

[Updated September 12, 2024]

## Julie Beth Napolin

### ACADEMIC APPOINTMENTS AND EMPLOYMENT

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- 2020- present Associate Professor of Digital Humanities, Programs in Literature and Culture and Media, Eugene Lang College, The New School, New York
- 2012- 2020 Assistant Professor of Digital Humanities, Programs in Literature and Culture and Media, Eugene Lang College, The New School, New York
- 2010-2012 James R. Gray Postdoctoral Lecturer, Dept. of Rhetoric, University of California, Berkeley
- 2009-2010 Visiting Assistant Professor of American Literature, Dept. of English, Yeshiva University, New York

#### *Graduate School*

- 2008-2009 Adjunct Professor, Depts. of Critical Studies and Media Studies, California College of the Arts, San Francisco
- 2003-2008 Graduate Student Instructor, Depts. of Rhetoric and Film, University of California, Berkeley

### EDITORIAL APPOINTMENTS

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- 2024-2026 Co-editor of *The Faulkner Journal*, Johns Hopkins University Press

### EDUCATION

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- 2010 Ph.D., Rhetoric, University of California, Berkeley
- The Acoustics of Narrative Involvement: Modernism, Subjectivity, Voice*  
Ramona Naddaff (chair), Judith Butler, Carolyn Porter, and Trinh T. Minh-ha  
Exam fields: Anglophone Modernism; Music, Voice, Language; Aesthetic Theory
- 2004 Certificate, Goethe-Institut, Berlin
- 2003 M.A., Rhetoric, University of California, Berkeley

2002 Certificate, School of Criticism and Theory, Cornell University

2000 B.A., Music and Video Production, Hampshire College

Senior thesis: “Imaginary Music and the Future World,” with Christoph Cox

## AWARDS

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- 2021 Shortlisted, Memory Studies Association, First Book Award for *The Fact of Resonance*
- 2020 J.H. Stape *Conradiana* Best Essay Prize for “Music’s Unseen Body: Conrad, Cowell, and Du Bois and the Beginnings of American Experimental Music” (*Conradiana*, 2020)
- 2012 The Bruce Harkness Young Scholar Prize from the Joseph Conrad Society of America for “A Sinister Resonance: Vibration, Sound, and the Birth of Conrad’s Marlow” (*qui parle*, 2012)
- 2010 Finalist Award from *New York Festivals* for “The Church of John Coltrane” (KALW, radio piece)

## GRANTS AND FELLOWSHIPS

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- 2022-2024 Mellon Transformative Seminar for Inclusive Faculty Excellence, The New School, faculty mentor to Ho Chak Law, Assistant Professor of Race and Musicology
- 2018-2020 Mellon Postdoctoral Fellow, The Price Lab for Digital Humanities, University of Pennsylvania
- 2015-2018 Provost’s Mutual Mentoring Grant for “Junior Women Faculty Group,” The New School
- 2014-2018 Provost’s Mutual Mentoring Grant for *The Fact of Resonance* book project, The New School
- 2015-2016 Civic Art and Humanities Mellon Fellowship (for course release), The New School
- 2014-2015 Mellon Fellowship, Graduate Institute for Design, Ethnography, and Social Thought, The New School for Social Research
- 2014 London Graduate School Scholarship, Summer Academy in the Critical Humanities

- 2014-2015 Civic Arts and Humanities Mellon Grant (for course development), The New School
- 2008 Rhetoric Department Block-Grant (for dissertation work), University of California, Berkeley
- 2007 Wollenberg Grant for Conference Travel (2007, 2005, 2001)
- 2006 Dean's Normative Time Grant, University of California, Berkeley
- 2001-2005 Jacob K. Javits Fellowship in the Humanities
- 2000-2001 Woodrow Wilson Foundation Mellon Fellowship in the Humanities

## PUBLICATIONS

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### *Monographs*

*The Fact of Resonance: Modernist Acoustics and Narrative Form*, Fordham UP (2020)

- Shortlisted, Memory Studies Association First Book Award
- Reviewed by *Modernism/modernity*, *Social Text Online*, *Joseph Conrad Today*, and *NOVEL: Forum on Fiction*

### *Peer-Reviewed Journal Articles*

- 2023 "[Hello Stranger: Ellipsis and Song in Barry Jenkins' \*Moonlight\*](#)," *Journal of Popular Music Studies* 32 (2): June 2023, 10-14
- 2023 "Between Sound and Image: The Otherworldliness of Bessie Smith," dossier eds. B. Ruby Rich and Michael B. Gillespie, *Film Quarterly* 76 (3): spring 2023, 48-54.
- 2022 "The Future Anterior Witness: Women's Voices Narrating Black Death," special issue on photography and film as visual evidence, ed. Paul Kottman, *Social Research* 89 (4): winter 2022, 1025-1050
- 2021 "[Surface Listening: Free Association and Recitation in The Wooster Group's \*The B-Side: 'Negro Folklore from Texas State Prisons' A Record Album Interpretation\*](#)," *Performance Matters* 8 (1): 54-72
- 2020 "[Outside In: Chorus and Clearing in the Time of Pandemic and Protest](#)," *Sociologica* 14 (2): 1-14
- 2020 "Music's Unseen Body: Conrad, Cowell, Du Bois, and the Beginnings of American Experimental Music," *Conradiana* 48 (2-3): 143-162
- Awarded the 2020 *Conradiana* Best Essay Prize

2018 ["Blues Speaker \[for James Baldwin\]: A Dialogue with Mendi + Keith Obadike,"](#) *Social Text Online*, 21 August 2018. Web.

2016 "The Fact of Resonance: An Acoustics of Determination in Faulkner and Benjamin," *Symploke* 24 (1-2): 171-186.

2013 "A Sinister Resonance?: Vibration, Sound, and the Birth of Conrad's Marlow," *qui parle* 21 (2): 53-79.

- Awarded the Bruce Harkness Young Scholar Prize by the Joseph Conrad Society of America.

#### *Book Chapters*

Forthcoming "Music from a Farther Room: Music from a Farther Room: A Genealogy of Ambience between Psychoanalysis and the Modernist Novel," in *Music, Sound, and Global Modernism*, eds. Sherry Lee and Daniel Grimley

2024 "Undutiful Daughters," *Faulkner and the Family*, ed. Jay Watson (Jackson: University of Mississippi Press)

2023 "Sonic Afterlives: Listening in an Unreconstructed America," in *Absalom, Absalom!: The Norton Critical Edition*, ed. Susan Scott Parrish, 663-676

2022 "Minor Sound, or Faulkner's Acoustics," in *New Faulkner Studies*, eds. Pardis Dabashi and Sarah Gleeson-White (New York: Oxford University Press, 101-116)

2021 "The Expropriated Voice: Sonority, Intertextuality, Flesh," *Faulkner and Slavery*, ed. Jay Watson (Jackson: Mississippi UP), 126-145

2019 "Media History, Technology, and the Racial Unconscious," *Cambridge Critical Concepts: Literature and Sound*, ed. Anna Snaith (Cambridge UP)

2017 "On Banishing Socrates' Wife: The Interiority of the Ear in Plato's *Phaedo*" *Poesies*, ed. Nathan Brown (MaMa, Zagreb)

2017 "Elliptical Sound: Audibility and the Space of Reading," *Sounding Modernism*, eds. Julian Murphet, Penelope Hone, Helen Groth (Edinburgh UP): 109-29

2016 "Ravel Out into the No-wind, No-sound: The Audiophonic Form of *As I Lay Dying*," *Fifty Years after Faulkner*, eds. Jay Watson and Ann Abadie (Mississippi UP): 122-137

#### *Journal articles*

2016 ["The Politics of the Musical Situation: A Response to Marina Rosenfeld,"](#) with Marina Rosenfeld, *continent* 5 (3). Web.

- Featured as part of “Perspectives” online portfolio of material and research behind the Kevin Beasley installation and sculpture, “[A view of a landscape](#),” Dec 15, 2018 to March 10, 2019, Whitney Museum of American Art

*Reviews articles and forum publications*

- Forthcoming Conversation with Rey Chow and responses to Derek Baron, Lana Lin, and Carter Mathes on *The Fact of Resonance* for *Syndicate*, an online book forum
- 2023 “Losing Loss,” a review essay of Sarah Wasserman’s *The Death of Things* and Erin Edwards’ *The Modernist Corpse*, in *Modernism/modernity* 30 (1): 208-210
- 2022 “[Sound Theory at Grand Theory’s End](#),” *Sound Stage Screen* 2 (1): 161–169
- 2022 “Worlds of Sound: Review of *Radio Empire: The BBC’s Eastern Service and the Emergence of the Global Anglophone Novel*,” *NOVEL: A Forum on Fiction* 55 (1): 140–145
- 2021 “[Book Forum on \*Shattering Biopolitics: Militant Listening and the Sound of Life\*](#),” *Women in Theory*, January 20. Web
- 2021 “Adjacent Histories,” with Amanda Armstrong-Price (special issue on the 20<sup>th</sup> anniversary of Denise Riley’s *Am I That Name*). *History of the Present* 11 (2): 209–222
- 2020 “[Numbers Station \[Red Record\]](#),” *Black One Shot* 13 (4), *ASAP/J*. August 13. Web
- 2018 [W.E.B. Du Bois and Sigmund Freud three-part series](#), “Listening to and as Contemporaries,” “(T)racing Mother Listening,” “Shoo bop shoo bop, my baby, ooooo, W.E.B. Du Bois, Sigmund Freud, and Barry Jenkins’ Moonlight,” in *W.E.B. Du Bois at 150, Sounding Out!: The Sound Studies Blog*. 24 September – 08 October. Web
- 2018 Review of *The Untold Story of the Talking Book* (Harvard UP, 2016), by Matthew Rubery, *American Literary History*. Web
- 2017 “[Modernism Ungoverned](#),” *Modernism/modernity Print* + forum, “In These Times,” vol. 2, cycle 1. Web
- 2016 “[Scenes of Subjection: Women’s Voices Narrating Black Death](#),” *Sounding Out!: The Sound Studies Blog*. ed. Jennifer Stoeber. Web
- 2016 “The Capaciousness of Sound Studies,” review of *Keywords in Sound*, eds. David Novak and Matt Sakakeeny, *Sound Studies: An Interdisciplinary Journal* 2 (2): 188-91

- 2015 “A Sinister Resonance: Conrad’s Malay Ear and Auditory Cultural Studies,” *Sounding Out!: The Sound Studies Blog*. July. Web
- 2015 Guest Series Editor, “Sonic Shadows.” Posts include “Whiteness and Sound Studies,” by Gustavus Stadler and “The Screech within Speech,” by Dominic Pettman
- 2014 Review of “Sexing Sound: Aural Archives and Feminist Scores” exhibition at CUNY Center for the Humanities, *Wire: Experiments in Modern Music*, May: 87

#### *Reprints*

- 2024 “Outside In: Chorus and Clearing in the Time of Pandemic and Protest,” in *Sounds: Avant-Garde, Modernism, and Fascism*, ed. Laura Chiesa (Buffalo: SUNY Press)
- 2013 “‘A Sinister Resonance’: Vibration, Sound, and the Birth of Conrad’s Marlow,” *Vibratory Modernism*, eds. Shelley Trower and Anthony Enns (Palgrave).

#### *Radio Interviews*

- 2021 “[You Are the War \(with Amy Pickering\)](#),” *The Unanimous Hour: A Lungfish Exegesis*, December 16
- 2021 “[Resonance](#),” *High Theory Podcast*, June 22. Re-released on the New Books Network, June 6, 2022
2020. “[Messiaen’s ‘Quartet for the End of Time](#),” with Professor Roxanne Panchasi, Radio 417, Simon Fraser University, May 16
- 2020 “[Price Lab Podcast: Episode 5](#),” University of Pennsylvania, April 13
- 2019 “[Reading the Troubled Past](#),” *Philosophy Talk* on KALW, August 11

## **DIGITAL PROJECTS**

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- 2020 Project Producer and Interviewer, [Hope and Resilience on the Covid Frontlines](#), an oral history of Henry Street Settlement, published March 23, 2022.
- These oral histories conducted remotely with frontline workers are currently being acquired by The New York Public Library.
- 2015 Project Manager, “[Adaptation of William Faulkner’s \*The Sound and the Fury\*](#).” Julie Beth Napolin, comp., Johannes Burgers and Taylor Hagood et al., eds.,

- Railton, Stephen, ser. ed. *The Digital Yoknapatawpha Project: a born-digital critical database, network visualization, interactive map, and timeline*. Submitted August 2014
- 2014 Editor and Advisor, *Reading Algorithms: Politics, Aesthetics, and Alternative Logics for Digital Humanities*. This project is an international research and design group working on the “invisible” nature of algorithms in everyday life. We developed an NEH-proposal describing a projected series of writings, web platforms, and exhibitions. Project Directors: Professors Orit Halpern and Erich Hörl. Additional collaborators include Leuphana University, UC Davis Humanities Innovation Lab and Hexagram Center for Research Creation in Media Arts and Technologies, Concordia University
- 2014 Editor, “Adaptation of William Faulkner’s “That Evening Sun.” Julie Beth Napolin, Cheryl Lester, and Steven E. Knepper, eds. Railton, Stephen ser. ed. *The Digital Yoknapatawpha Project: a born-digital critical database, network visualization, interactive map, and timeline*. Submitted September 2013
- 2013-2014 Associate Director, [\*The Digital Yoknapatawpha Project: a born-digital critical database, network visualization, interactive map, and timeline\*](#), University of Virginia, project director Stephen Railton. The project is archiving the complete characters, locations, and events of William Faulkner’s fiction. The data is searchable and visualized in maps and other displays. Awarded a NEH start-up grant, 2013 and 2016

## CREATIVE PROJECTS

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- 2024 Composer, performer, and producer, *Only the Void Stands Between Us*, to be released November 29 on Silver Current Records
- 2012 Composer, performer, and producer, *Meridians*, with Trevor Healy, released by Cakes and Tapes, Portugal.
- 2009 Radio producer, *Philosophy Talk* (nationally syndicated program), Stanford University and KALW. Awarded the Finalist Award (2012) by New York Festivals for “The Church of John Coltrane” (2009) with Professor Scott Saul. Additional radio pieces include “Seismic Music,” with Professor Ken Goldberg, and “William James,” with Professor Mitch Breitweisser.
- 2007 Freelance radio producer, “The Day the Music Died,” documentary, NPR and PRX Station Showcase for Outstanding Public Radio. Additional radio magazine feature work for PRX broadcast on stations nationally.

## INVITED TALKS

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### *A) Invited Talks (national and international)*

- 2023 “Unrecordable Sound,” Northrop Frye Centre, University of Toronto, March 16; Notre Dame, keynote at the English Graduate Student Association, February 25, 2022
- 2021 “Resonance, Recitation and Association,” Peace and Conflict Studies, Uppsala University, Sweden, December 1
- 2021 “Sinister Resonance: On the Extraction of Sound and Language in Conrad and Du Bois,” University of Basel, keynote, November 24
- 2021 “Sound Art Revisited with Alan Licht and Julie Beth Napolin,” ICA Philadelphia, October 19
- 2021 Intersections Working Group, book talk with Ren Ellis Neyra, Princeton University, April 13
- 2019 “Pneumatic Memory: Listening to Listening in *The B-Side* and *Sing, Unburied Sing*,” Black Sound and the Archive Symposium, Yale University, February 8.
- 2018 “Unclaimed Voices Circum-1900: *The Souls of Black Folk*,” American Studies Faculty Colloquium, Haverford College, Haverford, PA, October 27.
- 2018 “Digital Sound Pedagogy,” The Price Lab for Digital Humanities, University of Pennsylvania, October 15.
- 2018 “Coloniality Hears Itself in the Novel,” Conjecture: 21<sup>st</sup> Century Philosophy, Aesthetics, and Politics 8<sup>th</sup> Annual Symposium, The Inter University Centre Dubrovnik, Croatia, June 18-22.
- 2018 “Fragile Truths: Sonic Epistemology in Contemporary Digital Art Practice,” The Art of Data Visualization/the Art of Storytelling, Columbia University, April 5.
- 2017 “Narrative Acoustics,” University of Pennsylvania, Department of Music speaker series, November 14.
- 2017 “The Grammar of Listening,” Rutgers University, May 2. A symposium organized by Carter Mathes for the “Sound and Literary Theory” graduate seminar.
- 2016 “Elliptical Sound: Audibility, Blackness, and the Space of Reading,” guest lecture in the Sound Studies Working Group, Fordham, September.



- 2016 “*Absalom, Absalom!* at the Intersection of Hegel and Du Bois,” guest lecture in Chris GoGwilt’s graduate seminar at Fordham University, April 14.
- 2016 “Narrative Voice: An Acoustics,” Whitney Humanities Center “Techniques of Listening Symposium,” Yale University, April. Participants included Mara Mills, Jonathan Picker, and Benjamin Steege.
- 2016 “Sound, Schematic Racism, and the Media Event,” University of San Diego, Department of Music, March.
- 2015 “The Fact of Resonance,” The Centre for Expanded Poetics, Concordia University, Canada, September 28-October 2. Invited to give one public talk and lead two graduate seminars on the subject matter of my book.
- 2015 Commencement Faculty Keynote Address, Eugene Lang College, May.
- 2015 “Dialectical Sound: Resonance and the Digital Humanities,” The New School for Social Research, Graduate Institute of Design, Ethnography, and Social Thought, March.
- 2015 “Minor Sound: Toward a Philosophy of Circumambience in Faulkner,” The University of Mississippi, Department of English, February. Invited to give one public talk and lead one graduate seminar on Faulkner.
- 2014 “The Audiophonic Form of *As I Lay Dying*,” Yale University, Sound Studies Working Group, November.
- 2014 “On Banishing Socrates’ Wife,” at “Sophistry: The Powers of the False” (Conjecture: 21<sup>st</sup> Century Philosophy, Aesthetics, and Politics 5<sup>th</sup> Annual Symposium), MaMa Multimedia Institute, Zagreb, Croatia (with Ray Brassier, Barbara Cassin, and Alberto Toscano), June 26-29.
- 2013-14 “Mapping the Speculative: The Shadow of Race in *Digital Yoknapatanpha*”
- Hampshire College, May 2014
  - Digital Studio for the Public Humanities, University of Iowa, Nov. 2013
  - The Center for Experimental Humanities, Bard College, Oct. 2013
  - Comparative Literature Faculty Colloquium, Fordham, May 2013
- 2012 “The Sirens: Kafka, Adorno, and Diamada Galás,” Free University lecture series, San Francisco, July.

*B) Roundtables and Colloquia*

- 2022 Participant and organizer, “Recitation and the Politics of Listening,” a roundtable on voice-to-text and text-to-voice technologies with feminist artists and theorists Fabiola Hanna, Lana Lin, and Brittnay Proctor-Habil, Slought Foundation, Philadelphia, November 3

- 2021 Discussant, online book forum con Naomi Waltham-Smith's *Shattering Biopolitics*, June 8
- 2020 Moderator and Organizer, "New York Sound," with Daphne Brooks, Brent Hayes Edwards, and Sara Marcus, MSA Conference, October 24
- 2018 Discussant with Lytle Shaw (NYU), David Grubbs (Brooklyn College), and J. Martin Daughtry (NYU), colloquium on Shaw's *Narrowcast: Poetry and Audio Research*, NYU Center for Humanities, October 23
- 2017 Discussant, "Increasing Collaboration for Educators," Radio Preservation Task Force conference, The Library of Congress, Washington, D.C. November 4
- 2017 Discussant, "Lie Back," a symposium with Lawrence Abu Hamdan at the Vera List Center for Art and Politics at the New School.
- 2016 "Haunting," a presentation for "American Critical Keywords in Sound," Sound Studies Caucus panel, the American Studies Association Conference, November. With Gustavus Stadler, Inés Casillas, and Jennifer Stoeber.
- 2016 Respondent to Mariana Rosenfeld, "Surface Species: Playback and the Object," The Graduate Institute for Design, Ethnography, and Social Thought, The New School for Social Research, March.
- 2016 Discussant with the editors of *continent* journal special issue in "Acoustic Infrastructure," at Eyebeam Studio for Collaborative Experiments in Technology, Brooklyn, September 24.
- 2015 "Benjamin and the Twilight of the Image," a presentation at "Modernism and the Critique of Historicism," a seminar organized by Nathan Brown (Concordia) and Robert Lehman (Boston College) for the Modernist Studies Association Annual Conference, November.
- 2015 Respondent, with Mendi + Keith Obadike and Rich Blint on "Blues Speaker [for James Baldwin]" sound installation, "What Now? The Politics of Sound," The Vera List Center for Art and Politics, April 24.
- 2012 Respondent, "Object Emotions Symposium," Yale University, Department of Comparative Literature, February 21.
- 2010 "The Frankfurt School Goes Digital: Aura and Allegory/ Critique and Cybernetics in the Music of DJ Spooky," California College of the Arts.

## REFEREED CONFERENCE PRESENTATIONS

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- 2023 “Fragile Truths”: The Ethical Morass of Recitation in Critical Phenomenology and Lawrence Abu Hamdan” and “Sound Pedagogy,” ASAP Conference, October (virtual)
- 2023 “Radical Listening in Voice-to-Text Media Environments,” Modern Language Association Convention, San Francisco, January
- 2022 “Blues Modernism and Waywardness in “That Evening Sun,” Faulkner and Yoknapatawpha Conference, July 20
- 2022 “Hello Stranger,” Pop Conference, “Notes on Blackness, Music, and Agency” panel, Pop Conference, April 22
- 2022 “Free Association and Recitation in “The B-Side,”” Society for Cinema and Media Studies, “Rebels Without a Pause: Chronicles of Black Visual and Expressive Culture” panel at the ASAP Conference, April 2
- 2021 “Minor Sounds: Listening and Repair in Faulkner and Duras,” Modern Language Association Convention, January 10
- 2021 “Faint Echoes, Weak Theories: Comparative Acoustics between Conrad and Faulkner’s Black Atlantic,” Modern Language Association Convention January 7.
- 2019 “Listening to Portraits: Auditory Consciousness in *The Portrait of a Lady*,” Henry James International Conference, July 4-6.
- 2018 “Shouts, Cuts, and Other Half-Presented Objects,” Intermedial Sights and Sounds panel, Modernism Studies Association Annual Conference, Columbus, OH, November 9.
- 2018 “The Expropriated Voice,” Faulkner and Slavery: Faulkner and Yoknapatawpha Annual Convention, July.
- 2018 “Voices in Voices: Telematic Strategies in Art and Experience,” American Comparative Literature Association Convention, “Confer/Conference/Reference,” UCLA, March 30.
- 2017 “Benjamin’s New-Born Sound Object,” American Comparative Literature Association Convention, “New Approaches to Walter Benjamin” (3-day seminar co-organizer with Catherine Flynn), University of Utrecht, July 6-9.

- 2017 “Elision as Audio-Visual Form: Recording Racial Terror in *Cane* and *The Red Record*,” 132<sup>nd</sup> Convention of the Modern Language Association, Philadelphia. “Modernist Soundscapes” panel, January 5-8.
- 2015 “Notes of Warning: Conrad, Prolepsis, Attunement,” Modernist Studies Association, “Vibration, Frequency, Revolution” panel. Boston, November.
- 2015 “A Sinister Resonance,” Sonic Shadows Symposium, The New School (co-organizers with Dominic Pettman and Pooja Rangan), April.
- 2014 “Palimpsest of Place in Digital Yoknapatawpha.” Co-authored with Worthy Martin (Institute for Advanced Technologies in the Humanities, UVa), Dotty Dye (Arizona State), and Elizabeth Cornell (Fordham University), Digital Humanities International Conference, Switzerland, July.
- 2014 “Visualizing Non-Linearity.” American Literature Association, Digital Americanists panel, May.
- 2014 “Miscegenating Sound: The Moan in Faulkner.” Sound and Affect: Voice, Music, World International Conference, Stony Brook, Departments of Music and Philosophy, March.
- 2014 “The Fact of Resonance: Racial Consciousness and Musicality in the Act of Reading.” American Comparative Literature Association Convention, NYU, “Sites of Sound” (3-day seminar organizer), April.
- 2013 “Mood, Tonality, Modernism.” Modernist Studies Association Annual Conference, University of Sussex, September.
- 2013 “The Audiophonic Form of *As I Lay Dying*,” American Comparative Literature Association Convention, “Mapping Between Bodies and Sounds” (3-day seminar co-organizer with Rachel Corkle), University of Toronto, April.
- 2012 “Lending a Voice: Rosa Coldfield’s Transembodied Media Acoustics in *Absalom, Absalom!*,” Faulkner and Yoknapatawpha Annual Convention, July.
- 2012 “Soul as Audio Archive: Rehearing (New) Media in W.E.B. Du Bois’ ‘Sorrow Songs.’” American Literature Association Conference, Du Bois Society Panel, May.
- 2012 “Audio Memorial: New Media Aesthetics in Faulkner’s *Absalom, Absalom!*,” American Comparative Literature Association Convention, “Writing Sound” panel (3-day seminar co-organizer with David Copenhafer), March.
- 2012 “Through his lips from the past:” The Acoustics of Memory in *Lord Jim* and *Absalom, Absalom!*” 127<sup>th</sup> Convention of the Modern Language Association Convention, Conrad and Faulkner Societies joint panel, Seattle, January.

- 2008 “Marlow’s Persistence: Voice and Narrative Closure in Conrad and Ford,” Society for the Study of Narrative Literature Annual Convention, “Modernism, Affect, and the Narrative Subject” panel (co-organizer with Rochelle Rives, CUNY), May.
- 2007 “Beyond Plato’s Cave: Narrative Incantation in Janet Cardiff’s Audio-Walk of London,” York University, “Real Things” Conference, July. Rhetoric Graduate Student Colloquium, Respondent: Judith Butler. May.
- 2005 “Rethinking the Acousmatic in *Hiroshima mon amour*,” ASCA Annual Conference: “Sonic Interventions,” University of Amsterdam, March.
- 2003 “*The 9/11 Sonic Memorial: The Age of the World Picture and Beyond*,” Centre for the Humanities Annual Congress: Aural/Musicality/Textuality, University of Leeds, July.
- 2001 “Sampling and the Negative Dialectics of Phonographic Sound,” 115<sup>th</sup> Convention of the Modern Language Association Convention, New Orleans. Panel with Thomas Levine (Princeton) and Josh Kun (USC), December. Center for the Humanities, Cornell University, July.
- 2001 “Female Voice/Mechanical Voice in *L’ève Future*,” Department of French Graduate Student Conference, Columbia University.

## SELECTED MUSIC PERFORMANCES

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- 2015 Spectacle Theater, Brooklyn. Live guitar and electronics improvisation with film collage, December. Funded by a Mellon Civic Liberal Arts Grant.
- 2013 La Sala, Brooklyn, NY. Live collaboration with Matter Waves & ESP TV public broadcast.
- 2012 Reverse Gallery, Brooklyn, NY. “Words to be Seen and the Sound of Speech,” visual art exhibition as interpreted by improvised music, October.

## TEACHING

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**Eugene Lang College, The New School, New York, NY**  
**Programs in Literary Studies, Culture and Media, and The Arts**  
 Assistant Professor of Digital Humanities

*After Images: Photography, Trauma, and Literature*, Literary Studies, spring 2022, fall 2023. A course on the role of witnessing in literature and photography. It asks what happens to writing after photography, which can stand beyond words or alongside them as a companion. Forms and genres include the essay, poetry, the novel, criticism, and journalism.

*Memory and Forgetting: Literature, Theory, and Media*, Literary Studies, fall 2021. An introduction to memory studies that brings history, psychology, sociology, ethics, politics, aesthetics, philosophy, and literary and critical theory into conversation. Our contexts were global, and texts multimedia, crossing literature, art, performance, and film.

*Listening to America*, Literary Studies and the Arts, spring 2014, fall 2015, spring 2018. A course on oratorical practice, the voice, and the politics of listening in American culture.

*The Reality of Fiction*, Literary Studies, fall 2013, fall 2017, fall 2021. This first-year seminar asks, “what is fiction?” in an attempt to inhabit the unstable boundary between truth and lies, verisimilitude and simulation in literature, culture, performance, film, and media.

*Faulkner*, Literary Studies, spring 2014, fall 2017, spring 2021. A comprehensive survey of the works of Faulkner tracing his development as an experimental technician working at the intersection of regional US politics, Hollywood, and European film, art, and thought. A final unit takes up postcolonial adaptations of Faulkner in Java and Martinique.

*Transatlantic Conrad*, Literary Studies, spring 2013, spring 2016. A course investigating American literature as mediated by the transnational, imperial, and post/colonial world of Conrad, studying his Malay fiction and decision to write in English.

*Image, Sound, Text*, Literary Studies and the Arts. spring 2015, spring 2016. Funded by a Mellon grant, this multidisciplinary course partners with Spectacle, a micro-cinema in Brooklyn, to study the theory and practice of collage-making in film/video, sound, and text to culminate in a public event.

*Gender, Sexuality, Modernism*, Literary Studies and Gender Studies, fall 2015, spring 2022. This course considers transatlantic modernism as a gendered and sexed formation, examining how gender and sexuality are constitutive of modernist technique in literature, film, and music.

*Introduction to Literary Theory and Criticism*, Literary Studies, fall 2014, spring 2018, fall 2020, spring 2022. An introduction to the major themes, problems, and methods in literary theory.

*The Epistemology of Listening in Film and New Media*, Culture and Media, fall 2014, spring 2018, fall 2021, spring 2022. A course on sound’s critical relationship to the rationalist tradition working across narrative film, documentary, experimental film, and digital art.

*Faulkner’s Absalom, Absalom!*, Literary Studies, fall 2014. This course considers Faulkner’s novel as a “high modernist” and regional text concerned with the voices and ghosts of a racially divided Mississippi. The course also traces Faulkner’s influence on the New Wave.

[\*StoryCorps: Radio and Digital Storytelling\*](#), Culture and Media Studies, spring 2014. Funded by a Mellon grant, this digital media production course creates a student-led oral history of Greenwich Village for radio, podcast, and web. Co-taught with the senior producer of NPR’s “StoryCorps” and in collaboration with the director of the New School archives.

*Adaptation: From Word to Screen*, Culture and Media Studies, fall 2013. A course on the aesthetics of adapting literature to the screen, including film and new media.

*Audiotopias: Music and American Literature*, The Arts, spring 2013. A course on the utopian space afforded by music and literature as a site for imagining alternative identities.

Supervision of Independent Studies

- Queer Affect Theory, 2014, Colin Marston
- American Gothic, 2013, Brendan Heldenfels

**University of Pennsylvania**, Philadelphia, PA

**English Department**

Postdoctoral Fellow in the Price Lab for Digital Humanities

*Podcasting: Narrative and Storytelling in the Digital Age*, fall 2019, fall 2020

**University of California, Berkeley** (selected courses)

**Department of Rhetoric**

James R. Gray Post-Doctoral Lecturer of Rhetoric, August 2010 to May 2012, and Graduate Student Instructor, August 2003 to May 2010

*Rhetoric 1A: Listening to America*, fall 2011 and spring 2012. An introduction to college writing that considers how sounds are rhetorically constructed as “American.”

*Rhetoric Pedagogy*, fall 2011. An intensive course for Rhetoric graduate students in writing and composition pedagogy. The course teaches students the fundamentals of syllabus organization, discussion, mentorship, and writing instruction.

*Between History and Memory: Narratives of Displacement*, spring 2011. A consideration of the political intersections of personal loss and national memory in transatlantic narrative in literature, film, and media.

*Truth, Language, Dialogue*, spring 2011. A study of literary and philosophical fictions of voice focusing on the relation between speaking and knowing, dialogics and irony, and the continued importance of dialogue post-9/11.

*Rhetoric 1B: Enargia in Word and Image*, fall 2007. An advanced composition course on the rhetorical figure *enargia*, or “vividness,” its role in literature, film, and television.

*Film 1A*, fall 2006. An introduction to college writing and the fundamentals of film analysis.

**Yeshiva College**, New York, NY

**Department of English**

Visiting Assistant Professor of American Literature, August 2009 to May 2010

*Interpreting Text: Literary Theory and Critical Practice*, spring 2010. An introduction to the English major focusing on literary theory.

*Rhetoric and Composition II*, spring 2010. An intensive introduction to research methods in the humanities and social sciences utilizing students' own writing as the main course material.

*Voice and Modern Narrative*, spring 2010. An upper-division study of voice in world literature.

*American Musics/Literatures*, fall 2010. An upper-division survey of the politics of music in American literature.

## SENIOR THESES AND DISSERTATIONS

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- Lauren Higa, "Digital Faulkner," *Literary Studies and Game Design*, 2022
- Andreina Himy, "Sound in the Margins: Listening to Exclusion in Fyodor Dostoevsky and William Faulkner," 2019. **Awarded an honorable mention for the best senior thesis by the American Comparative Literature Association, 2020**
- Jeffrey Boatwright, "Redeem the Time: A Reinterpretation of Modernism," 2019
- Elisa Muthig, "'that the herculean effort to forget would be threatened by memory desperate to stay alive:' on Toni Morrison, Sisterhood, and Black Feminism in the 1970s and 80s," 2016
- Jake Gulliver, "A Perfect and Permanent Darkness: Space, Metaphor, and Tactics of Representation in the Work of Stan Brakhage and Marilynne Robinson," 2016
- Allegra Isenberg, "Faulkner and the New Wave: Godard, Duras, Resnais," 2015
- Trey Townsend, "Heterotopic Space in Conrad," 2014
- Shane Galvin, "The Paranoid Imagination in American Literature," 2014
- Maisie McVicar, "The Face of Grief in Marguerite Duras," 2013
- Ashley Perry, "Sampling and the African Diaspora," 2013
- Alexis Nalley, "'A Halo Full of Faces:' Faulkner and Bergson," 2012 (Berkeley)
- Andrew Davis, "Sound and Music in the Films of David Lynch," 2012 (Berkeley)

### *Dissertation Committee Outside Member*

- Jeremy Gallion, University of Pennsylvania, "Migrant Farmworker Testimonios: On Abolition and Ethnic Mexican Agricultural Labor Migration," Program in Cinema and Media Studies, 2021-2023
- Alexander Ruggeri, Tufts University, Department of English, "Listening to Form: Modernism and the Resonant Subject," 2021
- Emily Antenucci, NYU, Italian Studies Department, "Reagent materials: Literature of Reuse and Italian Feminist Thought, 1969-1983," 2018-2020

## PROFESSIONAL ACTIVITIES

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### **Elected positions**

Nominating Committee, MLA Delegate Assembly, 2022-2024



President, The New School Chapter of the American Association of University Professors, 2021-2023

Co-President, William Faulkner Society, 2020- 2023

Executive Committee, Sound Studies Forum, MLA, 2020-present

Trustee, Joseph Conrad Society of America, 2017-2020

Officer-at-Large, William Faulkner Society, 2018-2021

### **Service to the University (recent)**

RPC Committee, 2023-present

Benefits Advisory Committee, 2023-present

University Faculty Senate, Eugene Lang College representative, 2022-present

Literature Department Curriculum Committee, 2020-present

Senior Capstone Coordinator, 2020-2023

Co-Organizer, “Governance Day,” September 30, 2022 (a University-wide symposium on the standards of shared governance with a keynote by Provost White)

Co-Chair, Full-Time Faculty Affairs Committee, UFS, 2022-2023

Summer Leadership Committee, 2022 (this committee provides counsel to the Provost’s Office on faculty affairs; we planned Governance Day and began work on the Equity Project)

Co-Organizer, Survey of Faculty Working Conditions, May 2022 (this research will lead to a presentation in November 2022)

Mentoring Grant Reviewer, 2022

Co-organizer and co-founder, The New School Mutual Aid Collective, 2020-2022

Search Committee Member, African American Literature, 2021

Lang Faculty Council, Chair, 2020-2021

### **Working groups**

2023-2024      Chair, AAUP-TNS Reproductive Justice and Gender Affirming-Care Working Group

- 2021-2022 Chair, AAUP-TNS Fair Use Working Group (a group devoted to studying and implementing progressive fair-use policies at The New School)
- 2015- 2019 Participant, Sound Studies @ The New School (funded by a grant from the Provost's office)
- 2017-2019 Participant, Black Sound and the Archive, Yale University Whitney Humanities Center. Organizers, Brian Kane and Daphne Brooks; members include Brent Hayes Edwards, Fred Moten, Mendi + Keith Obadike
- 2016-2018 Organizer, Junior Women's Mentoring Group, The New School (funded by a grant from the Provost's office)

### Professional service

Advisory Board Member, *Sound Studies: An Interdisciplinary Journal*, 2021-present

Member, MLA Sound Forum Executive Committee, 2021-present

Website and Social Media, William Faulkner Society, 2020-present

Conference co-organizer, Modernist Studies Association Annual Conference, Brooklyn, 2020 (this conference was brought online due to Covid)

Peer reviewer for *PMLA*, *Modernism/modernity*, *Sound Studies*, Bloomsbury Press, UNC Press, Duke University Press, *Resonance*, *American Periodicals*, and *Political Concepts*

MLA panel organizer

- "Fallout: Figures of Postcolonial Francophone Encounter and Return" (2021)
- "Comparatism Now: Conrad, Faulkner, and Weak Theory" (2021); joint session with the Conrad and Faulkner Societies

Symposium organizer, "The Sound of Biopolitics," The New School, April 13, 2018. Speakers: Naomi-Waltham Smith, Soyoung Yoon, and Lana Lin.

ACLA conference 3-day session organizer and co-organizer

- "New Approaches to Benjamin" (2017) with Catherine Flynn (UC Berkeley)
- "Sites of Sound" (2014)
- "Mapping Between Bodies and Sounds" (2013) with Rachel Corkle, (NYU)
- "Writing Sound" (2012) with David Copenhafer (Bard)

Guest Series Editor, *Sounding Out: The Sound Studies Blog*, "Sonic Shadows," June-July 2015.

Conference co-organizer and participant (with Pooja Rangan and Dominic Pettman) "Sonic Shadows: Voice, Technics, and the Human," The New School, April 24-25, 2015. Participants included Rey Chow, Mara Mills, and Gustavus Stadler

Associate Director, [\*The Digital Yoknapatawpha Project: a born-digital critical database, network visualization, interactive map, and timeline\*](#), University of Virginia, 2013-3014

Panel organizer, “The Counter-Sounds of Modernity,” MSA Conference, November 2010.

Panel organizer, International Society for the Study of Narrative Convention, “Sound and Narrative” (March 2017); “Modernism, Emotion, and the Narrative Subject” (May 2008).

## **MEMBERSHIP**

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American Association for the Arts of the Present  
Modern Language Association  
William Faulkner Society

## **LANGUAGES**

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German (advanced reading and proficient speaking)  
French (proficient reading)  
Spanish (proficient reading)