

## **G Douglas Barrett, Ph.D.**

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### **Academic Positions**

Assistant Professor, TV, Radio and Film Department, Syracuse University. 2023–  
Assistant Professor, Media Arts Department, New Jersey City University. 2022–2023  
Assistant Professor, Communication Department, Salisbury University. 2018–2022

### **Education**

Ph.D., Music Department, State University of New York at Buffalo, 2010  
DAAD fellowship, Universität der Künste Berlin, 2009–10  
MFA, Music and Integrated Media, California Institute of the Arts, 2006  
BM, Berklee College of Music, 2004

### **Publications**

#### Books

*Experimenting the Human: Art, Music, and the Contemporary Posthuman*. University of Chicago Press, 2023. Reviewed in *Neural* 74 (2023).  
*After Sound: Toward a Critical Music*. Bloomsbury, 2016 (print). Re-published in Bloomsbury Collections, Music & Sound Studies, 2020 (online). Reviewed in *The Wire* 395 (January 2017); *Musik und Ästhetik* 84 (2017); *Journal of Sonic Studies* (2018); *Ecrit-O* 批評誌 (2019).

#### Peer-Reviewed Journal Articles

“Technological Catastrophe and the Robots of Nam June Paik,” *Cultural Critique* 118 (Winter 2023): 56–82. <https://muse.jhu.edu/pub/23/article/871239>  
“‘How We Were Never Posthuman’: Technologies of the Embodied Voice in Pamela Z’s *Voci*,” *Twentieth-Century Music*, vol. 19, issue 1 (February 2022): 3–27.  
“Deep (Space) Listening: Posthuman Moonbounce in Pauline Oliveros’s *Echoes from the Moon*,” *Discourse* 43, no. 3 (2021): 321–350. <https://muse.jhu.edu/article/810823>  
“Contemporary Art and the Problem of Music: Towards a Musical Contemporary Art,” *Twentieth-Century Music*, vol. 18, issue 2 (June 2021): 223–248  
“The Brain at Work: Cognitive Labor and the Posthuman Brain in Alvin Lucier’s *Music for Solo Performer*,” *Postmodern Culture* 27.3 (2018), <http://muse.jhu.edu/article/688621>  
“The Limits of Performing Cage: Ultra-red’s *SILENT|LISTEN*,” *Postmodern Culture* 23, no. 2 (2014). <https://muse.jhu.edu/article/537063>  
“The Silent Network—The Music of Wandelweiser,” *Contemporary Music Review* 30, no. 6 (2011): 449–470. <http://www.tandfonline.com/doi/abs/10.1080/07494467.2011.676895>  
“LiveScore: Real-Time Notation in the Music of Harris Wulfson,” *Contemporary Music Review* 29, no. 1 (2010): 55–62, with Michael Winter

“Between Noise and Language: The Sound Installations and Music of Peter Ablinger,” *Mosaic, a journal for the interdisciplinary study of literature* 42, no. 4 (2009): 147–164.

### Book Chapters

- “Institutions Against Art Music—Curation, Rehearsal, and Contemporary Art.” In *New Music and Institutional Critique*. Eds. Christian Grüny, Brandon Farnsworth. J.B. Metzler (October, 2023), [https://link.springer.com/chapter/10.1007/978-3-662-67131-3\\_2](https://link.springer.com/chapter/10.1007/978-3-662-67131-3_2)
- “Performing Centrifugal Sound.” In *Bloomsbury Handbook of Sonic Methodologies*. Eds. Michael Bull, Marcel Cobussen. Bloomsbury, 2020.
- “Unhearing Utopia: Samson Young’s Utopia Trilogy as Musical Contemporary Art.” In *Samson Young: Silver Moon or Golden Star, Which Will You Buy of Me?* University of Chicago Press, 2019.
- “Brain Music: From Earworms to Ems.” In *Phono-Fictions and Other Felt Thoughts—Catalyst: Eldritch Priest*. Ed. David Cecchetto. Noxious Sector Press, 2016.
- “A Text Score Manifesto.” In *Word Events: Perspectives on Verbal Notation*. Eds. John Lely, James Saunders. Bloomsbury, 2012. 95-6.

### Review Articles

- “Carol Vernallis, et al., *Cybermedia: Explorations in Science, Sound, and Vision*,” *Twentieth-Century Music* vol. 21, issue 1 (February, 2024): 132–136, <https://doi.org/10.1017/S147857222400001X>.
- “Ming-Yuen S. Ma, *There is No Soundtrack: Rethinking Art, Media, and the Audio-Visual Contract*,” *College Art Association Reviews* (September 21, 2022), <http://caareviews.org/reviews/3962>.
- “Jing Wang, *Half Sound, Half Philosophy: Aesthetics, Politics, and History of China’s Sound Art*,” *Yearbook for Traditional Music* (January 2022): 175–77. <https://doi.org/10.1017/ytm.2021.16>
- “Holger Schulze, *The Sonic Persona: An Anthropology of Sound*,” *Journal of the Royal Anthropological Institute* 26, issue 2 (June 2020): 472–73.
- “Reassembling Musicality: Critical Music in *Reassembly* on Tinos.” *Transfers: Interdisciplinary Journal of Mobility Studies* 8, no. 3 (Winter 2018).
- “Ultra-red, *URXX Nos. 1 – 9*.” *Tacet: Sound in the Arts* Issue 4, Sounds of Utopia/Sonorités de l’utopie (January 2016): 540–555.

### Other Articles and Publications

- “Music in a Wired Brain: Experimental Music and the Contemporary Posthuman,” *Solitude Journal*, vol. 5 “A Sound Was Heard!” (2024), <https://www.akademie-solitude.de/de/project/online-publications/a-sound-was-heard/>
- “Echoes,” *e-flux presents You Can’t Trust Music*, ed. Xenia Benivolski, e-flux Projects, 2022, <https://yctm.e-flux.com/>
- “Wonder in the Wake of Crisis: Elana Mann’s *Year of Wonders, redux*,” *18<sup>th</sup> Street Arts Center Annual Catalogue*, 2022.
- “LOL Cats: In *Marx for Cats* the Internet Confronts Its Favorite Meme,” *The Brooklyn Rail*, ArtSeen, November 26, 2018.
- “Toward a Critical Music After Sound,” *Darmstädter Beiträege zur Neuen Musik*, 24. Eds. Michael Rebhahn, Thomas Schäfer. Mainz: Schott, 2017.
- “The Ashcousmatic Trace: Magali Daniaux and Cédric Pigot’s *The Diluted Hours*,” *The Diluted Hours* (LP). Paris: Éditions Supernova, 2016.

- “Critical Music *After Sound*.” *Schloss—Post*. March 20, 2016, <http://schloss-post.com/critical-music-after-sound/>
- “(Re-)Transcribing Composition: *Two Transcriptions/Ode to Schoenberg*.” *Schloss—Post*. No. 2, “Authorship: The Status of the Author in the 21<sup>st</sup> Century.” February 12, 2016.
- “Hearing Things Through Things: Hong-Kai Wang’s *Music While We Work*.” *Ear Wave Event* Issue One (2014): 1-6, with Lindsey Lodhie.
- “Speaking Volumes: On Melissa Dubbin and Aaron S. Davidson’s *Volumes for Sound at Recess*.” *Recess Critical Writing Series*. May 2013. <http://www.recessart.org/critical-writing-g-douglas-barrett>
- “Echoes of Narcissus: Erin Gee’s *Voice of Echo* at Contrary Projects.” Contrary Projects, May 2011.
- “Translating Innova: The New Opera Work of Object Collection.” *NewMusicBox*. April 13, 2011.
- “Kus pro výlohu: Jak vidět alysět hudbu Petera Ablingera” (“Window Piece: Seeing and Hearing the Music of Peter Ablinger”). *HIS Voice, časopis o jiné hudbě* 2 (2010): 26-31.

### Awards and Grants

- Autonomous Systems Policy Institute (ASPI) Faculty Fellow, 2024–2025 • Maxwell School of Citizenship and Public Affairs, Syracuse University
- Kashi and Kameshwar C. Wali Lecture in the Sciences and Humanities at Syracuse University, 2024 • Won proposal with Posthumanities group to invite Eduardo Kac to deliver the Wali Lecture
- Tokyo Gen’On Project, 2022 • Artist/composer Commission Prize
- Akademie Schloss Solitude Fellowship, 2015–2017 • Fellowship and Project Grant
- Franklin Furnace Fund Award, 2012–2013 • Artist Grant Award for *Two Transcriptions*
- DAAD (German Academic Exchange Service) Research Grant • 2009–2010
- Plainsong and Medieval Society Composition Prize for *Derivation X*, Huddersfield, UK • 2009

### Conference Presentations

- College Art Association (CAA) 113<sup>th</sup> Annual Conference. Session convened by Anna Mecugni and Melissa Warak, February 12–15, 2024. New York. Paper: “Singing Emeka Ogboh’s *The Song of the Germans*.”
- The First International Conference in AI Music Studies. December 10–12, 2024. Stockholm University, Sweden. Paper: “The Last Invention: AI and Recursion in Yasunao Tone’s *AI Deviation*.”
- Modernist Studies Association (MSA) Conference. November 7–10, 2024. Chicago, IL. Paper: “Singing the Nation-state: Emeka Ogboh and *The Song of the Germans*.”
- American Musicological Society (AMS) Annual Meeting. November 14–17, 2024. Chicago, IL. Paper: “Gesamtkunstwerk Earth: Climate Change, Globalization, and Site Specificity in *Sun and Sea*.”
- Art Science Connect Generative AI Symposium. October 29–30, 2024. CUNY Graduate Center, New York. Paper: “Experimenting the Human: Art, Music, and AI”
- InterMultiTrans Disciplinarity in Popular Music Studies conference. German Society for Popular Music Studies. Oct. 10–12, 2024. Freiburg, Germany. Paper: “Disciplines in Conflict: Popular Music, Contemporary Art, and the ‘Global War on Terror’”
- South African Society for Research in Music, University of Witwatersrand. July 26–28, 2024. Johannesburg, South Africa. Paper: “Singing the Nation-state.”
- Music and Philosophy Study Group conference. “Being Contemporary” session. July 11–12, 2024. King’s College. London, UK. Paper: “Hear for the Time Being: Music in Contemporary Art.”

- Sonic Rebellions II: Sound & Social Justice. June 10, 2024. Zoom/University of Brighton/The London School of Economics and Political Science. Paper: “Disciplines in Conflict.”
- Music Studies in/of the Anthropocene Research Network 2024 Conference “Provocations in Conversation.” Zoom/online. May 4–5, 2024. Paper: “Gesamtkunstwerk Earth.”
- Music in Difficult Times: Global-Plural Temporalities conference. May 3–5, 2024. Concordia University. Montreal, Canada. Paper: “Music in Contemporary Art.”
- American Comparative Literature Association (ACLA) 2024 Annual Meeting. March 14–17, 2024. Montreal. Paper: “Assembling *Assembly*: Musical Parainstitutions in Contemporary Art.”
- “Home, Work and Music: Musical Practices in Domestic Spaces,” Institut für Musiksoziologie, Universität für Musik und darstellende Kunst Wien. February 22–23, 2024. Vienna, Austria (remote). Paper: “Cleaning Up: Laetitia Sonami’s Lady’s Glove and Reproductive Labor.”
- College Art Association (CAA) 112<sup>th</sup> Annual Conference. Session convened by Ellen Levy, February 15, 2024. Chicago (remote). Paper: “Deep (Space) Listening.”
- Engaging the Contemporary 2023: The Provocation of Culture(s) conference. November 14–17, 2023. University of Malta, Philosophy Department. Paper: “Can Music Engage the Contemporary?”
- Modernist Studies Association (MSA) Conference. “Modernist Noise” seminar. October 26–29, 2023. Brooklyn, NY. Paper: “The Last Invention: Yasunao Tone’s *AI Deviation*.”
- Audio Mostly: A Conference on Interaction with Sound, August 30–September 1, 2023. Napier University. Edinburgh, UK. Installation: *Neuro Mostly: An Homage to Alvin Lucier*.
- Instruments, Interfaces, Infrastructures: An Interdisciplinary Conference on Musical Media. Harvard University. May 11, 2023. Paper: “Laetitia Sonami’s Lady’s Glove and the Hand as Digital Interface.”
- Ammerman Center for the Arts and Technology Biennial Symposium, November 10–12, 2022. Connecticut College. Paper: “First Contact: Pauline Oliveros’s *Echoes from the Moon*.”
- American Musicological Society (AMS) Annual Meeting, November 11–12, 2021. Music and Cybernetics panel, George Lewis moderating. Paper: “Art, Music, and the Contemporary Posthuman.”
- Music and Philosophy Study Group conference. Co-convened session with Christian Grüny: “Unhearing the Absolute: Theorizing Music after Absolute Music.” July 11–12, 2019. King’s College. London, UK. Presented paper: “Contemporary Art and the Problem of Music.”
- Tuning Speculation, November 15–17, 2019. Sonic Research Initiative (York University). Toronto Paper: “The Catastrophe of Technology: Nam June Paik’s *Robot K-456*.”
- Recursions: Music and Cybernetics in Historical Perspective, October 24–25, 2019. University of Edinburgh. Paper: “Posthuman Automata and Nam June Paik’s *Robot K-456*.”
- Association for the Study of the Arts of the Present (ASAP/11), October 10–12, 2019. University of Maryland, College Park. Paper: “Nam June Paik’s *Robot K-456*.” Seminar participant in Cathryn Cai’s “Speculative Visions of the Present and Future: Transnational Affiliations in the 20<sup>th</sup> C.”
- Sonologia International Conference on Sound Studies, April 9–12, 2019. São Paulo, Brazil, Centro de Pesquisa e Formação. Paper: “How We Were Never (Post)human: Pamela Z’s Posthumanism.”
- Tuning Speculation, November 2–4, 2018. Indiana University. Paper: “How We Were Never (Post)human: Techniques of the Posthuman Body in Pamela Z’s *Voci*.”
- Performing Indeterminacy Conference, June 30, 2017. University of Leeds, UK. Paper: “The Brain at Work: Indeterminacy and the Posthuman Brain in Alvin Lucier’s *Music for Solo Performer*.”
- Sound Art Matters, June 1–4, 2016. Aarhus University. Aarhus, Denmark. Paper: “The Limits of Sound.”

- Periods and Waves: A Conference on Sound and History, April 29–30, 2016. Stony Brook University. Long Island, NY. Paper: “The Limits of Sound.”
- College Art Association (CAA) 104<sup>th</sup> Annual Conference. Session convened by Seth Kim-Cohen, February 3-6, 2016. Washington, DC. Paper: “Žižek Sings Pussy Riot.”
- Tuning Speculation, Nov. 20–22, 2015. Sonic Research Initiative, York University. Arraymusic, Toronto. Paper: “Music After Contemporary Art.”
- (Re-)Constructing Authorship Symposium. October 22–24, 2015. Stuttgart, Germany. Paper: “(Re)transcribing Composition: *Two Transcriptions/Ode to Schoenberg*.”
- Tuning Speculation: Auralneirics and Imaginary Networked Futures, Nov. 7–9, 2014. Sonic Research Initiative (York University). Toronto. Paper: “IDEAS MATTER: Žižek Sings Pussy Riot.”
- Tuning Speculation: Experimental Aesthetics and the Sonic Imaginary. Nov. 1–2, 2013. Toronto. Paper: “The Debt of Philosophy.”
- The Future of Cage: CREDO Conference, University of Toronto. Oct. 25, 2012. University of Toronto. Paper: “At the Limits of Performing Cage: *4'33*” and the Art Activism of Ultra-red.”
- Re-thinking Music of Today, April 6-8, 2011. Université de Paris-Est Marne-La-Vallée. Paris, France. Paper: “Postconceptual Music.”
- Ammerman Center for the Arts and Technology Biennial Symposium, March 6, 2010. Connecticut College. Paper: “The Interdisciplinary Performances of the Maulwerker Ensemble.”
- Nothing New? Understanding Newness in Medieval and Contemporary Music, April 25, 2009. University of Huddersfield. Huddersfield, UK. Music Performance: *Derivation X*.
- International Computer Music Conference (ICMC 08 Belfast, Ireland), Aug. 24, 2008, Belfast, Northern Ireland. Paper: “Performing the City: An Urban Performance Workshop.”
- Society for Electro-Acoustic Music (SEAMUS) 2008 National Conference, April 3, 2008, University of Utah. Paper: “Spectore: Generating Notated Music Using Spectral Analysis”
- International Computer Music Conference (ICMC 07 Copenhagen, Denmark), August 27, 2007, Copenhagen, Denmark. Paper: “Automatic Notation Generators”
- New Interfaces for Musical Expression Conference (NIME 07 New York), June 6–10, 2007, New York. Poster: “Automatic Notation Generators”

### Invited Talks

- School of the Art Institute of Chicago (SAIC), Department of Art + Technology, Sound Practices; invitation from Lou Mallozzi. November 13, 2024. “Experimenting the Human.”
- Syracuse University, Communications Department; invitation from Brad Gorham. October 25, 2024. “The Catastrophe of Technology.”
- Syracuse University, School of Architecture; invitation from Jess Myers. September 25, 2024. “On John Cage.”
- Syracuse University, School of Architecture; invitation from Jess Myers. March 6, 2024. “Hear for the Time Being.”
- Syracuse University, Newhouse School. Newhouse Impact Symposium. December 1, 2023. “Experimenting the Human.”
- University of Malta, Department of Music Studies; invitation from Max Erwin. November 17, 2023. “Music in Contemporary Art.”
- Syracuse University, Communications Department; invitation from Brad Gorham. November 3, 2023. “Deep (Space) Listening.”

Syracuse University, Newhouse School. TV, Radio, and Film Department; invitation from Andrew Condon. October 5, 2023. “Sound and Image + Synchronization.”

Orpheus Institute, Brussels, Belgium. September 27, 2021. “The Contemporary Posthuman” (remote)

Stellenbosch University, South Africa. March 25, 2021. “Experimenting the Human” (remote)

Cornell University. October 28, 2020. History of Sound Art graduate seminar (remote)

Istanbul Technical University, Turkey June 9, 2020. Artist-scholar talk (remote)

Transformations of the Audible Symposium. Leiden University. Den Haag, Netherlands. May 16-18, 2019. “Unhearing the Contemporary: Toward a Musical Contemporary Art.”

Brown University, Music Now Series, March 18, 2019. “How We Were Never (Post)human.”

CUNY Brooklyn College. Brooklyn, NY. December 4, 2018. “The Brain at Work.”

Darmstadt Summer Course. Darmstadt, Germany. July 21, 2018. “Deconstructing the Avant-Garde.”

DNK Days Support Event. Amsterdam, Netherlands. June 19, 2018. “The Brain at Work.”

Museum of National Taipei University of Education. Taipei, Taiwan. April 13, 2018.

NYU Art & Capital Workshop. New York, NY. February 16, 2018. “The Brain at Work.”

School of Visual Arts, Department of Critical Theory and the Arts. New York. October 2, 2017. “On Adorno’s ‘On Popular Music.’”

Goldsmiths, University of London. March 7, 2017. Artist talk.

Darmstadt Summer Course. Darmstadt, Germany. August 8, 2016. “Critical Music *After Sound*.”

Darmstadt Summer Course. Darmstadt, Germany. August 5, 2016. Panel host for “The Political.”

Hordaland Kunstsenter. Bergen, Norway. June 19, 2016. Talk on *After Sound: Toward a Critical Music*

Neutral Ground Contemporary Art Forum, Artist Presentation Series. Regina, SK. April 25, 2010.

Universität der Künste Berlin Sound Studies. January 18, 2010. Paper: “Listening to Language.”

Theater Purdu, De Uitwerking I: “A Few Silence.” Amsterdam. Nov. 13, 2009.

Programming Digital Media Workshop. Machine Project Gallery. Los Angeles. February 26, 2006.

### **Selected Performances, Exhibitions, and Artistic Presentations**

*Concrete Study Remix* • Sound Pedro Annual Sound Art Festival. San Pedro, CA. June 1, 2024

*A Few Silence* • Kirkos Group, Hugh Lane Gallery, Dublin, Ireland. January 28, 2024

*Three Films About Walking*, in *Walking from Scores*, ed. Elena Biserna. Les Presses du Réel (Second Edition, 2023)

*Neuro Mostly: An Homage to Alvin Lucier* • Audio Mostly conference. Edinburgh, UK. August 30–September 1, 2023

*Concrete Study* • Sound Pedro Annual Sound Art Festival. San Pedro, CA. June 3, 11, 2023

*I am Sitting in a Zoo (on Zoom)* • Tokyo Gen’On Project “Zoomusic” Commission Prize. Tokyo, Japan. December 19, 2022

*Three Films About Walking* • “Walking from Scores,” Q-O2 Gallery. Brussels, Belgium. October 3–4, 2020

*What is the sound ...?* • “Witness, Listener, and the Involved on the Move,” performance and roundtable discussion. Taipei National University of the Arts. Taipei, Taiwan. April 17, 2018

*What is the sound ...?* • Found Sound Nation/Polymath. National Sawdust. Brooklyn, NY. August 13, 2017

*What is the sound ...?* • “Reassembly,” curated by G Douglas Barrett and Petros Touloudis. Cultural Foundation of Tinos. Tinos, Greece, July 5–October 31, 2017

*Two Transcriptions/Ode to Schoenberg* • “Curiosity,” curated by Alexios Papazacharias, Cultural Foundation of Tinos. Tinos, Greece, July 2–October 31, 2016

*Complex Financial Instruments (performance-installation)* • Solo exhibition. Projektraum LOTTE, Stuttgart, Germany, June 11, 2016

*Complex Financial Instruments (Ensemble/Exchange)* • “Biographies and the Production of Space” conference, Akademie Schloss Solitude, May 21, 2016

*Two Transcriptions/Ode to Schoenberg* • Parabol series, curated by Johnny Herbert, Gallery Stiftelsen 3,14. Bergen, Norway, September 4–November 1, 2015

*Everything is purged from this composition...* (after John Baldessari) • Commissioned by Red Desert Ensemble. Salt Lake City, UT, June 26, 2015

*Three Films About Walking* • Featured in “Walking from Scores,” Bologna, Italy, October 26, 2014

*Two Transcriptions* • Discussion and release of *Two Transcriptions/Ode to Schoenberg*. Curated by Audio Visual Arts gallery, Incubator Arts Project, New York, NY. May 25, 2013

*Performance Strike* • Group exhibition “re/spond/re/peat.” Soapbox Gallery, Brooklyn, NY, June 2012

*Worktreue/Truework* • Performance event. Invisible Dog Gallery, Brooklyn, NY, February 17, 2012

*We Connect John with Julius* • Performance presented with Adam Overton as part of “BESHT.” Pomona College Museum, Pomona, CA, December 6, 2012

*Institution/Audience/4'33"/Twitter Mirror* • ArtCards Conversations. Invisible Dog. Brooklyn, July 20, 2011

*Head Music* • Ensemble for Experimental Music and Theater. Esorabako Gallery, Tokyo, July 10, 2011

*Violin Tuned D.E.E.D.* • Performance/video installation work in “Non-Cochlear Sound,” a group exhibition curated by Seth Kim-Cohen. Diapason Gallery, Brooklyn, NY, October 2010

### **Residencies and Festival Appearances**

Artist in Residence (AiR) Bergen at USF Verftet • April–June 2015; July 2018, Bergen, Norway

Catwalk Institute • Oct. 2016, Catskills, New York

Virginia Center for the Creative Arts • Aug. 2016, Amherst, Virginia

Tinos Quarry Platform • June 25–July 5, 2016, Tinos, Greece

Akademie Schloss Solitude Sound/Music Fellow • 2015–2017, Stuttgart, Germany

Huddersfield Contemporary Music Festival (HCMF) • November 20–29, 2009, Huddersfield, UK

Ostrava Days New Music Festival • Aug. 13–Sept. 2, 2007; Aug. 10–30, 2009, Ostrava, Czech Republic

Atlantic Center for the Arts • With Alvin Lucier. May 18–June 7, 2009. New Smyrna Beach, FL

June in Buffalo 2008, “Music and Computers.” SUNY at Buffalo. June 6–12, 2008. Buffalo, NY

Visiones Sonoras New Technologies International Music Festival. November 20–29, 2007. Mexico City

CEAIT Festival of Electronic Music and Media, January 30, 2005. Redcat Theater, Los Angeles, CA

### **Peer Review and Support Letters**

#### Journal Articles

*Journal of Aesthetics & Culture*, 2024

*Utopian Studies*, 2020, 2024

*Forum for Linguistic Studies*, 2024

*Cultural Critique*, 2023

*Frontiers in Neuroscience*, 2022

*Contemporary Music Review*, 2020

*Journal of the American Musicological Society (JAMS)*, 2018, 2020

*Journal of Sonic Studies*, 2019

*Criticism*, 2018

*Communication and the Public*, 2017

Book Manuscripts

Bloomsbury Academic Press, *Film and Media*, 2024

Lexington Books, 2013

Grants

*American Academy in Berlin, Berlin Prize* (letter writer), 2024

*National Science Center, Poland* (proposal reviewer), 2024

*Guggenheim Fellowship* (letter writer), 2023, 2024

*European Science Foundation* (proposal reviewer), 2023

Conference Paper Abstracts

College Art Association, Council of Readers, 2024–2027

VU Festival, 2016

Academic Promotion

Full Professor, City University of New York, English Department (letter writer), 2022

**Organizational Membership**

Association for the Study of the Arts of the Present, since 2024

American Comparative Literature Association, since 2023

American Musicological Society, since 2023

Modernist Studies Association, since 2023

College Art Association, 2016 and since 2023

Association of American Educators, since 2021

Board Member, J.B. Metzler Book Series: *Ästhetiken X.0 - Zeitgenössische Konturen ästhetischen Denkens* since 2018

**University and Departmental Service**

Academic Leadership

Syracuse University, BioInspired Institute, Co-leader of Posthumanities: Arts and Sciences group, 2023–

Selected Academic Committees

Syracuse University, Newhouse School, Awards and Scholarships Committee, 2024–2025

Syracuse University, College of Arts & Sciences, Assistant Professor of Ethnomusicology Search Committee, 2023–2024

New Jersey City University, General Education Curriculum Committee, 2022–2023

Salisbury University, Faculty Learning Community Co-leader, “Technologies of Identity,” 2020–2022

Salisbury University, Fulton Public Humanities Committee, 2020–2022

Salisbury University, Communication Department, Graduate Program Committee, 2021–2022

Salisbury University, Communication Department, Awards & Recognition Committee, 2018–2022

School of Visual Arts, Department of Critical Theory, M.A. Thesis Examiner for Mang Su, 2017