**Curriculum Vitae**

**David Adelman**

Digital Studies Institute

The University of Michigan, Ann Arbor

G333 Mason Hall, 419 State St., Anne Arbor, MI 48109-1045

Email: adeldav@umich.edu

Website: davidadelman.work

Phone: (803) 272-3209

**education**

Ph.D., August 2022, University of Texas at Dallas, School of Arts, Technology, and Emerging Communication. Dissertation: “Ambivalent Pleasures: Pleasure, Desire, Authenticity, and the Production of Value in Online Disability Cultures.” Advisors: Dr. Olivia Banner, chair; Dr. Llamas-Rodriguez, Dr. Josef Nguyen, Dr. Hong-Ann Wu

M.A., May 2018, University South Carolina, Columbia, School of Visual Art and Design, Media Arts Department. Thesis: “‘Disability Is an Art...’: Disability as Discourse/Counter-Discourse.” Advisors: Dr. Heidi Rae Cooley, chair; Dr. Mark Cooper, Evan Meaney

B.A., August 2012, University South Carolina, Columbia, College of Arts and Sciences, English Department

**Academic Appointment**

Postdoctoral Fellow, Digital Accessible Futures Lab/Digital Studies Institute, College of Literature, Science, and the Arts, University of Michigan-Anne Arbor, September 2022—

**Research Interests and field training**

Critical Disability Studies, Crip Studies, Critical Accessibility Studies, Critical Sexuality Studies, Critical Media Studies/Disability Media Studies, Screen Studies, Visual Culture, Digital Narrative, Disability Cultural Production, Critical-Creative Methodology, Autoethnography.

**Book Projects**

*Ambivalent Pleasures: Pleasure, Desire, and Authenticity in Online Disability Cultures*.

Manuscript in Progess.

An analysis of online disability activism directed at the media industries around issues of representation and accessibility. This activism is, at once, bolstered by discourses of desire and pleasure, while also being undermined by communicative capitalism's capacity to absorb these discourses and to monetize them, denuding them of their disruptive political force. Within the discourse of liberal rights that informs the media and technology industries, disability is a problem that can be solved by creating positive media representations of disability and developing accessibility features such as closed captions. Within crip cultures, disability is envisioned as fundamentally desirable, generating new epistemologies, or more specifically, new “cripistemologies.” These different rhetorics conflict within the media and technologies I analyze, including in streaming media, independent film, and social media. I draw on crip theory, visual culture studies, critical access studies, and disability media studies to more just, disabled futures.

*Techno-Skepticism: Between Possibility and Refusal*. Manuscript under review at Stanford University Press

 Written in collaboration with the DISCO Network: Huan He, Rianna Walcott, Josie Williams, Lida Zeitlin-Wu, Jeff Nagy, **David Adelman**, Aaron Dial, Kevin C. Winstead, Catherine Knight Steele, Stephanie Dinkins, Remi Yergeau, André Brock, Lisa Nakamura, and Rayvon Fouché.

*Technoskepticism* is a 50,000 word monograph written by an intergenerational group of 14 key researchers and artists who comprise the DISCO (Digital Inquiry, Speculation, Collaboration, and Optimism) Network, a Mellon-funded research group dedicated to analyzing race, gender, disability, and technology.  This book offers a critical road map of the contemporary digital landscape from the point of view of disabled and POC technology scholars, arguing for the concept of ‘technoskepticism’ as a response to our current inflection point in regards to race relations, disability history and care activism in relation to technology use.

**Teaching (At UM, College of Literature, Science, and the arts)**

**faculty**

DIGITAL 458/610, Networked Disability Cultures, theoretical survey of disability activism and cultural production online, with an emphasis on disability/social justice commitments and mediamaking, Winter 2023/2024. Winter 2024 is additionally supported via external grant funding from the Mozilla Foundation.

**(At UTD, School of Arts, Technology, and Emerging Communication)**

**Teaching Associate**

ATCM 3301, Writing for ATEC, writing-intensive course designed to increase the effectiveness of text prepared for digital media, Spring 2020

**Teaching Assistant**

ATCM 2300, Introduction to TechnoCulture, core course that examines the history, impact, and implications of the co-evolution of technology and society, Fall 2019–Fall 2020

**Grants**

$150,000 via the Responsible Computing Challenge, for a pedagogical and digital intervention: Crip Computing, On Access Histories and Access Futures, supported by the Mozilla Foundation, as Co-PI, with Remi Yergeau.

Through a series of carefully sequenced readings, exercises, and assignments, our project asks students to imagine digital futures in which disabled people are desired and valued. Our curricular goals center collective access as a means to address important social issues, reimagining accessibility as iterative and based in community knowledge.

**Publications**

**Chapters in edited collections**

“(Dis)Able(d) Gamers: Discourses of Mastery, Ability, and Commodity in Gaming,” In *Intersectional Approaches to Game Studies: A Critical Analysis of Process, Product, and Pedagogy*, Edited by Ahu Yolaç, Stephen Mallory, and Julia Kiernan. Under Review.

**Peer-reviewed articles**

“Un/Just Care: Imagining the History (and Future) of Disability, Technology, and Care,” *Just Tech* Platform, a project of the Social Science Research Council. https://just-tech.ssrc.org/field-reviews/un-just-care-imagining-the-history-and-future-of-disability-technology-and-care/

“Disabled Vlogging as Worldmaking: Interabled Relationships, Desire, and Disability Aesthetics on YouTube” *RACAR: Journal of the Universities Art Association of Canada*. Under review.

Coauthor, “Sidewalks are for people? Futuristic Fantasies, Disabled Lives, and Crip Sitveillance,” *First Monday*. https://doi.org/10.5210/fm.v28i1.12929

**Book reviews**

Review of Cynthia Barounis, *Vulnerable Constitutions: Queerness, Disability, and the Remaking of American Manhood* (Philadelphia, PA; Temple University Press, 2019), *Disability Studies Quarterly Community Blog* (2022).

**Conference Presentations**

June 2024 “Crip Data, Crip Economies, Crip Pleasures,” Global Digital Intimacies Conference (Virtual).

June 2024 “Forging Disability: Representations, Deceptions, and Connections in Popular Media,” Consol-ing Passions, 2024

April 2024 “Imagining Access in the Digital Studies Classroom,” Multiple Perspectives Conference 2024

November 2023 “Building Digital Networks of Knowledge and Care: DISCO Scholars in Conversation,” Annual Meeting of the American Studies Association

October 2023 “Ingenious Crip Sex on the Internet: Disability, Desire, Sexual Cultures, and the Virtual” 24th Annual Conference of the Association of Internet Researchers

October 2022 “Robot Strike! Culture Jamming and Crip Surveillance on the Campus of UTD,” New Media Caucus 2022: Future Bodies Symposium & Exhibition, virtual.

June 2021 “‘Every Body Say Love!’: Rupaul’s *Drag Race* and the Construction of Disability as a Circuit of Feeling,” Popular Culture Association annual conference, virtual.

June 2021 “’Can You Lift Your Legs?’: Visualizing Disability and Care on Netflix’s *Special*," VariAbilities V: Exhibiting Humanity: Inhabiting the Body, virtual conference.

March 2021 “Madison Cawthorne, Inspiration Porn, and (Conservative) Networks of Care,” Society for Cinema and Media Studies annual conference, for the "Mediated Histories of Care” seminar, virtual conference.

May 2020 “Bodying Forth the Robot: Critical Access Needs, Crip Praxis, and the Politics of Care on the Campus of UTD,” video essay and paper accepted for the postponed Society for Cinema and Media Studies annual conference, for the “Contemporary Screen Culture’s Fascination with the Posthuman” seminar, virtual roundtable.

August 2019 “Listening To and Through Silence,” for the 8th International Conference on the Histories of Media Arts 2019 (RE:SOUND), presented virtually, in collaboration with LabSynthE.

April 2019 “‘To Wipe Away the Pain…: Forough Farrokhzad’s *The House Is Black* as Networked, Sensuous Archive,” Popular Culture Association annual conference, Washington, DC.

**Invited Presentations**

September 2023 “Disability Desire Across Technology and Culture,” SI 552: Introduction to Accessibility, interdisciplinary information/computer science course, led by Assistant Professor Robin N. Brewer. University of Michigan.

March 2023 “Crip Desires and the Worlds They build,” presented as part of the Digital Keyword series, with the DISCO Network Fellows

March 2022 Artist Talk: Robot Strike! with xtine burrough, CCPA 2328 Communication Ethics class led by Associate Professor Stephanie Ann Martin. Southern Methodist University

September 2021 “Disability, Desire, and Crip Cultural Production: A Research Overview,” Graduate Student Assembly Orientation, The University of Texas at Dallas

March 2019 “Conceptualizing Sociality, Disability, and Communities of Care through Forough Farrokhzad’s *The House is Black*,” invited lecture for ARHM 3342, Advanced Interdisciplinary Studies in the Arts and Humanities, The University of Texas at Dallas

November 2019 “Video Art and Essay as Social Activism,” Introduction to Technoculture, The University of Texas at Dallas

October 2018 ATEC Research Friday Workshop, The University of Texas at Dallas

December 2017 Notes On Blindness: A Question of Feeling and Being, History and Aesthetics of Documentary, University of South Carolina, Columbia

November 2017 What’s So New About New Media? Media Culture, University of South Carolina, Columbia

**Curated exhibitions and Critical Creative collaborations**

October–December 2021 Leticia Ferreira and Alyssa Yates with LabSynthE. *An Imagined Genealogy of Michel Foucault*, 12 by 12 foot quilt block for the AIDS Quilt. Exhibited in burrough and Starnaman, *Ceremonial Techne,* Bobst Library Atrium Gallery, New York University, NY, and to be included in the NAMES Foundation.

May 2021 LabSynthE. “Your Last Breath’s Desire,” French Ministry of Culture’s Spring of Poets, Grotte du Lazaret, Nice, France.

March 2019 Social Practice and Community Engagement (SP&CE) Media, “Vehicular Drone Tactical Media Project,” The University of Texas at Dallas

September 2019 LabSynthE. “You Will Heal Protocol,” Experimentation with Digital Education Beyond Outcomes-Based Learning, University of North Texas

**Solo Exhibitions**

March 2021 “Crip Conversations in the Dark: Elegies for a Pandemic,” ATEC Social Justice Art & Film Festival, The University of Texas at Dallas

December 2019 “Watch Your Seat: Digital Interventions into Disability Simulation,” Art as Social Practice. The University of Texas at Dallas

April 2018 "Elegy, Ability, and Glitch,” Artfields 2018, Lake City, SC

March 2018 “Prosthesis/Poesis: An Interactive, Experimental Document of Disability,” IndieBits 2018, Columbia, SC.

May 2017 “Elegy, Ability, and Glitch,” Ultralight 2017.Raleigh, NC.

**Service**

March 2024 Invited Expert, Reco(r)ding CripTech Scholars Workshop, Leonardo CripTech Incubator, Ann Arbor, MI

October 2023 Invited Speaker, Advanced Embodied Learning Workshop, Teaching and Technology Collaborative through LSA Technology Services, University of Michigan.

September 2021 Invited Speaker, Delta Alpha Pi (DAPI) honors society interest meeting, sponsored by The Office of Student AcessAbility, The University of Texas at Dallas

January 2021 Graduate student representative, Tenure Track Job Search on Usability and Accessibility in ATEC.

July 2020–May 2022 ATEC Representative to the Graduate Student Assembly (GSA) at UTD

July 2020–May 2022 Member, Graduate Studies Advisory Council (GStAC), ATEC

February 2017–August 2018 Student Juror for Charlotte Film Festival

**Professional Development**

Darthmouth Summer Seminar for Writing Research

 A program designed to support higher education writing researchers, defined capaciously, expanding or developing their repertoire of methods. Emphasis is placed on mixed/quantitative methods. July 2023

Research Assistant, Special Projects related to Critical Media Studies, School of Arts, Technology, and Emerging Communication, The University of Texas at Dallas, August 2021–August 2022

Teaching Associate, Writing for ATEC, School of Arts, Technology, and Emerging Communication, The University of Texas at Dallas, January 2021–August 2021

Teaching Assistant, Introduction to Technoculture, School of Arts, Technology, and Emerging Communication, The University of Texas at Dallas, August 2019–December 2020

Research Assistant, Special Projects related to Critical Media Studies, School of Arts, Technology, and Emerging Communication, The University of Texas at Dallas, August 2018–August 2019. Special emphasis on copyediting *Teaching Health Humanities*. Co-editors Olivia Banner, Nathan Carlin, and Thomas Cole. New York: Oxford University Press, 2019.

Graduate Teaching Assistant, School of Visual Art and Design, University of South Carolina, Columbia August 2016–May 2018

**Professional Associations**

Popular Culture Association

Society for Disability Studies

Society for Cinema and Media Studies

Association of Internet Researchers

American Studies Association