Towards a Sociopoetics of Interface Design: etoy, eToys, and TOYWAR," *Strategies: A Journal of Theory, Culture and Politics* 14.1 (2001): 121-38.
- "Performance and Global Transference." TDR Comment. *TDR: The Drama Review* 45.3 (2001): 5-7.
- "!nt3rh4ckt!v!ty," *Style* 30.2 (1999): 283-299.
- "Cyber Space Foods," *Lusitania* 9 (1998): 183-190.
- "Genre Trouble: (The) Butler Did It." *The Ends of Performance*. Peggy Phelan and Jill Lane, eds. New York: New York University Press, 1997.
- "Laurie Anderson for Dummies," *TDR: The Drama Review* 41.2 (1997): 30-50.
- "Telepathy, The Elephant Man, Monstration," *Journal of Popular Culture* 28.4 (1995): 19-37.
- "Virtual Reality: Performance, Immersion, and the Thaw," *TDR: The Drama Review* 38.4 (1994): 83-106. Winner of the Gerald Kahan Scholar's Prize for Best Publication by a Young Scholar, awarded by the American Society for Theatre Research for "Virtual Reality: Performance, Immersion, and the Thaw," 1995.

c. reprinted articles and extracts

- "!nt3rh4ckt!v!ty," to be reprinted in *Hactivism: Network_Art_Activism*. Ed. Ricardo Dominguez. Brooklyn, NY: Autonomedia, forthcoming.
- "Hactivism and Machinic Performance." Reprinted in *The Ends of the 60s: Performance, Media, and Contemporary Culture*. Edward Scheer and Peter Eckersall, eds. Sydney: University of New South Wales, 2006.
- "The Liminal-Norm." Extract from *Perform or Else*, reprinted in *The Performance Studies Reader*. Henry Bial, ed. London: Routledge, 2004.
- "Virtual Reality: Performance, Immersion, and the Thaw." Reprinted in *Performance: Critical Concepts in Literary and Cultural Studies, Volume 1*. Philip Auslander, ed. London: Routledge, 2003.

d. articles in translation

- Polish translation of "The Performative Matrix," *Dialog*, forthcoming.
- Spanish translation of "Performance and Globalization," Fondo de Cultura Economica, forthcoming.
- Portuguese translation of "Performance and Globalization," Universidade Federal de Minas Gerais, in negotiation.
- "Performance und Globalisierung." *Kunst der Auffuehrung - Auffuehrung der Kunst*. Erika Fischer-Lichte, Clemens Risi, and Jens Roselt, eds. Berlin: Theater der Zeit, 2004 (German).
- "Izvedbena Ucinkovitost Demokracije / Democracy's Performance," *Frakcija: Performing Arts Magazine* 26-27 (2003): 14-15 (bilingual Croatian/English).
- "Performance, Ameryka i scena ´swiatowa," *Teatr* 4-6 (2002): 40-44 (Polish).
- "Rupa U Mojem Svijetu / The Hole in My Life," *Frakcija: Performing Arts Magazine* 20-21 (2001): 90-93 (Croatian/English).
- "Nouveaux Sites en Coulisses: Auteur de *The Nerve Bible* de Laurie Anderson." *Théâtre/Public* 127 (1996): 67-69 (French).
- "Tabloid Theory and the Remains of Science / Teoria Tablóide e os Restos da Ciência." *Lusitania* 4 (1993): 101-112 (bilingual English/Portuguese).

e. book reviews and other critical reviews

- Review of *Networked Art* (Minnesota 2001) by Craig J. Saper. *Symploke* 10.1-2 (2002): 205-206.
- Review of *Theatre/Archaeology* (Routledge 2001) by Mike Pearson and Michael Shanks. *Theatre Journal* 54.2 (2002): 332-333.
- Review of *Computer Media and Communication: A Reader* (Oxford 1999), edited by Paul A. Mayer. *Media History* 7.1 (2001): 106-08.
- "On Tears: Karin Campbell and the Genealogy of Crying." P.S.1 Special Projects Writers Series 2001. <www.ps1.org/cut/writers/mckenzie.html>
- "Throes: Morphing Cultures." *Women & Performance* 7.2-8.1 (1995): 339-342.

f. lectures and scholarly papers delivered

- “*Super Vision* and the Performance of Dataveillance,” Invited lecture, Networking: Performance and Distributed Aesthetics colloquium, The University of Munich, Munich, Germany, 2007.
- “Global Performativity and the Torture Machine,” Invited lecture, Performance Studies and the Arts colloquium, The University of Copenhagen, Copenhagen, Denmark, 2007.
- “*Super Vision* and the Performance of Dataveillance,” Invited public lecture, The Graduate School in Cultural Studies, Literature, and the Arts, The University of Copenhagen, Copenhagen, Denmark, 2007.
- “The Performative Matrix,” Invited lecture, Performance Studies and Beyond conference, The Grotowski Center, Wroclaw, Poland, 2006.
- “The Performative Matrix,” Invited lecture, Faculty of Philosophy, University of Zagreb, Zagreb, Croatia, 2006.
- “Performance Paradigms,” Seminar, Academy of Drama Arts, Zagreb, Croatia, 2006.
- “The Performative Matrix,” Invited lecture, Northwestern University Summer Institute on Performance, Evanston, IL, 2006.
- “Global Performativities,” Seminar workshop, Northwestern University Summer Institute on Performance, Evanston, IL, 2006.
- “Three Performativities,” Plenary session, Performance Studies international 12: Performing Rights, Queen Mary College, University of London, 2006.
- “The Untimely Timeliness of ‘Archival Bodies’,” Opening Lecture, “Archival Bodies” conference, Midwest Graduate Student Association, University of Wisconsin–Milwaukee, 2006.
- “Global Feeling: (Almost) All You Need Is Love,” Keynote address, Performance Design international symposium, Danish Institute, Rome, Italy, 2006.
- “*Homo Sacer* Data Bodies: Dataveillance and Global Performativity,” Modern Language Association, Philadelphia, PA, 2006.
- “Who or What Post(s) Humanism?,” Roundtable on the Posthuman, Modern Language Association, Philadelphia, PA, 2006.
- “Phil Foreigner and the Spiders from Georgia,” Roundtable on Philip Auslander’s *Performing Glam Rock*, Association for Theatre in Higher Education, Chicago, IL, 2006.
- “Global Performativity and Performing Rights,” Performance Studies international 12: Performing Rights, Queen Mary College, University of London, 2006.
- “Global Performance Research,” State of the Profession plenary session, American Society for Theatre Research, Toronto, Canada, 2005.
- “Global Feeling: (Almost) All You Need Is Love,” Invited lecture, Towards Tomorrow? Centre for Performance Research, University of Wales, Aberystwyth, Wales, UK, 2005.
- “The Performative Matrix,” Invited public lecture at Volksbühnen, Berlin, arranged by Institut für Theaterwissenschaft, Freie Universität, Berlin, Germany, 2005.
- “Performance and Performativity,” Seminar workshop, Institut für Theaterwissenschaft, Freie Universität, Berlin, Germany, 2005.
- “Manifest Density,” Plenary session on “States of Theory — G/lo/b/cal Densities?” at Perform: State: Interrogate, Performance Studies International, Singapore, 2004.
- Respondent, “Tales of Mayan Technologies: A Performance” by Ricardo Dominguez, Crossroads of Culture, American Studies Association, Atlanta, GA, 2004
- “Experience Design and Global Feeling,” Invited lecture, Humanities Institute, Muhlenberg College, Allentown, PA, 2003.

- “Toward a General Theory of Performance,” Seminar presentation, Queen Mary College, London, England, UK, 2003.
- “Five Technics of Performance,” Seminar presentation, Leslie Center for the Humanities, Dartmouth College, Hanover, NH, 2003.
- “Beyond Cultural Performance,” Seminar workshop, Humanities Institute, Muhlenberg College, Allentown, PA, 2003.
- “The Kettle Logic of Performance and Theater,” Roundtable on Performance Studies and Theater Studies, at Discipline or Perform, Performance Studies Focus Group preconference, Association of Theatre in Higher Education, New York, NY, 2003.
- “Re:Imaging Performance and Technology,” Invited lecture, Science and Technology Studies and the Art Department, University of Wisconsin, Madison, WI, 2003.
- “Five Technics of Performance,” Invited lecture, Center for Performance Research, University of Wales, Aberystwyth, Wales, UK, 2003.
- “Five Technics of Performance,” Invited lecture, University of Bristol, UK, 2003.
- “Five Technics of Performance,” Invited lecture, Center for Drama Art, Zagreb, Croatia, 2003.
- “Five Technics of Performance,” Invited lecture, *Maska* journal, Ljubljana, Slovenia, 2003.
- “Five Technics of Performance,” Invited lecture, University of Leeds, Leeds, England, UK, 2003.
- “Soft Wares and Hard Truths: Performance, Globalization, and Affective Networks,” Keynote address, International Forum on Performance Studies: Resistance, Mutation, and Cultural Hybridities, Dokkyo University, Tokyo, Japan, 2002.
- “Democracy’s Performance,” Keynote address, Theatres of Life, Performance Studies International, New York University, New York, NY, 2002.
- “The Dramaturgy of Deleuze and Guattari,” Modern Language Association, New York, NY, 2002.
- “Financial Performance,” Association for Theatre in Higher Education, San Diego, CA, 2002.
- “Performance, America, and the World Stage,” Translation/Transition/Transformation, Performance Studies International, Universität Mainz, Germany, 2001.
- “The Efficacy of Cultural Performance,” Seminar presentation, The Performance of Culture Colloquium, Center for the Critical Analysis of Contemporary Culture, Rutgers University, New Brunswick, NJ, 2001.
- “Performance X Is Liminal,” Seminar on Cultural Studies, Theatre Studies, and Performance Studies; American Society for Theatre Research, New York, NY, 2000.
- “Hacktivism and Machinic Performance,” Performative Sites: Intersecting Art, Technology and the Body, Penn State University, College Station, PA, 2000.
- “Interhacktivity: Global Performance and Electronic Resistance,” Visceral & Virtual, Performance Studies International, Arizona State University, Tempe, AZ, 2000.
- “Digital Queering: Some Recent Acts,” Queer Law 2000, New York University Law School, New York, NY, 2000.
- “Discipline and Performance,” Guest Speaker, Foucault Seminar, Department of English, Rutgers University-Camden, Camden, NJ, 2000.
- “The Age of Global Performance,” Here Be Dragons, Performance Studies International, University of Wales, Aberystwyth, Wales, 1999.
- “Performance, New Media, New Management,” Interactive Arts Symposium, Technical University of British Columbia, Surrey, Canada, 1999.
- “Experiments in Digital Performance,” Symposium for *The Wired Professor*, Academic Computing Facilities and New York University Press, New York University, 1999.

- “Performance Inc: A Global Historical Formation,” Modern Language Association, San Francisco, CA, 1998.
- “The Clinton Desiring-Machine.” Forum on the Clinton-Lewinsky Scandal, Department of Performance Studies, New York University, New York, NY, 1998.
- “Disastronautics: Mourning Rites for Challengers.” Performance Frontiers & Cultural Connections, Association for Theatre in Higher Education, San Antonio, TX, 1998.
- “The ABCs of Multimedia (and Vice Versa),” Special Session on Print and Electronic Publishing, College Arts Association, Toronto, Canada, 1998.
- “The Pedagogics of StudioLab,” Guest Speaker, Humanities Computing Group, Academic Computing Facility, New York University, New York, NY, 1997.
- “The Digital Virtual: The Role of the Humanities in Understanding and Creating Human-Computer Interactions,” Guest Speaker, Computer-Enhanced Learning Initiative, Wake Forest University, Winston-Salem, NC, 1997.
- “Business Provisions for Electronic Performers,” Performance Studies International, Georgia Institute of Technology, Atlanta, GA, 1997.
- “Entertaining Thought with Hypertextualists, Multimediums, and Photoshoppers,” Colloquium on Digital Art, Department of Performance Studies, New York University, 1996.
- “All Performance Is Electronic: Feedback Requested,” American Society for Theatre Research, Pasadena, CA, 1996.
- “The Challenger Lecture Machine,” The Mellon/Pew Seminar on Art Criticism, California Institute of the Arts, Valencia, CA, 1996.
- “Digital Performance,” Guest Lecturer, Issues in Performance Studies, Department of Performance Studies, New York University, New York, NY, 1996.
- “Theatre/Performance/Electronics,” Guest Lecturer, Theatre in New York, Department of Drama., New York University, New York, NY, 1996.
- “Cyber Space Foods,” Connections/Contestations/Coalitions, Northwestern University, Evanston, IL, 1996.
- “Framing the Performance Stratum,” The Future of the Field, Performance Studies International, New York University, New York, NY, 1995.
- “Telepathy, The Elephant Man, Narration,” Popular Culture Association, New Orleans, LA, 1993.
- “Theory in Everyday Life,” Guest Lecturer, Introduction to Cultural Studies, Department of English, University of Pennsylvania, Philadelphia, PA, 1993.
- “Making an Entrance: Performing Interdisciplinary Methodologies,” Association of Integrative Studies Conference, Arlington, TX, 1988.

g. conferences, symposia, and panels chaired and organized

- Co-organizer of “Constant Capture: Visibility, Civil Liberties, and Global Security,” international conference hosted by the Center for International Education, University of Wisconsin–Milwaukee, 2006.
- Co-organizer of “The Stakes of Performance Research: Local Situations and Global Forces,” seminar for the American Society for Theatre Research, Chicago, 2006.
- Organizer of “Remembering Dwight Conquergood,” roundtable commemorating Dwight Conquergood, Becoming Uncomfortable conference, Performance Studies International, Brown University, 2005.
- Co-organizer of Glocalizing Performance workshop at Perform: State: Interrogate, Performance Studies International, Singapore, 2004.

- Co-organizer of “Internationalism and Performance Studies” symposium at “Discipline or Perform,” Performance Studies Focus Group preconference, Association of Theatre in Higher Education, New York, NY, 2003.
- Co-organizer of “Theaters of Philosophy” panel, Modern Language Association, December, 2002.
- Co-organizer of “De/Materializing Performance” symposium, American Society for Theatre Research, November, 2002.
- Co-organizer of “Ritually Virtual/Virtually Ritual” panel, Association of Theatre in Higher Education, San Antonio, TX, 1997.
- Co-organizer of “Performance Studies International,” international conference and performance festival hosted by the Department of Performance Studies, New York University, 1990.

h. published interviews and conversations

- Jon McKenzie interviewed by Tomislav Medak. *Frakcija: Performing Arts Magazine* 26-27 (2003): 15-25 (bilingual Croatian/English).
- Jon McKenzie interviewed for Slovenia National Television, February, 2003.
- Jon McKenzie interviewed for RadioActive, Croatia, February, 2003.
- “Dispatches from the Future: A Conversation on Hacktivism.” Jon McKenzie and Ricardo Dominguez. *Connect: art.politics.theory.practice* 2 (2001): 115-122.
- “Critical Art Ensemble: Tactical Media Practitioners: An Interview by Jon McKenzie and Rebecca Schneider.” *TDR: The Drama Review* 44.4 (2000): 136-150.
- Jon McKenzie interviewed about StudioLab. *The Wired Professor: A Guide to Incorporating the World Wide Web in College Instruction*. Anne B. Keating with Joseph Hargitai. New York: New York University Press, 1999.

i. performance and media projects

- This Vile Display*, video essay. Performance Studies international 12: Performing Rights, Queen Mary College, University of London, 2006.
- Documents from the Bureau of Traces (Hail, Terminal, Country Garden)*, mixed media installation, Faculty Show, Department of Multimedia, The University of the Arts, 1999.
- Designer and creator, StudioLab, a web site devoted to experimental research into cultural performance and electronic media, 1996-1999.
- Producer and writer, *CINC: A Challenger Radio Drama*, a VRcades commemoration of the NASA shuttle disaster, broadcast by WFMU (East Orange, NJ) and KPFA (Berkeley, CA), 1996.
- Co-Producer, *The Bureau of Traces*, interactive perfumatory by VRcades, 1994.
- Co-Producer, *Bedfast*, interactive installation by VRcades, Silicon Salon, New York, NY, 1993.
- Co-Producer, *Knowledge Bazaar*, interactive installation by Peggy Phelan and VRcades in *The Art Mall*, The New Museum for Contemporary Art, New York, NY, 1991.
- Co-Producer, *Yoyo*, interactive installation, Interactive Telecommunications Program, New York University, 1991.
- Producer, *Teratology Today: George Bataille’s ‘Deviations of Nature’*, video essay, 1990.
- Co-Producer, *The Coat People: An Ethnography of Commodity Textualism*, video essay, 1988.

j. work in progress

book: *Abu America: Performativities of the Global War on Terror*. Under preliminary contract with Routledge.

edited volume: *Contesting Performance: Global Genealogies of Research*. Jon McKenzie, Heike Roms, and Wan-ling Wee, eds. Forthcoming from Palgrave Macmillan.

edited journal: special issue of *Frakcija* (Croatian performance journal) on visibility, civil liberties, and global security. Forthcoming.