

POSITIONS HELD

Seton Hall University — South Orange, NJ	
Assistant Professor in Communication, Media and Arts	2025–present
Tufts University — Medford, MA	
Part-Time Lecturer in Science, Technology, and Society	2023–25

EDUCATION

McGill University — Montreal, QC	
PhD, Communication Studies October 2024	
Supervisor: Jonathan Sterne	
Dissertation: <i>Unmaking a Medium: Automation and Art in American Radio, 1950–2010</i>	
Massachusetts Institute of Technology — Cambridge, MA	
MS, Comparative Media Studies June 2016	
Stanford University — Stanford, CA	
BA, Science, Technology and Society June 2013	
Program concentrations in Computer Science and Aesthetics; minor in Creative Writing	

PUBLICATIONS

Refereed Journal Articles

- (With Jonathan Sterne.) When a Format (Almost) Becomes an Instrument: Eurorack in a Logistical World. *Journal of Cinema & Media Studies* 63.5 (2024): 400–427.
- Google Radio Automation and the Broadcast Plights behind Platformization. *New Media & Society* (2023).
- Acoustic Infrastructure: The Sounds and Politics of Radio Tests in American Emergency Broadcasting. *Canadian Journal of Communication* 46.2 (2021): 271–290.
- Reactions to Analog Fetishism in Sound Recording Cultures. *The Velvet Light Trap* 74.1 (2014): 42–53.

Book Chapters

- Radio Automation: Sonic Control in American Broadcasting. In *The Routledge Companion to Radio and Podcast Studies*, edited by Mia Lindgren and Jason Loviglio. London: Routledge (2022).

Essays and Book Reviews

- Review of *Narrative Podcasting in an Age of Obsession*, by Neil Verma. *Journal of Radio & Audio Media* (2024).

Review of *Making Stereo Fit: The History of a Disquieting Film Technology*, by Eric Dienstfrey. *Film Quarterly* 78.1 (2024): 95–97.

Review of *Record Cultures: The Transformation of the U.S. Recording Industry*, by Kyle Barnett. *Journal of Popular Music Studies* 36.1 (2024): 164–166.

Reflections from an Artist-Researcher: A History of Wave Farm at 25. *Resonance: The Journal of Sound and Culture* 3.3 (2022): 268–277.

(With Alexandra Hui, Alexander Russo, and Amy Skjerseth.) Sounds of Accompaniment: Transcript from an SCMS 2022 Panel on Music, Technology, and Labor. *Journal of Popular Music Studies* 34.3 (2022): 6–29.

(With Sadie Couture, Jonathan Sterne, Mehak Sawhney, Shirley Roburn, Burç Köstem, Hannah Tollefson, Randolph Jordan, Landon Morrison, Allyson Rogers, and Michael Nardone.) Sensate Sovereignty: A Dialogue on Dylan Robinson's *Hungry Listening*. *Amodern*. July 2020.

Review of *The New Analog*, by Damon Krukowski. *Sounding Out!*. June 2017.

FELLOWSHIPS AND AWARDS

Wolfe Graduate Fellowship , Wolfe Chair in Scientific and Technological Literacy, McGill University	2022–23
Wave Farm Radio Artist Fellowship , National Endowment for the Arts	2021–22
Doctoral Scholarship , Fonds de recherche du Québec – Société et culture	2020–23
HASTAC Scholar , Humanities, Arts, Science, and Technology Alliance and Collaboratory	2019–21

PRESENTATIONS

Invited Presentations

Sonic Automation. Science, Technology, and Society Lunch Seminar at Tufts University. October 2023, Medford, MA.

Wave Farm's Radio Art Fellowship and Archive (moderated group discussion). Radio Preservation Task Force. April 2023, Washington, DC.

Technology and Sonic Control in Audio Media. Book launch for *The Routledge Companion to Radio and Podcast Studies*. November 2022, online.

The Platform as a Compositional Tool. Dissolve Music @ MIT, March 2018, Somerville, MA.

Refereed Presentations

“‘Live’ Spelled Backwards Is ‘Evil’:” *How Radio's Automation Industry Redefined Creative Labor*. Business History Conference. March 2025, Atlanta, GA.

“A Human Radio Station:” *Automation, Anti-Blackness, and Black Radio Practice in the 1970s-80s*. Society for Cinema & Media Studies. March 2024, Boston, MA.

Broadcast Automation: Challenges and Openings for Media Historiography. Radio Preservation Task Force. April 2023, Washington, DC.

Software, Sonic Materiality, and Pauline Oliveros's "Acoustic Algorithms." Society for Cinema & Media Studies. April 2023, Denver, CO.

(With Jonathan Sterne.) *When A Format (Almost) Becomes an Instrument: Eurorack in a Logistical World.* Patch Up!: A Workshop on Synthetic Sound and Modular Thought. April 2022, Toronto.

Musical Programming: Automation and Aural Anxiety from 1950s Radio to Spotify. Society for Cinema & Media Studies. March 2022, remote.

Entangled Autonomy on Automated Airwaves: The Case of Rivendell. Association of Internet Researchers. October 2021, remote.

Buffer Underflow: Delay as Technique in Music's Logistical Currents. Information Overload? Music Studies in the Age of Abundance. September 2021, Birmingham, UK.

Parting Streams: Google Radio Automation and the Media Tangles behind Platforms. Society for Cinema & Media Studies. April 2021, remote.

Participant. Against Platform Determinism Workshop (Cohort II). March 2021, Montréal, QC.

Playing (to) the Algorithm: Automation and Arts in North American Radio's Software Era. ECREA Radio Research Conference. September 2019, Siena, Italy.

Suspending Signals: The Emergency Alert System's Acoustic Infrastructure. Canadian Communication Association Annual Conference. June 2019, Vancouver, BC.

Signal Chain Subjects: The Emergency Alert System's Acoustic-Infrastructural Politics. Media in Transition 10: Democracy and Digital Media. May 2019, Cambridge, MA.

An Introduction to Geospatial Timeline Tools: Neatline & Itinerary. Digital Humanities Forum, September 2017, Lawrence, KS.

Making Software with Sound: Process and Politics in Interactive Musical Works. Inertia:Momentum, April 2016, Los Angeles, CA.

Mixed Messages. New England Graduate Media Symposium, March 2016, Boston, MA

Critical Making, Platform Politics, and Open Source in the Study of Digital Artworks. Digital Humanities Forum, September 2015, Lawrence, KS.

Close Listening: Annotation and the Sound Archive. Catching Waves: A Panel Discussion on Sustainable Digital Audio Delivery, May 2015, Cambridge, MA.

Panels Chaired and Organized

Automation's Media. Society for Cinema & Media Studies. April 2025, Chicago, IL. (Co-organized and co-chaired.)

Labor and Liability in Postwar American Radio. Business History Conference. March 2025, Atlanta, GA. (Organized and chaired.)

Voices of Identity: Exploring the Role of Audio Broadcasting in Shaping Identity. Canadian Communication Association. June 2024, Montreal, QC. (Chaired.)

Rethinking Automation and Infrastructure in Sonic Media. Society for Cinema & Media Studies. March 2024, Boston, MA. (Organized and chaired.)

Sounds of Accompaniment: Music, Labor, and Technology amid Capitalist Aesthetics.
Society for Cinema & Media Studies. March 2022, remote. (Organized and chaired.)

TEACHING EXPERIENCE

Seton Hall University – South Orange, NJ

COBF 3001 – Sound, Technology, and Culture (Fall 2025)

COBF 2475 – Sound Production & Engineering I (Fall 2025)

Tufts University – Medford, MA

STS 150 – Automation and AI in Historical Context (Spring 2025)

STS 50 – Automation: Context, Culture, Control (Spring 2024)

STS 10 – Reading Lab on Programming (Fall 2023)

McGill University – Montreal, QC

COMS 355 – Media Governance: Social Justice Implications of Big Data (Spring 2019)

Teaching assistant for Jonathan Sterne: COMS 210 – Introduction to Communication Studies (Fall 2021)

Teaching assistant for Will Straw: COMS 361 – Media and Culture of the Night (Fall 2020)

Massachusetts Institute of Technology – Cambridge, MA

Teaching assistant for D. Fox Harrell: Comparative Media Studies Workshop I (Master's level; Fall 2015)

Teaching assistant for Kurt Fendt: Digital Humanities: Topics, Techniques and Technologies (Spring 2015)

Invited guest lectures

University of Toronto, INF 430 – The Material and Informational Cultures of Music (November 2024)

Concordia University, HIST 485/665 – Podcasting: History and Practice (September 2024)

McGill University, COMS 210 – Introduction to Communication Studies (November 2021)

ACADEMIC SERVICE

Radio Preservation Task Force, Library of Congress – Graduate

Student Council Member

2023–present

Sound and Music Studies Scholarly Interest Group, Society for

Cinema & Media Studies – Graduate Student Representative

2021–2024

Resonance: The Journal of Sound and Culture – Article Manuscript Reviewer

2022

Journal of Radio and Audio Media – Article Manuscript Reviewer

2021

Art History and Communication Studies Graduate Student Association,

McGill University – Vice President, Finances

2020–22

Containment & Intimacy conference (canceled due to COVID-19 pandemic), McGill University — Planning Committee Member and Website Developer	2020
Art History and Communication Studies Speaker Series, McGill University — Graduate Student Assistant	2019–20

ARTS RESIDENCIES AND EXHIBITIONS ---

25 Hz (radio artwork). Radiophrenia, August 2023, Glasgow, UK.

Researcher in Residence. Signal Culture, October 2017, Owego, NY.

Luckier Cloud (group collaboration). Kansas Union Gallery, October 2017, Lawrence, KS.

Within the Above (with Leigh Kaulbach). Gallery 263, April 2015, Cambridge, MA.

Listen to Us (interactive sound installation). Curious Sound Objects: Fiction of Science, December 2014, Somerville, MA.

RELATED PROFESSIONAL EXPERIENCE ---

Performant Software — Charlottesville, VA (Remote)	
Software Developer	2016–18
Web application development, interface design, and project planning for digital humanities applications including Digital Mappa (University of Wisconsin) and Neatline (University of Virginia)	
HyperStudio, Massachusetts Institute of Technology — Cambridge, MA	
Research Assistant	2014–16
Design, research, data visualization, and software development for digital scholarship and pedagogy; writing for research lab communications, including grant proposals and weekly newsletter	
Small Design Firm — Cambridge, MA	
Associate Programmer + Designer	2013–14
Design and software development in prototyping a mobile application for medical data visualization; research and concept-phase design for installation projects in museums and libraries	