



G Douglas Barrett, Ph.D.
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G Douglas Barrett is a scholar of media, sound, and contemporary art. His work situates media theory, sound studies, and critical theory in relation to experimental music and posthuman thought.

Education

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

Publications

Book Monographs

Experimenting the Human: Art, Music, and the Contemporary Posthuman. University of Chicago Press, 2023. Reviewed in *Neural* (2023), *Music & Letters* (2024), and *Musicology Australia* (2025).
After Sound: Toward a Critical Music. Bloomsbury, 2016. Reviewed in *The Wire* (January 2017), *Musik und Ästhetik* (2017), *Journal of Sonic Studies* (2018), and *Ecrit-O 批評誌* (2019).

Peer-Reviewed Journal Articles

“Squaring Computational Time: Experimentalism and Media Temporality,” *Discourse* (accepted, forthcoming).

“Automaticity and Endings: The Revivification of Alvin Lucier,” *Technoetic Arts* 23, no. 1 (2025): 155–171.

“Technological Catastrophe and the Robots of Nam June Paik,” *Cultural Critique* 118 (Winter 2023): 56–82.

“How We Were Never Posthuman’: Technologies of the Embodied Voice in Pamela Z’s *Voci*,” *Twentieth-Century Music* 19, no. 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.

“Contemporary Art and the Problem of Music: Towards a Musical Contemporary Art,” *Twentieth-Century Music* 18, no. 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, no. 3 (2018).

“The Limits of Performing Cage: Ultra-red’s *SILENT/LISTEN*,” *Postmodern Culture* 23, no. 2 (2014).

“The Silent Network—The Music of Wandelweiser,” *Contemporary Music Review* 30, no. 6 (2011): 449–470.

“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* 42, no. 4 (2009): 147–164.

Peer-Reviewed Book Chapters

“Torture Music in Contemporary Art.” In *Sonic Rebellions II: Sound and Social Justice*. Ed. Wanda Canton. Routledge (accepted, forthcoming).

“Disciplines in Conflict: Art, Music, and the ‘Global War on Terror.’” In *Inter–Multi–Trans: Disciplinarity in Popular Music Research*. Beiträge zur Populärmusikforschung. University of Freiburg (accepted, forthcoming).

“Institutions Against Art Music—Curation, Rehearsal, and Contemporary Art.” In *New Music and Institutional Critique*. Eds. Christian Grüny, Brandon Farnsworth. Springer, J.B. Metzler (October, 2023).

“Performing Centrifugal Sound.” In *Bloomsbury Handbook of Sonic Methodologies*. Eds. Michael Bull, Marcel Cobussen. Bloomsbury, 2020.

Invited Book Chapters

“Back to Life: Automaticity and Organism in *Revivification*.” In *Revivification*. Eds. Guy Ben-Ary, Nathan Thompson, Stuart Hodgetts, Matt Gingold, Emma Pegrum. Mess Books, 2025. 145–180.

“Squaring Musical Time: Michel Lorand’s *Four x Four*.” In *La musique comme image du temps* (Music as the Image of Time). Editions Cinémathèque royale de Belgique. Cinematek, 2025. 26–69.

“Unhearing Utopia: Samson Young’s Utopia Trilogy as Musical Contemporary Art.” In *Samson Young: Silver Moon or Golden Star*. 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. 95–96.

Academic Positions & Teaching

Assistant Professor, Newhouse School, Syracuse University. 2023–

Theories of Media Content: Graduate seminar on critical theory and audiovisual forms

AI, Policy, and Society: Cultural analysis of media and technology

Sound for Picture: Sound–image relations, synchronization, and audiovisual aesthetics

Sight, Sound, and Motion: Foundational course on audiovisual media

Assistant Professor, Media Arts, New Jersey City University. 2022–2023

Interactive Media; Sound Production; Radio

Assistant Professor, Communication, Salisbury University. 2018–2022

Communication Seminar; Media and Sound Production

Invited Talks (Recent)

- Nam June Paik Art Center and the Arts Council Korea (ARKO). Seoul, South Korea. April 23, 2026.
“Machinic Refusals: Paik’s Robot Politics.”
- Hong Kong Baptist University, Academy of Music, October 14, 2025. “All Creativity is Artificial.”
- Konferenz Musik Machen Ausstellen (Exhibiting Music Conference), Nuremberg, Germany. May 23–
June 6, 2025. “Hear for the Time Being.”
- Syracuse University, Art & Music Histories Department Colloquium Lecture. March 28, 2025. “Music
in Contemporary Art.”
- School of the Art Institute of Chicago (SAIC), Department of Art + Technology, Sound Practices.
November 13, 2024. “Experimenting the Human.”
- University of Malta, Department of Music Studies; invitation from Max Erwin. November 17, 2023.
“Hear for the Time Being: Music in Contemporary Art.”
- Orpheus Institute, Brussels, Belgium. September 27, 2021. “The Contemporary Posthuman.”
- Stellenbosch University, South Africa. March 25, 2021. “Experimenting the Human.”
- Cornell University, Music Department. October 28, 2020. “Contemporary Art and the Music
Problem.”
- Istanbul Technical University, Turkey. June 9, 2020. “Music, Media, and Contemporary Art.”
- Leiden University. Transformations of the Audible Symposium. 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, Music Department, Brooklyn, NY. December 4, 2018. “The Brain at Work.”
- Darmstadt Summer Course. Darmstadt, Germany. July 21, 2018. “Deconstructing the Avant-Garde.”
- DNK Days Event. Amsterdam, Netherlands. June 19, 2018. “The Brain at Work.”
- Museum of National Taipei University of Education. Taipei, Taiwan. April 13, 2018. “What Does
Sound Want?”
- 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.’”

Peer-Reviewed Conference Presentations (Recent)

- Ammerman Center for the Arts and Technology Biennial Symposium, March 26–28, 2026.
Connecticut College. Paper: “All Creativity is Artificial.”
- College Art Association (CAA) 114th Annual Conference. February 18–21, 2026. Chicago. Paper:
“Gesamtkunstwerk Earth: Climate Change and Site Specificity in *Sun and Sea (Marina)*.”
Panel moderator: “Ecologies of Site: Institutions and Environments.”
- Association for the Study of the Arts of the Present (ASAP/16) Annual Conference. Houston, TX.
October 22, 2025. Paper for panel *The Art of Worlding with Artificial Intelligence*: “All
Creativity is Artificial: Worlds Beyond Novelty.” Paper for panel *Making and Breaking*

- Genres and Forms of the Global War on Terror*. “Forms/Genres in Conflict: Popular Music, Contemporary Art, and the “Global War on Terror.” Paper for seminar *Building and Breaking with Postcolonial Thought*: “Emeka Ogboh’s *The Song of the Germans*.”
- South African Society for Research in Music Annual Conference. University of Witwatersrand. September 26–28, 2025. Johannesburg, South Africa (Zoom). Paper: “Disciplines in Conflict: Music and the ‘Global War on Terror.’”
- German Studies Association Annual Conference. Remapping National Soundscapes (sponsored by the Music and Sound Studies Network). Arlington, Virginia. September 25–28, 2025. Paper: “Singing the Nation-state: Emeka Ogboh’s *The Song of the Germans*.”
- International Workshop in Theory and Sound. MOMus Centre of Experimental Arts. South Pelio, Greece. Aug. 27, 2025. “Gesamtkunstwerk Earth: Climate Contemporaneity in *Sun and Sea*.”
- Theatre and Performance Research Association (TaPRA) Annual Conference. Sound, Voice, and Music Working Group. University of Warwick. Warwick, UK. August 27–28, 2025. Paper: “Cleaning Up: Laetitia Sonami and Reproductive Labor.”
- Politics of the Machines: Synthetic Sentience. The University of Western Australia. Perth, Australia. July 16–18, 2025. Paper: “All Creativity is Artificial.”
- Musical Creativities Conference. Institut für Musikwissenschaft und Musikpädagogik. Justus-Liebig-Universität Gießen, Germany. July 11–12, 2025. Paper: “All Creativity is Artificial.”
- Multidisciplinary Perspectives in Music Research International Conference. University of Oradea, Romania. April 12, 2025. Keynote: “Hear for the Time Being.”
- Composing (with) Systems. University of Sheffield, UK. March 26–29, 2025. Paper: “AI Systems and Yasunao Tone.”
- College Art Association (CAA) 113th Annual Conference. Session convened by Anna Mecugni and Melissa Warak, February 12–15, 2025. New York City. 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, & Site Specificity in *Sun and Sea*.”
- Art Science Connect Generative AI Symposium. October 29–30, 2024. CUNY Graduate Center, New York City. 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 Annual Conference. 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.
 Paper: “Cleaning Up: Laetitia Sonami’s Lady’s Glove and Reproductive Labor.”

College Art Association (CAA) 112th 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*.”

Awards and Grants

Sound and Media Working Group Grant, 2025–2026 • Central New York Humanities Corridor
 Faculty Creative Activities and Research (FCAR) Grant Program, 2024–2025 • Syracuse University
 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

Professional Leadership and Affiliations

Organizational Leadership & Governance

Board Member, Politics of the Machines (POM) International Research Platform, since 2026
Scientific Committee, Doctoral School of Interdisciplinary Studies, University of Oradea, since 2025
Board Member, J.B. Metzler Book Series: *Ästhetiken X.0 - Zeitgenössische Konturen ästhetischen Denkens*, since 2018
Co-Organizer, Sound and Media Working Group, Central New York Humanities Corridor (Mellon Foundation-funded), since 2025
Council of Readers Committee Member, College Art Association, 2024–2027

Professional Memberships

International Communication Association, Member since 2025
Association for the Study of the Arts of the Present, Member since 2024
American Comparative Literature Association, Member since 2023
American Musicological Society, Member since 2023
Modernist Studies Association, Member since 2023
College Art Association, Member in 2016 and since 2023
Association of American Educators, Member since 2021

Peer Review, Grant Evaluation, and External Review

Journal Articles

Music and Data, 2025, 2026
Twentieth-Century Music, 2025
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 and Book Proposals

Bloomsbury Academic Press, Music and Sound Studies, 2025 (proposal)
Bloomsbury Academic Press, Film and Media, 2024 (manuscript)
Lexington Books, 2013 (manuscript)

Grants

American Academy in Berlin, Berlin Prize (letter writer), 2024, 2025

European Science Foundation (proposal reviewer), 2023, 2025
National Science Center, Poland (proposal reviewer), 2024
Guggenheim Fellowship (letter writer), 2023, 2024

Conference Paper Abstracts

College Art Association, Council of Readers, 2024–2027
VU Festival, Salt Lake City, 2016

Academic Promotion and Review

New York University, Tisch School of the Arts, Kanbar Film Department, Arts Professor, 2025
Full Professor, City University of New York, English Department (letter writer), 2022

Thesis Advising

School of Architecture, Syracuse University, Honors Thesis Reader, 2025–2026
College of Visual and Performing Arts, Syracuse University, MFA Thesis Committee, 2024–2025
Department of Critical Theory, School of Visual Arts, M.A. Thesis Examiner, 2017

University, School, and Departmental Service

Academic Leadership

Syracuse University, Newhouse School; organized seminar with Central New York Humanities Corridor. December 20, 2025. “The Sound of Crisis.”
Syracuse University, BioInspired Institute, Co-leader of Posthumanities: Arts and Sciences focus group, 2023–

Selected Academic Committees

Syracuse University, Newhouse School, Chair of the Admissions Committee, 2025–2026
Syracuse University, Newhouse School, Chair of the 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

Selected Practice-Based Research

The Year My Voice Broke—Teletraining • Telematic performance collaboration with Ximena Alarcón and Julian Day. Hosted by Ed McKeon and *TURBA*. January 8, 2026
A Few Silence • LCollective. Spectrum (BWAC). New York, NY. June 1, 2025
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 (2nd Ed., 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