

GREG SIEGEL

Department of Film and Media Studies
2407 Social Sciences and Media Studies Building
University of California, Santa Barbara
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EDUCATION

University of North Carolina, Chapel Hill

Ph.D. in Communication Studies (Media and Cultural Studies), May 2006

M.A. in Communication Studies (Media and Cultural Studies), May 2000

Graduate Certificate, University Program in Cultural Studies, May 2000

University of Wisconsin, Madison

B.A. in Philosophy and in Communication Arts (Radio/Television/Film),
May 1990 (double major)

APPOINTMENTS

Associate Professor, Department of Film and Media Studies University of
California, Santa Barbara, 2013–present

Assistant Professor, Department of Film and Media Studies
University of California, Santa Barbara, 2006–2012

Visiting Assistant Professor, Department of Communication Studies
Hollins University, 2005–2006

Teaching Fellow, Department of Communication Studies
University of North Carolina, Chapel Hill, 1999–2004

PUBLICATIONS

Book

Forensic Media: Reconstructing Accidents in Accelerated Modernity. Sign, Storage,
Transmission series. Duke University Press, 2014.

- Reviewed by Matthew Kirschenbaum in *Cultural Studies* online (December 1, 2016)
- Reviewed by Amy Gangloff in *Technology and Culture* 58, no. 1 (January 2017): 295–296.
- Interviewed by Carla Nappi for New Books in Science, Technology, and Society channel of the New Books Network (May 2015)

Essays

“Media/Meteōra.” *The Routledge Companion to Risk and Media*. Ed. Bishnupriya Ghosh and Bhaskar Sarkar. London: Routledge, forthcoming. (peer reviewed)

"A Decent Interval." *Cabinet* 54 (Summer 2014): 57–63. Appears in themed section on "The Accident." (lead essay)

"Radiating Emergency: The Perils and Promise of the Broadcast Signal in the Atomic Age." *Communication and Critical/Cultural Studies* 8, no. 3 (September 2011): 286–306. (peer reviewed)

"The Similitude of the Wound." *Cabinet* 43 (Fall 2011): 95–100. Appears in themed section on "Forensics."

"The Accident Is Uncontainable/The Accident Must Be Contained: High-Speed Cinematography and the Development of Scientific Crash-Testing." *Discourse* 30, no. 3 (Fall 2008): 348–372. (peer reviewed)

"Introduction: Cinema and Accident" (coauthored with René Thoreau Bruckner and James Leo Cahill). *Discourse* 30, no. 3 (Fall 2008): 279–288. (peer reviewed)

"Babbage's Apparatus: Toward an Archaeology of the Black Box." *Grey Room* 28 (Summer 2007): 30–55. (peer reviewed)

"Double Vision: Large-Screen Video Display and Live Sports Spectacle." *Television: The Critical View*. 7th ed. Ed. Horace Newcomb. New York: Oxford University Press, 2007. 185–206. (reprint)

"Disneyfication, the Stadium, and the Politics of Ambiance." *Rethinking Disney: Private Control, Public Dimensions*. Ed. Mike Budd and Max H. Kirsch. Middletown: Wesleyan University Press, 2005. 299–323. (peer reviewed)

"Double Vision: Large-Screen Video Display and Live Sports Spectacle." *Television and New Media* 3, no. 1 (February 2002): 49–73. (peer reviewed)

"Who's Next': Preserving Originality in Systems of Seriality." *Art and Text* 63 (November 1998–January 1999): 45–47.

PRESENTATIONS

"Artillery Waves: Sensing the Battlefield Subaudible." Society for Cinema and Media Studies Annual Conference. Chicago, IL, March 2017.

"What's the Matter with Media Critique?" UCSB Faculty Association "Day of Democratic Education," University of California, Santa Barbara, January 2017.

"Crisis Mapping, Participatory Monitoring, and the Problem of Perceptual Indeterminacy." Social Studies of Science/European Association for the Study of Science and Technology Conference, Barcelona, Spain, September 2016.

"Capturing the Traces of a Sound Unfound." Visible Evidence Conference, Bozeman, MT, August 2016.

"Noise from Nowhere." Society for Literature, Science, and the Arts Annual Conference. Houston, TX, November 2015.

"Mobility, Vulnerability, and Survivability in Educational 'Scare' Films." American Studies Association Annual Meeting. Toronto, ON, October 2015.

"Such Things Were to Be Seen': Accident Forensics and Audiovisual Media." Cinema Studies Institute. University of Toronto, October 2015. (invited)

"Accidents and the Origins of Forensic Reason." Center for Nanotechnology in Society. University of California, Santa Barbara, May 2015. (invited)

"Clues in the Wreckage: On the Forensic Utility of Catastrophes." Society for the History of Technology Annual Meeting. Portland, ME, October 2013.

"Preparing for National Cyber Emergency." Society for Cinema and Media Studies Annual Conference. Chicago, IL, March 2013.

"Listening to the Black Box, Chasing the Parasite." Department of Film and Media Studies Graduate Recruitment Colloquium. University of California, Santa Barbara, April 2012.

"Troubling Signals: Radio Transmissions and Cold War Emergencies." Society for the History of Technology Annual Meeting. Cleveland, OH, November 2011.

"By Accidents and Sagacity': Forensic Reconstruction as Retrospective Prophecy." Risk Media and Speculation Conference. Santa Barbara, CA, March 2011. (keynote speaker)

"Panic in the City: Episodes from a History of Suburban Revolt." Experience Music Project Pop Conference. Los Angeles, CA, February 2011. (session moderator)

"Wounds of Forensic Photography, Spaces of Cultural Modernity." Society for Cinema and Media Studies Annual Conference. Los Angeles, CA, March 2010.

"Radio, Radioactivity, and Cold War Culture." Center for Information Technology and Society. University of California, Santa Barbara, October 2009. (invited)

"Forensic Media: Technology, Epistemology, and Historiography." Society for Cinema and Media Studies Annual Conference. Philadelphia, PA, March 2008.

"Anticipations of Emergency: Controlling Electromagnetic Radiation in Cold War America." National Communication Association Annual Convention. Chicago, IL, November 2007.

“‘An Electronic Paul Revere’: Nuclear Fear, National Security, and the Perils and Promise of the Radio Signal in the 1950s.” Media History Conference. Austin, TX, October 2007.

“Emergence and Emergency.” Media Fields Conference. Santa Barbara, CA, April 2007. (roundtable participant)

“Buckled-up Bodies, Battened-down Houses: Promises of Automotive Safety and Atomic Survival in Postwar Educational Films.” Society for Cinema and Media Studies Annual Conference. Chicago, IL, March 2007.

“Transport and Communication Technologies.” Flow Conference. Austin, TX, October 2006. (roundtable participant)

“Scrutinizing Spectacular Destruction: On the Uses of Crash-Test Footage in the Postwar Period.” Society for Cinema and Media Studies Annual Conference. Vancouver, BC, March 2006.

“Forensic Media and Crash Analysis: The Case of Computer-Animated Reconstructions.” National Communication Association Annual Convention. Chicago, IL, November 2004.

“‘Crash-Proof’ Vehicles and ‘Blast-Proof’ Domiciles: Constructing Safety and Security in Atomic Age America.” Society for the History of Technology Annual Meeting. Amsterdam, NL, October 2004.

“Computing the Crash, Reconstructing the Accident.” Society for Cinema and Media Studies Annual Conference. Atlanta, GA, March 2004.

“Crashing by Design: Notes on the Cinema of Collisions.” National Communication Association Annual Convention. Miami, FL, November 2003.

“‘What Remains of People’: Truth, Death, and the Black Box.” Society for Literature and Science Annual Conference. Pasadena, CA, October 2002.

“Sports Stadiums, New Media, and the Politics of Ambiance.” National Communication Association Annual Convention. Atlanta, GA, November 2001.

“The New Sports Stadium: Engineering the ‘Complete Entertainment Environment.’” Rethinking Disney: Private Control and Public Dimensions Conference. Ft. Lauderdale, FL, November 2000.

“Stadium Spectacular: Large-Screen Video Display and Live Sports Entertainment.” Society for Literature and Science Annual Conference. Atlanta, GA, October 2000.

**TEACHING &
COURSE DESIGN**

University of California, Santa Barbara
Department of Film and Media Studies

Accidents (freshman seminar)
Atomic Media and Culture
Contemporary Cultural Theory
Cultural Theory (graduate seminar)
Forensic Media (graduate seminar)
History of Television
Media Criticism
Media, Technology, Catastrophe
Popular Music and Youth Culture
Waste (freshman seminar)

Hollins University
Department of Communication Studies

Communication and Culture
Introduction to Communication Studies
Media Criticism
Popular Music and Youth Culture

University of North Carolina, Chapel Hill
Department of Communication Studies

Communication and Information Technologies
Communication and Social Processes
Media Criticism
Popular Music and Youth Culture
Social Theory and Cultural Diversity

**GRANTS &
AWARDS**

Academic Senate Faculty Research Grant, University of California, Santa Barbara, 2016–2017 (\$6,000)

Co-principal Investigator, “Speculative Futures: Risk, Uncertainty, and Security,” Critical Issues in America series, University of California, Santa Barbara, 2011–2012 (\$25,000)

Instructional Improvement Grant, University of California, Santa Barbara, 2010–2011 (\$5,000)

Interdisciplinary Humanities Center Faculty Fellowship, University of California, Santa Barbara, 2010–2011

Hellman Family Faculty Fellowship, University of California, Santa Barbara, 2008–2009 (\$7,500)

Regents' Humanities Faculty Fellowship, University of California, Santa Barbara, 2008–2009

Outstanding Achievement in Graduate Scholarship, Department of Communication Studies, University of North Carolina, Chapel Hill, 2004–2005

Outstanding Achievement in Graduate Scholarship, Department of Communication Studies, University of North Carolina, Chapel Hill, 2003–2004

PROFESSIONAL ACTIVITIES

Editorial Board, *Discourse*, 2017–present

Co-curator of “Rock Docs” film series, Carsey-Wolf Center, Pollock Theater, University of California, Santa Barbara, Winter 2014

Co-director of the Center for the Interdisciplinary Study of Music, University of California, Santa Barbara, 2013–2017

Faculty Research Affiliate, Center for Information Technology and Society, University of California, Santa Barbara, 2010–present

Co-editor, “Cinema and Accident.” Special issue of *Discourse* 30, no. 3 (Fall 2008)

Manuscript Reviewer, *Communication and Critical/Cultural Studies*, *Critical Studies in Media Communication*, Duke University Press, *Film Quarterly*, 2007–present

Editorial Board, *Critical Studies in Media Communication*, 2007–2010

Faculty Advisor, Media Fields Conference, University of California, Santa Barbara, 2006–2007

Associate Editor, *Cultural Studies*, 2002–2004

Workshop Leader, *The Daily Tar Heel* Enrichment Program, University of North Carolina, Chapel Hill, Spring 2002

Assistant Editor, *Cultural Studies*, 2001–2002

Curriculum Coordinator, Social Theory and Cultural Diversity, University Program in Cultural Studies, University of North Carolina, Chapel Hill, Fall 2001

SERVICE

Graduate Division Central Fellowship Committees, University of California, Santa Barbara, Spring 2017

Committee on Rules, Jurisdiction, and Elections, Academic Senate, University of California, Santa Barbara, 2014–2015

Workload Committee, Department of Film and Media Studies, University of California, Santa Barbara, 2013–2014

Director of Graduate Studies, Department of Film and Media Studies, University of California, Santa Barbara, 2012–2015

Faculty Legislature, Academic Senate, University of California, Santa Barbara, 2011–2012

Instructional Improvement Grant Proposal Review Committee, University of California, Santa Barbara, Spring 2011

Director of Undergraduate Studies, Department of Film and Media Studies, University of California, Santa Barbara, 2008–2010

Faculty Legislature, Academic Senate, University of California, Santa Barbara, 2006–2007

**PROFESSIONAL
ASSOCIATIONS**

Society for Cinema and Media Studies
Society for the History of Technology
Society for Literature, Science, and the Arts

**OTHER
EXPERIENCE**

Freelance Music and Film Critic, 1992–2000
Managing Editor, *ICE: The CD News Authority*, Santa Monica, CA, 1996–1998
Associate Music Editor, *The Album Network*, Burbank, CA, 1995–1996
Music Editor and Film Critic, *Entertainment Today*, Burbank, CA, 1993–1995

**OTHER
PUBLICATIONS
(SELECTED)**

“Tori Amos: *Night of Hunters*.” PopMatters.com. September 19, 2011.
Critical discographies. *MusicHound Rock: The Essential Album Guide*. 2nd ed. Ed. Gary Graff and Daniel Durcholz. Detroit: Visible Ink, 1998.
Critical discographies. *MusicHound R&B: The Essential Album Guide*. Ed. Gary Graff, Josh Freedom du Lac and Jim McFarlin. Detroit: Visible Ink, 1998.
Liner notes. *Cheap Trick at Budokan: The Complete Concert*. Epic/Legacy, 1998.
“Genuine Fakes: Remixing as Revisionism.” *Request* (December 1997): 26+.
“Viva Beck!” *Blue Mesa Review* 9 (1997): 328–331.