







*Cultural Difference of Technology*. This project charts international artists who make space for feminist, queer, disability, and postcolonial perspectives in the engineering industry, global networks, biomedicine, and borderlands.

**Amy LaViers** is an assistant professor in the Mechanical Science and Engineering at the University of Illinois at Urbana-Champaign (UIUC) and director of the Robotics, Automation, and Dance Lab where she develops robotic algorithms inspired by movement and dance theory. She is the recipient of a 2015 Young Faculty Award. She has worked in the area of advanced manufacturing, through an industry-university consortium, the Commonwealth Center for Advanced Manufacturing defense, and healthcare, and forged interdisciplinary ties with the University of Virginia and UIUC dance programs and the Laban/Bartenieff Institute for Movement Studies, where she completed a Certification in Movement Analysis (CMA) in 2016. She completed her Ph.D. in electrical and computer engineering at Georgia Tech, where she was the recipient of the Electrical and Computer Engineering Graduate Teaching Excellence Award and a finalist for the Center for the Enhancement of Teaching and Learning/BP America Outstanding Graduate Teaching Award. Her dissertation included a live performance exploring the concepts of style she developed there. Her research began at Princeton University where she earned a certificate in dance and a degree in mechanical and aerospace engineering.

**Whitney Pow** is a doctoral candidate in the Screen Cultures program at Northwestern University, where she studies queerness, embodiment, phenomenology, surveillance, interface, affect, and video games. She was a 2014-2016 research fellow at the University of Chicago's Game Changer Chicago Design Lab, and has presented her work as a game designer and scholar at the NYU Different Games Conference, the Society for Cinema and Media Studies conference, the Console-ing Passions conference, the Embodiment and Intersectionality in Games Studies Workshop at the University of Illinois Chicago, and the Queerness in Games Conference at the University of Southern California. She regularly speaks on panels about race, queerness, gender, video games and social media, and currently serves on the editorial board of the Video Game Art Reader, a peer-reviewed journal focused on video games as art through history, theory, criticism and practice. She is a former contributing editor and writer at *Autostraddle*.

## Research Group Participant Bios

**Kiri Miller** is an ethnomusicologist whose work focuses on participatory culture, popular music, interactive digital media, and virtual/visceral performance practices. She is an associate professor of music at Brown, with additional faculty affiliations with American studies, the Center for Race and Ethnicity in America, and theatre arts and performance studies. Her latest book, *Playable Bodies: Dance Games and Intimate Media* (Oxford, 2017), investigates how motion-sensing interfaces teach choreography, cultivate new embodied experiences of popular music, and stage domestic surveillance as intimate recognition. Her previous monographs are *Playing Along: Digital Games, YouTube, and Virtual Performance* (Oxford, 2012) and *Traveling Home: Sacred Harp Singing and American Pluralism* (Illinois, 2008). She has published articles in *Ethnomusicology*, *New Media & Society*, *Game Studies*, *American Music*, the *Journal of American Folklore*, and *Oral Tradition*, among other journals. Her research has been supported by fellowships from the Radcliffe Institute for Advanced Study and the American Council of Learned Societies. Miller's course offerings at Brown include Musical Youth Cultures, Digital Media and Virtual Performance, Black Sound, Introduction to Ethnomusicology, Music and Technoculture, and Ethnography of Popular Music.

**Sydney Skybetter** is a choreographer. His dances have been performed around the country at The John F. Kennedy Center for the Performing Arts, The Boston Center for the Arts, Jacob's Pillow and The Joyce Theater. He has consulted on issues of cultural change and technology for The National Ballet of Canada, The Jerome Robbins Foundation, Bloomberg Philanthropies, Hasbro, New York University and The University of Southern California, among others. A sought-after speaker, he lectures on topics from dance history to cultural futurism, most recently at Harvard University, South by Southwest Interactive, TEDx, Saatchi and Saatchi, Dance/USA, NYU and MVR5. He is a Public Humanities Fellow and Professor at Brown University, where he researches the problematics of human computer interfaces and mixed reality systems. He is the founder of the Conference for Research on Choreographic Interfaces (CRCI), which convenes ethnographers, anthropologists, speculative designers and performing artists to discuss the choreography of the Internet of Things. He produces shows at Joe's Pub, SteelStacks and OBERON with DanceNOW[NYC], has served as a grant panelist for the National Endowment of the Arts, is a curatorial advisor for Fractured Atlas' Exponential Creativity Fund, and is the winner of a Rhode Island State Council for the Arts Fellowship in Choreography.

**Sarah Wilbur** is a choreographer and dance scholar and was the Mellon Postdoctoral Fellow in dance studies at Brown University for the 2016-2017 academic year. She received her M.F.A. in dance and her Ph.D. in culture and performance studies from UCLA's Department of World Arts and Cultures/Dance. She researches infrastructure and dance performance in a U.S. context with particular attention to how the practical and corporeal dynamics of institutional belonging shape opportunities in the dance field. Her research areas include dance studies, performance studies, cultural studies, social theory, political philosophy, U.S. art/cultural policy, cultural materialism, cultural production, socially-engaged performance, institutional ethnography, and theories of institutionality and corporeality. In addition to preparing a book manuscript based on her ethnographic and archival research on policymaking practices and relations in the dance program at the U.S. National Endowment for the Arts, Sarah is currently at work on essays about regimes of competition in U.S. dance funding (*Oxford Handbook on Dance & Competition*), and on rationales for infrastructural ethnography as a dance-based analytic (*Futures of Dance Studies Collection/Oxford U Press*)