

Aaron Tucker  
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2006 M.A., English: Creative Writing, University of Windsor  
2004 B.A., English with Distinction, University of Victoria

### Research Interests

My previous two cinema studies monographs focused on cinematic representations of the Internet in contemporary Hollywood cinema, specifically analyzing and critiquing those representations in order to unpack the fears, concerns, and attitudes around the Internet as reflected across different genres and eras of popular cinema. In addition, I am digital humanities scholar; my research practice includes writing, teaching, and presenting on machine translation, algorithmic poetry, and 3D printing in the humanities.

### Publications

Solo-Authored Scholarly Monographs	2
Poetry Manuscripts	2
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Articles in Refereed Journals	1
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### Honours

Dean's Teaching Award for Contract Lecturers, Nominee, 2017  
Turn On Literature Prize, Long List, 2017  
Excellence in First-Year Teaching, Ryerson University, 2017  
Professor Who Made a Mark, Ryerson University, 2015  
Professor Who Made a Mark, Ryerson University, 2014  
bpNichol Canadian National Chapbook Award Finalist, 2010

### Funding & Grants

2017	eCampus Government of Ontario Grant, Co-lead with Dr. Paul Chafe, \$95,000+
2015	Ontario Arts Council Writers' Reserve Grant, \$3000
2014	Ontario Arts Council Writers' Reserve Grant, \$1500
2012	Toronto Arts Council Emerging Writer's Grant, \$2000
2009	Canada Council for the Arts Writer's Grant, \$8000
2009	Toronto Arts Council Emerging Writer's Grant, \$2000
2008	Ontario Arts Council Writers' Reserve Grant, \$1500

2006 Lois K. Smedick Graduate Award, University of Windsor, \$1000

#### Current Teaching Position

2008- Lecturer, SSH 205: Academic Writing and Research, Ryerson University  
 2010- Lecturer, CENG 505: Creative Writing, Ryerson University

#### Further Teaching Experience

2015, 2018 Lecturer, ENG 306: Practicum: Forms of Creative Writing  
 2011, 2013 Lecturer, ENG 208: The Nature of Narrative II, Ryerson University  
 2010, 2012-13 Lecturer, CENG 212: Cultures in Crisis, Ryerson University  
 2011-12 Lecturer, CENG 112: Zap, Bow, Bang: Pop Lit, Ryerson University  
 2011 Lecturer, ENG 201: The Hero's Journey, Ryerson University  
 2011 Lecturer, ENG 108: The Nature of Narrative I, Ryerson University  
 2010 Lecturer, CENG: Writing Strategies, Ryerson University  
 2009 Lecturer, ENG 503: Science Fiction, Ryerson University  
 2005-6 Lecturer, ENG 26-100: University Writing, University of Windsor

#### Scholarly and Professional Activities

2015-17 Digital Humanities Summer Institute Attendee, University of Victoria  
 2013- Research Fellow, Ryerson Centre for Digital Humanities, Ryerson University  
 2012 Co-Editor, *White Wall Review*, Ryerson University  
 2007-10 Member, Executive Committee, Scream Literary Festival, Toronto

#### Solo-Authored Scholarly Monographs

*Virtual Weaponry: The Militarized Internet in Popular Film*. Palgrave Macmillan. New York: 2017.  
*Interfacing with the Internet in Popular Cinema*. Palgrave Macmillan, New York: 2014.

#### Poetry Manuscripts Authored

*irresponsible mediums: Duchamp plays the ChessBard*. Book Thug Press. Toronto: 2017.  
*punchlines*. Mansfield Press. Toronto: 2015.

#### Books Forthcoming

*Y: Oppenheimer, Horseman of Los Alamos*. Novel. Coach House Books, Spring 2018.  
*Write Here, Write Now: Academic Writing for First Year University Students*. Eds. Aaron Tucker and Dr. Paul Chafe.  
 eTextbook. Ryerson University, Summer, 2018.

#### Forthcoming Book Chapters

“3D Printing in the Humanities”. *Doing Digital Humanities 2*. Ed. C. Constance, R. Lane, and R. Siemens. Routledge. Forthcoming, 2018.  
 “Loss Sets: Project Snapshot.” *Making Humanities Matter*. Ed. Jentery Sayers. University of Minnesota Press. Forthcoming, 2018.

#### Articles in Refereed Journals

“The Hard Technological Bodies of *Elysium* and *Edge of Tomorrow*.” *Cinema: Journal of Philosophy*

*and the Moving Image* 4.1. University of Lisbon. 2016.

### Reviews in Scholarly Journals

“Review of Gary Genosko’s *Remodeling Communication*.” *Letters in Canada*. Fall 2015.

### Digital Humanities Projects

The ChessBard: A Chess to Poetry Translator. *chesspoetry.com*. August 2014 - .

Loss Sets: The 3-D Poetry Project. *aarontucker.ca/3-d-poems/*. June, 2015 - .

### Art Exhibitions and Performances

The Chessbard. Turn On Literature Prize Exhibition. Roskilde Libraries. Denmark. Oct. 2017.

O ChessBardo. Mosteiro de São Bento da Vitória. Porto, Portugal. July, 2017.

Loss Sets. YOU | I: Story Interfaces & Reader Experience. Winona State University Contemporary Art Gallery. Oct. 2017.

The ChessBard. Philalalia Festival. Philadelphia, U.S.A. September, 2016.

Loss Sets. Electronic Literature Organization Festival. Victoria, Canada. June 2016

The ChessBard. Electronic Literature Organization Festival. Bergen, Norway. August 2015.

### Invited Talks and Workshops

“Writing with Machines: Cross-Species Co-authorship.” Crossroads Literary Festival. York University. Forthcoming Jan. 2018.

“The ChessBard: Translation and Generative Poetry.” InterAccess Gallery. Artist Talk. Toronto, 2017.

“3D Printing in the Humanities: A Workshop” Congress. Federation for Humanities and Social Sciences. Ryerson University, May 2017.

“Writing Surreally and Digitally” Emerging Writers Conference. University of Toronto Scarborough. Toronto, Canada. March, 2017.

“Intersemiotic Translation in Chesspoetry and Loss Sets.” University of Toronto Scarborough. Toronto, Canada. February, 2017.

“Duchamp at Play” Wilamette University. Salem, Oregon U.S.A. September, 2016.

“Chess, Play and Poetry” Ryerson University. Toronto, Canada. September, 2016.

“Computers and Artistic Translation.” Ryerson University. Toronto, Canada. September, 2015.

### Public Talks

“Nevil Shute's *On The Beach*, Oppenheimer, and the Slow Apocalypse of Post-War Nuclear Life.” Toronto Public Library. Toronto, Canada. Forthcoming: May, 2018.

“A Poetic Practice of 3D Printing.” Ottawa Public Library. Ottawa, Canada. November, 2017.

### Conference Papers

“Write Here, Write Now: An E-Textbook for the Flipped Classroom.” Digital Pedagogy Institute Conference. St. Catharines ON. August 2017.

“Replication, Visualization & Tactility: Towards a Deeper Involvement of 3D Printing in Humanities Scholarship and Research” Digital Humanities. Montreal Canada. August 2017.

“Deleuzian Repetition in Intersemiotic Machine Translation”\_Electronic Literature Organization. Porto, Portugal. July 2017.

“The Beginning Pillars of 3D Printing in the Humanities: Replication, Visualization & Tactility.” Canadian Society for Digital Humanities. Toronto, Canada. May, 2017.

- “The Hacker ‘Techno-Soldier in Popular War Films.” Film Studies Association of Canada. Toronto, Canada. May, 2017.
- “Artist Talk: Intersemiotic Translation in the ChessBard and Loss Sets.” Electronic Literature Organization. Victoria, Canada. June 2016.
- “The ChessBard at Play.” CCWWP. Organizer and Chair. Toronto, Canada. June 2016.
- “The Absent Virtual Soldier.” Society for Cinema and Media Studies. Atlanta, U.S.A. April 2016
- “The Hard Technological Bodies of Elysium and Edge of Tomorrow” Society for Cinema and Media Studies. Chair. Montreal, Canada. April, 2015.
- “Ender’s War Games: The Simulation of War as Weapon and Tactic.” Pop Culture Association. New Orleans U.S.A. New Orleans U.S.A. March, 2015.
- “Hack Against the Apocalypse: The Civilian Soldiers of the Internet” Pop Culture Association. Chicago, U.S.A. March, 2014
- “The Cables under, in, and around Our Homes: “The Net” as Viral Suburban Intruder” Pop Culture Association. Washington D.C., U.S.A. April, 2013.
- “TRON Legacy and Web Construction: The City as God” NN Conference. Toronto ON. July, 2012.
- “Avatar in the Valley: The Na’vi and Us, the Machinic Audience.” Northeast MLA. New Brunswick NJ, U.S.A. April, 2011.

#### Poetry Chapbooks

- punchlines 1.0* (poetry). above/ground press. Ottawa: 2013.
- apartments* (poetry). The Emergency Response Unit. Toronto: 2010.
- apartments* (poetry). above/ground press. Ottawa: 2010.

#### Poetry Contributions

- “Behind the ChessBard.” *CAROUSEL Magazine*. Ed. Mark Laliberte. Fall, 2017.
- “3 Poems from the ChessBard.” *The Rusty Toque*. Ed. Kathryn Mockler. Spring, 2017.
- “The ChessBard and I Play: 3 Poems.” *Touch the Donkey*. Ed. Rob McLennan. Fall, 2015.
- “why is history like a fruitcake?” *Emerging Toronto Poets Folio*. Ed. Stevie Howell and Aisha Sasha John. *lemonbound.com*. Winter, 2014.
- “what letter of the alphabet has lots of water?” *DUSIE International*. Ed. Rob McLennan. Fall, 2014.
- “what do you steal for yourself?”; “why did the seawater keep walking around in circles?”; “how can you tell if two octopuses are lovers?” *kadar koli* (9). Summer 2014. 4 pages.
- “what month are we?”; “excuse me sir, do you know mrs. pennyblossum?”; “do you have: hair that feels weighed down?”; “don’t I know you from somewhere?” *The Puritan*. Spring 2013. 4 pgs.
- “and how does that make you feel about your mother?”; “knock knock!”; “i said knock knock”; “what do you get if you cross a monkey with some egg whites?” *The Windsor ReView*. Spring 2013. 4 pgs.
- “observations on the typing of the beautiful and the sublime”; “for google, my lover.” *Rampike*. Spring, 2012. 1 pg.
- Excerpt from “under.” *Dandelion*. Winter, 2012. 3 pgs.
- Excerpt from “under.” *Dusie 10*. Switzerland. Summer, 2010. 6 pgs.
- “concierge”; “the vocabulary of buildings.” *Descant*. Spring, 2008. 2 pgs.
- “apartment.” *The Windsor ReView* Ed. Susan Holbrook. Spring, 2007