

**Louis Chude-Sokei**  
**Curriculum Vitae**

11/17/2023

locs@bu.edu

Professor of English, Boston University.

George & Joyce Wein Chair of African American Studies, Boston University.

Director of African American and Black Diaspora Studies, Boston University.

Editor-in-Chief of *The Black Scholar: Journal of Black Studies*.

Founder/Director of *Echolocution: Sonic Arts and Archiving*.

Represented by Lucy Cleland and Sarah Khalil at Caligraph Literary Agency.

**ACADEMIC EMPLOYMENT**

- 2021 Reinstated as Director of African American and Black Diaspora Studies, Boston University.
- 2017 George and Joyce Wein Chair of African American Studies, Boston University.
- 2017 Director of African American Studies, Boston University.
- 2017 Professor, Department of English, Boston University.
- 2015 Professor, Department of English, University of Washington, Seattle.
- 2010 Associate Professor of English, Department of English, University of Washington, Seattle.
- 2004 Associate Professor of Literature, Department of Literature, University of California, Santa Cruz.
- 1998 Assistant Professor of Literature, Department of Literature, University of California, Santa Cruz.
- 1996 Assistant Professor of English, Bowdoin College, Brunswick, ME.
- 1994 Adjunct Professor, Department of English and Comparative Literature, Occidental College, Los Angeles.
- 1993 Adjunct Professor, Department of English and Comparative Literature, Occidental College, Los Angeles.
- 1993 Instructor, Department of English, University of California, Los Angeles.
- 1992 Instructor, Department of English, University of California, Los Angeles.

## EDUCATION

- 1995 Ph.D., English, UCLA. Dissertation: “*The Incomprehensible Rain of Stars: Black Modernism, Black Diaspora.*”
- 1989 B.A., English (Honors), University of California, Los Angeles.

## HONORS, AWARDS AND APPOINTMENTS

- 2023 Named to the Academic Advisory Board for the Guggenheim Museum for the Guggenheim/LG Electronics Art and Technology Initiative.
- 2023 “Artificial Intelligence Assembly,” Residency at the Montalvo Arts Center, Saratoga California.
- 2021 University Lecturer, Boston University.
- 2021 Named to the Carnegie Hall Curatorial Council for the 2022 Festival of Afrofuturism.
- 2021 *Floating in a Most Peculiar Way: A Memoir.*  
 --New York Times Editor’s Choice.  
 --Amazon Editor’s Pick.  
 --Kirkus Reviews “Best Nonfiction Book of the Year.”
- 2020 Kulturstiftun Des Bundes Award (German Federal Cultural Foundation) for “Sometimes You Just Have to Give it Your Attention.” \$90K. Curator/Artist, Nuremberg, Germany.
- 2019 DAAD (Berlin Künstlerprogramm/German Academic Exchange Service) Arts and Media Residency, Berlin.
- 2019 *The Sound of Culture: Diaspora and Black Technopoetics.*  
 --Nominated for the American Musicological Society’s Judy Tsou Critical Race Studies Award.
- 2019 The Partnership’s Leadership Fellows and Associates Program, Massachusetts.
- 2017 George and Joyce Wein Chair of African American Studies, Boston University.
- 2016 Artist Residency, Center for Afrofuturist Studies, Iowa City, Iowa.
- 2013 Royalty Research Fund, University of Washington Office of Research.

- 2007 *The Last Darky: Bert Williams, Black on Black Minstrelsy and the African Diaspora*.  
 --Finalist for the Hurston/Wright Legacy Award for Non-fiction.  
 -- Finalist for the Theater Library Association's George Freedley Memorial Award for an outstanding book in theater or another area of live performance.
- 2006 *The Last Darky*, selected as a John Hope Franklin Center Book.
- 2006 Institute for Humanities Fellowship, University of California Santa Cruz.
- 1995 President's Postdoctoral Fellowship, University of California, Berkeley.
- 1994 Danforth-Compton Dissertation Fellowship.
- 1994 Research in American Literatures and Cultures Award, UCLA.

## PUBLICATIONS

### Work in Progress

*Machines of Flesh and Blood* (Viking/Penguin Random House, 2025).  
*Out 'A Road: Black Independent Film in Britain/The Ceddo Film and Video Workshop* (ed).

### Books and Monographs

- 2023 *Technologie Und Race: Essays der Migration (Technology and Race: Essays of Migration)*. Translated by Utku Mogultay and Published by Matthes & Seitz/August Verlag, Berlin.
- 2022 *Dr. Satan's Echo Chamber: Reggae, Technology and the Diaspora Process*, Korean Edition. Published and translated by Media Bus, Seoul, Korea.
- 2022 *Floating in a Most Peculiar Way: A Memoir*. Paperback. Harper Collins/Mariner Books.
- 2021 *Floating in a Most Peculiar Way: A Memoir*. Hardcover. Houghton Mifflin Harcourt.
- 2015 *The Sound of Culture: Diaspora and Black Technopoetics*. Wesleyan University Press.
- 2012 New edition of *Dr. Satan's Echo Chamber: Reggae, Technology and the Diaspora Process*, Chimurenganyana Series 2, Chimurenga Press, Cape Town, South Africa.

- 2005 *The Last Darcy: Bert Williams, Black on Black Minstrelsy, and the Black Diaspora*. Duke University Press.
- 2003 *24 FRAMES (The Echo Chamber): Museum Catalogue, Images and Photographs* by Jose Manuel Garcia Izquierdo and text by Louis Chude-Sokei. Consell General Del Consorci de Museus De La Comunitat Valenciana: Generalitat Valenciana.
- 1997 *Dr. Satan's Echo Chamber: Reggae, Technology and the Diaspora Process*, International Reggae Studies Centre, University of the West Indies, Kingston, Jamaica.

### Select Scholarly Journals or Collections

- 2023 "Blood and Noise: Carolyn Cooper's Politics of Betrayal." *Small Axe: A Caribbean Journal of Criticism*, forthcoming.
- 2023 "Walking with Sound: Race and the Prosthetic Ear." *Soundwalking: Through Time, Space & Technologies*, Jacek Smolecki, ed. Routledge Press.
- 2022 "Race and the Singularity," *HumaniTies and Artificial Intelligence*, Freddy Paul Grunert et al, eds. For the European Commission Joint Research Center for the European Union. Noema Media and Publishing.
- 2022 "Machines and the Ethics of Miscegenation" (Reprint), *Future Bodies from a Recent Past*. Munich, Germany. Patrizia Dander, Ed.
- 2021 "Reggae and Possible Africas," *The Jamaica Reader: History, Culture, Politics*. Duke University Press.
- 2021 "Vaccines, Antidotes, Cures," *The Black Scholar*, Vol 51.3.
- 2021 "Return to the Echo Chamber: Race, Sound and the Future of Community" (Excerpt). *Journal of World Popular Music*.
- 2020 "What Was Black Studies?" *The Black Scholar*, 50.3 (50<sup>th</sup> Anniversary Issue).
- 2020 "Black Radical Pleasure," with Kirin Wachter-Grene. *The Black Scholar Vol. 50.2*.
- 2020 "Post-Nationalist Geographies: Rasta, Ragga and Reinventing Africa" (reprint), *Dancehall: A Reader on Jamaican Music and Culture*, Sonjah Stanley Niaah, ed. Kingston, Jamaica: University of the West Indies, Press.
- 2020 "Gone Imperial," *The Black Scholar*, 50.1.

- 2019 “Rasse und Technosphere,” (German translation of “Race and the Technosphere”) reprint in *Machines Like Us*. Thomas Edlinger, Rebekka Torbahn, Nora Wenzler, Daniela Feistetter and Barbara Pluch, eds. Donaufestival Press.
- 2019 “Machines and the Ethics of Miscegenation,” *Glass Bead Journal*, Paris, France + London, England. Simultaneous translation in French and Japanese.
- 2019 “Rasa si robotica” (Hungarian translation of “Race and Robotics”), *Idea Arts + Society* (<http://www.idea.ro/revista/?q=en/allissues>), Bucharest, Hungary.
- 2019 “Race and Robotics,” in *Cyborg Futures: Cross-disciplinary Perspectives on Artificial Intelligence and Robotics*, ed. Teresa Heffernan, et al. Palgrave MacMillan.
- 2019 “Rasse und Technosphere: ein Abgleich” (German Translation of “Race and the Technosphere”), in *Technosphere (2015-2019)*, edited by Katrin Klingan and Christoph Rosol. Berlin: Matthes & Seitz.
- 2018 “Blackness and Becoming: Edouard Glissant’s *Retour*,” *The Black Scholar* 48.4.
- 2018 “Wilson Harris: An Ontological Promiscuity,” *ASAP/J: The Open-access platform of ASAP/Journal* (asapjournal.com).
- 2018 “Dr. Satan’s Echo Chamber: Reggae, Technology and the Diaspora Process,” reprint. *Popular Inquiry: The Journal of the Aesthetics of Kitsch, Camp and Mass Culture* (popularinquiry.aalto.fi), Aalto University, Finland.
- 2018 “Echoing the Echoes: Technopoetics in Dub,” for *Small Axe* 55, “Book Discussion: Louis Chude-Sokei’s, *The Sound of Culture: Diaspora and Black Technopoetics*.”
- 2018 “Prognosticating Echoes: Race, Sound and Naturalizing Technology,” *Current Musicology* #101, Columbia University.
- 2017 “Blackness as Method,” *The Black Scholar*, Vol. 47.4.
- 2016 “Race, Pornography, and Desire: A Roundtable,” *The Black Scholar*, Vol. 46.4.
- 2016 “Backlash Blues: On the 2016 Election,” *The Black Scholar*, Vol. 46.4.
- 2016 “Commemorating the 50<sup>th</sup> Anniversary of the Founding of The Black Panther Party,” *The Black Scholar Online* via Routledge/Taylor & Francis.
- 2016 “Reinventing *The Black Scholar*,” *Small Axe: A Caribbean Journal of Criticism*, Volume 20, #2.

- 2015 "High Tides and New Formations," *The Black Scholar*, 45.3.
- 2014 "'Culture: Negro, Black and Nigger': A Contemporary Observation," *The Black Scholar*, Vol. 44, #3.
- 2014 "States of Black Studies," *The Black Scholar*, Vol. 44, #2.
- 2014 "The Newly Black Americans: African Immigrants and Black America," *Transition: An International Review*, Volume 113.
- 2014 "Asymmetries of Race and Empire: J.M.G. Le Clézio's *Onitsha*," *Onitsha at the Millennium: Legacy, History and Transformation*, edited by Nkiru Uwechia Nzegwu (Paired with *His Majesty Nnaemeka Alfred Ugochukwu Achebe: A Ten-Year Milestone*, also edited by Nkiru Uwechia Nzegwu and presented to Achebe, the 21<sup>st</sup> Obi ["King"] of Onitsha, Nigeria). New York: Africa Resource Press.
- 2013 "Romance, Diaspora and Black Atlantic Literature, by Yogita Goyal: A Review," *MLQ: A Journal of Literary History*, Volume 74, Issue #1. 132-135.
- 2012 "Black Scholar Classics: Remembering the 1970s," *The Black Scholar* Vol. 42, No. 2.
- 2012 "Foreign Negro Flash Agents: Eric Walrond and the Discrepancies of Diaspora," *Eric Walrond: A Critical Heritage*. Louis Parascandola and Carl Wade, eds. University of the West Indies Press.
- 2012 "When Echoes Return" (Public Version), *The Global Reggae Anthology*, University of the West Indies Press.
- 2012 "The Uncanny History of Minstrels and Machines: 1835-1923", *Burnt Cork: Traditions and Legacies of Blackface Minstrelsy*, Stephen Johnson, ed. University of Massachusetts Press.
- 2011 "Paul Gilroy," *The Routledge Companion to Race and Ethnicity*, Routledge Press.
- 2011 "'When Echoes Return: Roots, Diaspora and Possible Africas (A Eulogy)," *Transition: An International Review*, Volume 104.
- 2011 "Invisible Missive Magnetic Juju: On African Cyber-Crime," *West Africa Review* # 18 (online).
- 2007 "On Michael E. Veal's *Dub: Soundscapes and Shattered Songs in Jamaican Reggae*," *Journal of the Society for American Music* special issue on "Technology and Black Music in the Americas."

- 2007 "But I Did Not Shoot the Deputy: Dubbing the Yankee Frontier," *Worldings*, New Pacific Press.
- 2006 "Innocence Achieved: Luke Sutherland's *Venus as a Boy*," *GLQ Gay and Lesbian Quarterly* Volume 12, No. 1.
- 2005 "Redeeming the New Europe: Luke Sutherland's *Venus as a Boy*," *African American Review* Volume 39, Winter.
- 2002 "Straightening the Square: Samuel Delany's Times Square Blues," *LGSN Newsletter*.
- 1999 "'Dr. Satan's Echo Chamber': Reggae, Technology and the Diaspora Process (Scholar Version)," *Emergences: Journal for the Study of Media and Composite Cultures* 9, no. 1.
- 1997 "Post-Nationalist Geographies: Rasta, Ragga, and Reinventing Africa," *Reggae, Rasta, Revolution: Jamaican Music from Ska to Dub*, Simon & Schuster/Macmillan Chris Potash, ed., (reprint).
- 1997 "The Sound of Culture: Dread Discourse and Jamaican Sound Systems," *Language, Rhythm and Sound: Black Popular Cultures into the Twenty-first Century*, University of Pittsburgh Press. Joseph K. Adjaye and Adrienne R. Andrews, Eds.
- 1996 "The Black Atlantic Paradigm: Paul Gilroy and the Fractured Landscape of 'Race,'" *American Quarterly*.
- 1994 "Post-Nationalist Geographies: Rasta, Ragga, and Reinventing Africa," *African Arts*.
- 1992 "The Discourse of Dread: Imaging Rastafari," *Emergences: Journal for the Study of Media and Composite Cultures*.

**Select Journals, Magazines, Newspapers, Collections.**

- 2023 "Walking with Sound: Race and the Prosthetic Ear." Reprint in South African online journal, *Herri* (herri.org.za).
- 2023 "Synthesizing Space," *Space Synthesis*, Catalogue for the exhibit by artist, Jan St. Werner, Kunsthalle Baden-Baden.
- 2023 "Introduction" and "Echolocution Manifesto." Booklet in *Sometimes You Just Have to Give it Your Attention* (Sound recording, Savvy/Zaar Records, Berlin).
- 2022 "Me and AI: A Conversation with Louis Chude-Sokei," *Black Med*, by Invernomuto. Humboldt Books.

- 2022 “Black British Film Pioneer Henry Martin: An Obituary,” *The Black Scholar* online.
- 2022 “Fatoumata Diawara: An Appreciation.” *Playbill*, for the Carnegie Hall Festival of Afrofuturism.
- 2022 “Afrofuturism and Black Technopoetics: An Interview with Louis Chude-Sokei,” Dariusz Brzostek. *Cultural Studies Review*. Poland (Polish and English).
- 2021 “The Next Time You Travel, Try a Soundwalk,” for Afar.com: <https://www.afar.com/magazine/the-next-time-you-travel-try-a-soundwalk>
- 2021 “Fractured Affinities in the African Diaspora: A Conversation with Louis Chude-Sokei.” *Transition: The Magazine of Africa and it’s Diaspora*.
- 2021 “Creolization and Machine Synthesis: Mouse on Mars and AAI,” *CTM: Magazine*, Berlin: <https://www.ctm-festival.de/magazine/creolisation-and-machine-synthesis>.
- 2021 “Creolization and Machine Synthesis: Mouse on Mars and AAI,” *Electro: From Kraftwerk to Techno*. The Stiftung Museum Kunstpalast, Dusseldorf, Germany.
- 2021 “Doctor Satan’s Echo Chamber: Louis Chude-Sokei in Conversation with Michael McMillan. *Sonic Vibrations*: <https://writersmosaic.org.uk/>.
- 2021 “She Was,” essay/liner notes, *When I Hit You—You’ll Feel it: the Leslie Winer Anthology*. Light in the Attic Records.
- 2021 “In Praise of Racist Books: Notes of an Immigrant Reader,” *Lithub* (Online).
- 2021 “For One Traveler, London’s Carnival Becomes an Unexpected Home,” *Travel Tales by AFAR*, online essay: <https://www.afar.com/magazine/author-louis-chude-sokei-finds-home-in-londons-carnival>.
- 2021 *I Am a Girl from Africa* by Elizabeth Nyamayaro, review for *The New York Times*.
- 2021 “Spatial Jitter,” Museum Catalogue for the exhibit, *Mouse on Mars’ Spatial Jitter*, Eva Huttenlauch, ed. Städtische Galerie im Lenbachhaus und Kunstbau.
- 2021 “Sonic Cartographies of Race,” *Afro-Sonic Mapping: Tracing Aural Histories Via Sonic Migrations*. Guevara, Paz and Satch Hoyt, eds. HKW/Archive Books, Berlin.
- 2021 “Where Do We Find Ourselves? A conversation with Louis Chude-Sokei, Gary



- Tomlinson and Luciana Parisi. *Echo: The New Alphabet/Das Neue Alphabet*, HKW/Spector books, Berlin, Germany. Klingan, Katrin, Joanna Schindler, Nick Houde, eds.
- 2021 “How Long is an Echo?” *Echo: The New Alphabet/Das Neue Alphabet*, HKW/Spector books, Berlin, Germany. Klingan, Katrin, Joanna Schindler, Nick Houde, eds.
- 2021 “The Algorithm Will Speak for You: Louis Chude-Sokei and Jan St. Werner in Conversation, *CTM Festival Magazine* ([https://www.ctm-festival.de/magazine/the-algorithm-will-speak-for-you?fbclid=IwAR1Smrlu77b\\_EBEZ0kJU5XaSiXcG\\_Q2bUeepUlarN14-yPLI4cZ1VGudGw0](https://www.ctm-festival.de/magazine/the-algorithm-will-speak-for-you?fbclid=IwAR1Smrlu77b_EBEZ0kJU5XaSiXcG_Q2bUeepUlarN14-yPLI4cZ1VGudGw0)).
- 2021 “On the Many Meanings of Black Diaspora,” excerpt. *Literary Hub (Lithub)*.
- 2021 “Young Americans,” *Chicago Quarterly Review, Vol 33: An Anthology of African American Literature*, edited by Charles Johnson.
- 2020 “Loving the Alien: Racism and Reggae,” *Riddim Magazine*. Cologne, Germany.
- 2020 “The Riddim Method,” *Riddim Magazine*. Cologne, Germany.
- 2019 “Dematerialize, by Scientist.” *20 Defining Songs of Afrofuturism*. Red Bull Music Academy (<https://daily.redbullmusicacademy.com/2019/07/defining-songs-of-afrofuturism>).
- 2019 “Dr. Satan’s Echo Chamber: Reggae, tecnologia e la Diaspora nera come processo, di Louis Chude-Sokei” (Italian translation of “Dr. Satan’s Echo Chamber: Reggae, Technology and the Diaspora Process” by Brian Acquino). [www.technoculture.it](http://www.technoculture.it).
- 2019 “The King of Shanks (When Echoes Return),” with David Marriott. *Original Plus Dub Anthology*. Hesterglock Books, Bristol, England.
- 2017 “‘Rasse’ und Technologie: Eine kreolische Geschichte” ( Translation of “Race and Technology: A Creole History”). *100 Jahre Gegenwart Journal*. Berlin, Germany.
- 2017 “Race and Technology: A Creole History,” *Technospheres Magazine: Creolized Technologies* (online). Berlin, Germany.
- 2017 “A Public Interview with Louis Chude-Sokei,” *Chimurenga Chronic*.
- 2016 “*The Creative Echo Chamber: Music Production in Kingston*, by Dennis Howard: A Review,” *Riddim Magazine*, Koln, Germany.

- 2015 "Rachel Dolezal's Racist Anti-Racism," *The Seattle Times*.
- 2015 "Bob Marley Incorporated," *Riddim Magazine* #77, Koln, Germany.
- 2014 "George Washington's 'Mammy,'" *The Believer Magazine*.
- 2014 "New Bush, Old Ghosts," re-imagined and "remixed" as a comic book by artist Bunmi Oloruntunba for *3Bute*, online magazine.
- 2013 "Wrestling with a Warlord," *Chimurenga Chronic*, Cape Town, South Africa.
- 2013 "Blackface? Whose Voices?" *The Daily Gleaner*, Jamaica, W.I.
- 2012 "A is for Arrival," and "F is for Forgetting," *Hambone* #20.
- 2012 "G is for Ghetto," *The Fanzine* ([www.thefanzine.com](http://www.thefanzine.com)).
- 2011 "New Bush, Old Ghosts," *Chimurenga Chronic* #1, Cape Town, South Africa.
- 2011 "The New Era of Blackface" (reprint), [Africaresource.com](http://Africaresource.com).
- 2010 "Invisible Missive Magnetic Juju: On African Cyber-Crime," *The Fanzine* ([www.thefanzine.com](http://www.thefanzine.com)).
- 2010 "My Life in the Bush of Words, or J.D. Salinger in Africa: Alain Mabanckou's *Broken Glass*," *The Fanzine* ([www.thefanzine.com](http://www.thefanzine.com)).
- 2010 "Knowing You, Knowing Me, Knowing Them: *Fiction Across Borders*," *The Fanzine* ([www.thefanzine.com](http://www.thefanzine.com)).
- 2009 "The New Era of Blackface," *The Fanzine* ([www.thefanzine.com](http://www.thefanzine.com)).
- 2008 "Dr. Satan's Echo Chamber: Reggae, Technology and the Diaspora Process" (reprint), *Chimurenga Journal Volume 12/13*. Special Issue entitled "Dr. Satan's Echo Chamber," Kalakuta Trust, Lagos, Nigeria and Cape Town, South Africa.
- 2008 "For Black America: The Audacity of Hope," *San Francisco Chronicle*.
- 2007 "Redefining Black," *The Los Angeles Times*.
- 2005 "Luke Sutherland: Profile," *Planet: Global Culture and Lifestyle*, Issue #9.
- 2001 "'Dr. Satan's Echo Chamber': Reggae, Technology and the Diaspora Process," (Revised version), featured at [www.dub.com](http://www.dub.com).

- 2001 "Black Film, Black Mask," *BFM: Black Filmmaker Magazine*, London, Volume 4, Issue 11.
- 2001 "What Now? Conversations About the Contemporary Literary Locale with Louis Chude-Sokei & poet Peter Gizzi" with a selection of creative writings, *Red Wheelbarrow*.
- 2000 "Thomas Allen Harris: Crossing the Boundaries," *BFM: Black Filmmaker Magazine*, London, Volume 2, Issue 7.
- 1997 "Paradise Found? One Man's Observations on the Strange Game of Race Relations in Portland," *Casco Bay Weekly*, Maine.

## LECTURES AND PRESENTATIONS

### Select Invited Scholarly Lectures/Presentations

- 2023 "Bodies and Spaces, Noises and Blood: Carolyn Cooper's Politics of Betrayal." Keynote at the 41<sup>st</sup> West Indian Literature Conference, University of the West Indies (UWI), Kingston, Jamaica.
- 2023 "Race, Personhood and Artificial Intelligence: An Evening with Louis Chude-Sokei." Sir Run Run Shaw Lecture Series: State University of New York, at Stony Brook.
- 2023 "Race and the Prosthetic Ear," Keynote at Soundscapes of Social Justice, Harvard University/Oxford University joint online symposium.
- 2022 Afrosonic Cultures: Keynote, University of Toronto, Scarborough.
- 2022 "Media Studies Encounters: Black Technopoetics with Louis Chude-Sokei." Pratt Institute, Brooklyn, New York.
- 2022 "Beneath and Beyond Human: Race and Technology Between Singularities." University Lecture, Boston University.
- 2021 "Louis Chude-Sokei: Anarchic Artificial Intelligence." HUMA (Institute for Humanities in Africa) Ataya Seminar Series #25. University of Cape Town, Cape Town, South Africa (Online).
- 2021 "The Premonitory Soundings of Culture: A Conversation with Louis Chude-Sokei." The Cold War Continuum: The Role of Sound Systems in the Vibrational Delusions of Sonic Warfare, Kindl Centre for Contemporary Art, Berlin (Online).
- 2021 "Intermezzo with Louis Chude-Sokei: The Desire of Objects: Slavery and the

- Sex Life of Machines.” Keynote at Future Bodies from a Recent Past—Sculpture, Technology and the Body Since the 1950s, Symposium. Museum Brandhorst, Munich, Germany (Online).
- 2021 “Race, Sex and Machines: Thinking Through the Intersections,” Centre for Culture and Creativity, Teeside University, England, UK (Online).
- 2020 “Within and Against the Skin: New Africans, Old Blacknesses.” Keynote at Movement 1920-2020: Festival of Ideas. Onassis Stegi, Athens, Greece.
- 2019 “Return to the Echo Chamber: Race, Sound, and the Future of Community.” Keynote at “Sounds in the City: Street Technology and Public Space.” Naples, Italy.
- 2018 “Race and the Ethics of Artifice,” The Grand Challenge Seminar Series in Dietrich College, Carnegie Mellon University.
- 2017 “Race and Robotics” at “Animal Life, Social Robots, and Cyborg Futures,” Saint Mary’s University, Halifax, Nova Scotia.
- 2017 Presenter/participant at, “Migrating Sounds: Diaspora, Transnationality, and the Concept of Borders” at, “Interrogating the Nation/Repositioning U.S. Music in the 21<sup>st</sup> Century.” Harvard University/Radcliffe Institute.
- 2017 “Of Race, Robotics and Artificial Intelligence (Further Tales of the Racial Uncanny,” Boston University.
- 2016 “At the Borders of Flesh: A Secret History of Race and Technology,” Birkbeck Institute for Social Research, London, England.
- 2016 “Reinventing the Black Scholar,” at “What is Journal Work?” Columbia University.
- 2015 “A Mask that Cuts the Skin,” Keynote Lecture for The Loeb Library Exhibit Opening, “Unmasking Jim Crow: Blackface Minstrelsy in American Popular Culture.” Harvard University.
- 2013 “The Newly Black Americans: Africans, Immigrants and Black America.” Lecture as finalist for Susan Gubar Endowed Chair, Indiana University, Department of English.
- 2013 “Minstrelsy or Popular Culture? On the Legacies of Blackface,” Clark Honors Lecture, University of Oregon.
- 2013 Keynote lecture, “The Newly Black Americans: African Immigrants and Black America,” at “What is Africa to Me Now: The Continent and its Literary Diasporas,” University of Liege, Belgium.

- 2011 "*Tropic Death: Eric Walrond's Discrepant Diaspora*" at "Bridging the Antilles," University of Washington, Seattle.
- 2010 "The Uncanny History of Minstrels and Machines: 1835-1923," University of Washington, Seattle.
- 2009 "The Uncanny History of Minstrels and Machines: 1835-1923," UC San Diego.
- 2008 "The Uncanny History of Minstrels and Machines: 1835-1923," Brown University.
- 2007 Plenary Lecture, "When Echoes Return: Roots, Diaspora and Possible Africas," at "The Global Reggae Conference," University of the West Indies, Kingston, Jamaica.
- 2006 Keynote address, "The Darky Act Makes Brothers of Us All: Pan-African Soundings of the African American Voice," Department of Performance Studies, Northwestern University.
- 2003 "The Uncanny History of the Turntable: Black Soul, Machine Sounds," University of California, San Diego.
- 2002 "Blackface/Black Sound," at "Americanist Centennials," University of California, Santa Cruz.
- 2001 Keynote Speaker, Stevenson College Graduation, UCSC.
- 2001 "The Black Machine Aesthetic" at "Worlding: World Literature, Field Imaginaries, Future Practices," University of California, Santa Cruz, April.
- 1999 "His Master's Voice: Of Minstrelsy, Modernism and Talking Machines," University of California, Santa Cruz.
- 1999 "Chinua Achebe's *Things Fall Apart* and West African Literature," Merrill College, University of California, Santa Cruz.
- 1999 "'But I Did Not Shoot the Deputy.' Dubbing the American Western," at "The Black West," University of California, San Diego.
- 1999 "The Music of Living Machinescapes: The Aesthetics of Digital Sampling in Black Popular Musics (Or, Notes Toward a Black Cyborg Poesis)" at "Music on Fire," University of California, San Diego.
- 1998 "Brer Rabbit Meets Anancy the Spider: Harlem Modernism and the Poetics of Black Diaspora," University of California, Santa Cruz.

- 1997 Inaugural Lecture, "Dr. Satan's Echo Chamber: Reggae, Technology and the Diaspora Process," at the Institute for Reggae and Jamaican Cultural Studies, University of the West Indies at Kingston, Jamaica.
- 1997 "The Shock of Being Seen/The Shock of Seeing Each Other: Modernism, Migration, and the Cross-Cultural Poetics of the Harlem Renaissance," University of California, Los Angeles.
- 1996 "Gender and Orality in Contemporary African American/Afro-Caribbean Expressive Culture," presented jointly with Carolyn Cooper of the University of the West Indies, University of California, Berkeley.
- 1995 "An Africa of the Heart: Diaspora and Global Dreaming," Hobart and William Smith College.
- 1994 "From Missionaries to Hustlers: Hip Hop, Ragga, and the Discourses of Black Sound," University of California, San Diego.
- 1994 "Black Sound-culture and the Rituals of Masculinity," University of California, Los Angeles.
- 1992 "*Le Tragedy du Roi Christophe*': Aime Cesaire and Post-Colonial Prophecy," University of California, Los Angeles.
- 1992 "*Death and The King's Horseman*': Wole Soyinka and Yoruba Tragedy," University of California, Los Angeles.

### **Select Conferences/Symposia Organized**

- 2022 "Critical University Studies: Universities and the Legacies of Slavery and Settler Colonialism," conference at Boston University.
- 2019 "Race, Politics and Cities in America," conference at Boston University.
- 2019 Afrofuturism 2.0, symposium at Boston University.
- 2018 "Pleasure, Pornography and Play: Black Women and Radical Sex," symposium at Boston University.
- 2017 "Race, Politics and Social Media," symposium at Boston University.
- 2006 "Paris is Burning (Again)," international symposium featuring writers, critics, artists, and curators from the black Francophone world at the San Francisco Museum of the African Diaspora (MoAD).

### Select Public Events/Performances.

- 2023 “History is Listening: Sound, Space, Race and Memory,” Opening Performance/Keynote for the Performa 2023 Biennial, New York.
- 2023 “History is Listening: Resonifying Nuremberg.” Online event at The Goethe Institute, Boston, Ma.
- 2023 “The Presence of Play,” at *Northstar: Conversations on Boundlessness*. Public conversation/interview at Lincoln Center, New York.
- 2023 *Sometimes You Just Have to Give it Your Attention*, album pre-release performance/lecture event. Savvy Contemporary, Berlin.
- 2023 Live sonic performance. Solo and quartet with David Grubbs, Jan St. Werner, and Julia Reidy. KM 28 (Karl Marx 28).
- 2023 “Thresholds and Echoes: on Migrant Listening,” artist talk/curatorial presentation and “Thresholds: Dub Session” live sound performance at Staatliche Kunsthalle Baden-Baden.
- 2023 “History Is Listening: Resonifying Nuremberg.” Full event (panels and performances) on/about “Sometimes You Just Have to Give it Your Attention,” at Akademie Der Kunst, Berlin.
- 2023 “In Theory: A Conversation with Louis Chude-Sokei.” Diffrakt: Zentrum für Theoretische Peripherie, Berlin.
- 2023 “Mouse on Mars, featuring Dodo Nkishi, Hani Mojtahedy and Louis Chude-Sokei: *AAI Live*.” Serralves Em Festa (Festival of Contemporary and Interdisciplinary Art),” Porto, Portugal.
- 2023 “Race, Tech and The Sound of Culture, with Louis Chude-Sokei,” *Robot Theology Podcast*, hosted by Joshua K. Smith.
- 2023 “Critically Black Dialogue X Black Music: Louis Chude-Sokei’s ‘Dr. Satan’s Echo Chamber’ and Black British Music and Culture,” Caribbean Cultural Center African Diaspora Institute (CCCADI), London/New York.
- 2022 “Bill Chats with Bill T. Jones: featuring Louis Chude-Sokei,” New York Live Arts/The New School, New York.
- 2022 “At the End of Black Music: Biotech, Infotech, Afrotech,” Keynote at Cosmic Awakening Festival, House of World Cultures (HKW), Berlin, Germany.
- 2022 “Synthesis Genesis: Conjuring a Black Algorithm.” Talk/performance.

- CARA: Center for Art, Research and Alliances, New York.
- 2022 “Re-sonifying Nuremberg,” Blok Bar, Nuremberg, Germany.
- 2022 Mouse on Mars: AAI Live DJ Set featuring Louis Chude-Sokei. Berlin Somerfest.
- 2022 “*Floating in A Most Peculiar Way* with author, Louis Chude-Sokei.” Afternoons with Joy Keys Podcast.
- 2022 “*Floating in A Most Peculiar Way* with author, Louis Chude-Sokei.” Mosaic Book Club: Swiss Reinsurance Company, Zurich, Switzerland (Online).
- 2022 “*Floating in A Most Peculiar Way* with Special Guest, Louis Chude-Sokei.” Booklab: Boston Literary Salon (Online).
- 2022 “Digital Dialogues Five: Black Futures/Black Technopoetics, featuring Stephanie Dinkins and Louis Chude-Sokei.” The Ohio State University.
- 2022 “*Archive for the Eleventh Hour: Workshop Featuring Louis Chude-Sokei.*” The Whole Life Academy, HKW, Berlin.
- 2021 “Robot Means Forced Labor 2: Race and the Desires of Objects.” Virtual lecture for artist Sidsel Meineche Hanson’s exhibition at Bergen Kunsthalle, Norway.
- 2020 “Listening to History: Sound, Space and Remembrance,” with sound artist, Emeka Ogboh. Goethe Institute, Boston.
- 2019 “Listening to Architecture II: Louis Chude-Sokei,” Workshop with Dynamic Acoustic Research (DAF), Academy of Fine Arts, Nuremberg, Germany.
- 2019 “The Other City: On Sonic Arts and Archiving,” Academy of Fine Arts, Nuremberg, Germany.
- 2019 “Anarchic Artificial Intelligence: A Conversation with Louis Chude-Sokei, Toni Lester and Jan St. Werner,” DAAD Gallery, Berlin.
- 2019 “A Conversation with Louis Chude-Sokei,” Savvy Contemporary Gallery, Berlin, Germany.
- 2019 “How Long is An Echo?” and “Where Do We Find Ourselves,” at “Life Forms/Lebensformen: Art, Discourse, Performance,” Haus der Kulturen der Welt (HKW), Berlin, Germany.
- 2018 “100 Years of Beat” (“100 Years of Now”), Haus der Kulturen der Welt (HKW), Berlin, Germany.



- 2018 “Blackness and Becoming: Edouard Glissant’s *Retour*,” Accompanying lecture for solo exhibition “Overtures” by artist/filmmaker Louis Henderson, Home (gallery/cinema), Manchester, England.
- 2017 “Bashment Futurities,” keynote at *Enter Afrofuturism*, at The Onassis Cultural Centre, Athens, Greece.
- 2017 “Masters, Slaves, Machines,” at *Robot Means Forced Labor* in collaboration with artist Sidsel Meineche Hanson’s exhibit *OVER*, Goethe Institute, New York.
- 2016 “Genres of the Human: Louis Chude-Sokei.” The Showroom, London, UK.
- 2016 *Pioneers of African American Cinema*, Northwest Film Forum and Scarecrow Video: Curator of Films for a Screening to Commemorate the release of Kino/Lorber’s archive of the earliest African American films in history; also organized and led post-screening panel.
- 2016 2 pre- and post-show presentations/moderation for the Bessie-Award winning performance, *The Minstrel Show Revisited*, by Donald Byrd’s Spectrum Dance Company, Seattle, WA.
- 2016 “Race, Racism and the Lingering Effects of Minstrelsy,” panel. Rainier Arts Center, Seattle, WA.
- 2016 Public Reading, Prairie Lights Books, Iowa City, Iowa.
- 2016 “Dr. Satan’s Echo Chamber,” and *The Sound of Culture*: a public conversation for a multimedia exhibit. Cubitt Gallery, Studio 5, London.
- 2016 Special Guest/Public Interview at Seattle Theatre Group (STG) Presents: Silent Treasure’s Film Series, “Lime Kiln Field Day.”
- 2016 Public interview at “Funky Congregation,” event celebrating the discovery of “Lime Kiln Field Day,” oldest surviving film featuring a Black cast and starring Bert Williams.
- 2014 3 Public Conversations at “Reggae University,” Rototom Music Festival, Benicassim, Spain:  
 --“Marcus Garvey Words Come to Pass: On the Legacy of Marcus Garvey,” with Jamaican performer Kabaka Pyramid.  
 --“The Return of Dub in Jamaica,” with Jamaican artists The Suns of Dub, featuring Addis Pablo.  
 --“Sounding Africa: The Afrobeat of Femi Kuti,” on music and contemporary African politics with Nigerian artist, Femi Kuti.
- 2014 Invited by arts organization PoetsWest to do a public reading for the Seattle

- Chamber Music Society's special event on African American Poetry.
- 2013 Invited by arts organization, The 20/20 Awards to speak on Spike Lee's 1992 film, *Malcolm X* and to accept an award on behalf of Denzel Washington.
- 2013 "Barnum's Black Womandroid (A True Story)." Reading in conjunction with exhibit *The Unspecific Index*, 601 Artspace, New York, NY.
- 2011 "What is this Africa We Keep Listening To?" At "Reggae University," Rototom Music Festival, Benicassim, Spain.
- 2009 "Martin Luther King's Legacy in the Age of Obama," with Robin D.G. Kelley, Hammer Museum, Los Angeles.
- 2009 "When Echoes Return: Roots, Diaspora and Possible Africas (A Eulogy)," Salon Des Amateurs, Koln, Germany.
- 2009 "Roots, Diaspora and Possible Africas," Dusseldorf, Germany.
- 2006 "Diaspora 101," Workshop and lecture for curriculum planners of the San Francisco Unified School District at the San Francisco Museum of the African Diaspora.
- 2004 "The History of My Listening," San Francisco Exploratorium.
- 2003 "Dub-gnosis: The Science of Impossible Relationships," lecture/performance at the Epic Arts Studio, Berkeley, CA.
- 2002 "Sound Stories," multi-media presentation at event entitled "Science Fiction" at the Cafe De La Paz Gallery, Berkeley, CA.
- 2001 "Black Sound Culture," featured guest participant at the program "Island Revolution" at the Experience Music Project, Seattle.

### Select Media Appearances

- 2022 "Afrofuturism, Lee "Scratch" Perry and Jamaican Music," Carnegie Hall Podcast featuring Louis Chude-Sokei in conversation with Isis Semaj-Hall, Klive Walker and Dennis Howard.
- 2022 "Sound Talks: Countersonics, with Louis Chude-Sokei and Gascia Ouzounian." BR.de, Radio Bavaria 2. Munich, Germany.
- 2022 *The Right to Offend*, documentary on African American comedy, Arts and Entertainment Network (*A&E*), featured interview. Produced by Kevin Hart.

- 2022 “Black People Are from Outer Space: On Afrofuturism.” Featured guest on *The United States of Anxiety* podcast. WNYC.
- 2021 “For One Traveler, London’s Carnival Becomes an Unexpected Home,” *Travel Tales by AFAR*. Podcast.
- 2021 *Floating in a Most Peculiar Way*, Book TV, CSPAN and WVCB TV, Boston.
- 2021 *Floating in a Most Peculiar Way*: a series of separate events in different venues featuring major writers including, Caryl Phillips, Ha Jin, Robert Pinsky, Frank Wilderson, Tochi Onyebuchi, Nadia Owesu, Claudio Lomnitz and others.
- 2019 *Reconstruction: America After the Civil War. Episode 4*. PBS Documentary Series. Featured interview.
- 2018 Interview on Race and Artificial Intelligence. Carnegie Mellon Film Archives.
- 2016 “The Metaphysics of Dub: An Interview with Louis Chude-Sokei on race, robotics, artificial intelligence and technology. *The Organist Podcast* (KCRW/NPR). Selected as one of the top ten podcast episodes of the year by several outlets, including *The Guardian* as well as KCRW/NPR and *The Organist*.
- 2016 Emcee for Jamaican reggae stars, Culture (featuring Kenyatta Hill), Dubtonic Kru and Jah9 with Dub Treatment, at Hales Ales Pavilion.
- 2016 Emcee for West African reggae superstar Alpha Blondy and the Solar System Band and Jamaican legend Pablo Moses and the Revolutionary Dream, at King’s Hall, Seattle.
- 2016 Extended interview for the *Seattle Times* documentary, “Under Our Skin” on race and diversity in Seattle.
- 2016 2-part “Modern Griot’s Interview” with blog, *Futuristically Ancient*.
- 2015 Emcee for Israel Vibration and The Roots Radics (legendary reggae vocal group and very influential backing band), Club Nectar, Seattle.
- 2015 Emcee for Sly & Robbie and the Taxi Gang (most revered and influential musicians in Jamaican/World Music), The Crocodile, Seattle.
- 2014 “Culture Talk with Louis Chude-Sokei,” interview/feature in *Riddim Magazine*, the world’s premiere reggae music magazine. Koln, Germany. Voted best article of 2014 by the magazine’s readers.
- 2014 Television interview with Pier Tosi for *Reggaeville*, Europe-wide media program.

- 2014 Interviewed by *The New York Times* about Bert Williams considering a newly discovered feature film featuring the performer.
- 2014 Emcee for the *Bob Marley Music Festival*, The Showbox, Seattle, Wa (Culture Yard Promotions).
- 2013 Guest on Radio KRLA, "The Bigger Picture," Los Angeles, Ca. On Jihadism in Contemporary Africa.
- 2013 Guest on Radio KRLA, "The Bigger Picture," Los Angeles, Ca. On Islamic Fundamentalism and Violence in Nigeria.
- 2013 Guest on Radio KRLA, "The Bigger Picture," Los Angeles, Ca. On the Coming Elections in Zimbabwe.
- 2013 "On the Legacies of Blackface: An Interview with Louis Chude-Sokei," University of Oregon Television.
- 2013 "An Interview with Louis Chude-Sokei, Senior Editor of *The Black Scholar*," by noted poet and television host, E. Ethelbert Miller," *E-Notes* (online magazine) distributed via Hnet (Humanities and Social Sciences Online).
- 2009 "On Sound, Culture and The Black Atlantic: Interviews with Louis Chude-Sokei," National Radio Station WDR (Funkhaus Europa), Cologne, Germany, September.
- 2009 "Bordercloud 090909: With Louis Chude-Sokei—Raw, Uncut, Live." Collage of lectures and interviews recorded and remixed in Germany and distributed through Internet music websites.
- 2008 Featured interview guest on "The Evening Standard" radio program, Kingston, Jamaica.
- 2007 Interviewed by *Sacramento Bee* on Barrack Obama; quoted in Peter Hecht article.
- 2007 Interviewed by Fox Satellite News on Black immigrants and Barrack Obama.
- 2006 Interviewed on National Public Radio about the work of African American visual artist Carrie Mae Weems' "The Louisiana Project."
- 2006 Interview with Curator/Writer Simon Njami on "Forum," National Public Radio.
- 2006 Interviews regarding the symposium "Paris is Burning (Again)" on various radio programs: KPOO, KPFA, KQED.
- 2006 Interview by *American Legacy Magazine* on the Black Diaspora, museums, and

- museology.
- 2003 "Dub 101: Epic Art Goes Deep," *East Bay Express* article/profile on Louis Chude-Sokei by Stephanie Kalem.
- 2000 Interview and reading of creative work with own sound-design/collage project simultaneously broadcast, "From the Bookshelf," KUSP radio, Santa Cruz.
- 1997 "Popular Music and the Academic World" a series of interviews on Jamaican television and radio: JBC (Jamaican Broadcasting Corporation); CVM television; RJR and JBC radio.
- 1995 "New Directions in Reggae," interview at the radio station at Hobart and William Smith College, Geneva, New York.

### **Installations/Recordings/Curatorial Work**

- 2023 *Sometimes You Just Have to Give it Your Attention*. Producer/Artist. Sound recording/Album (Savvy Recordings). Forthcoming.
- 2023 "Song of Setting Suns (Biafra National Anthem)" and "Echolocation Manifesto," on *Sometimes You Just Have to Give it Your Attention*. Sound recording/album (Savvy Recordings). Forthcoming.
- 2023 "Innocent Again," with Jay Glass Dubs from *You Would Love Me Now*. Sound recording/album. Extended Techniques recordings.
- 2022 *The Sound of Culture* used as primary text for film and performance of "Curriculum II" by the Bill T. Jones and Arnie Zane Dance Company.
- 2022 "Spatial, No Problem: A Lee 'Scratch' Perry Immersive Listening Installation," curated for Carnegie Hall's Festival of Afrofuturism. At the National Sawdust, Brooklyn, New York.
- 2021 "Invisible Futures," installation with Detatch, KMRU and Fotini Stamatelopoulou. Commissioned by Onasis Stegi for the Athens Biennale.
- 2021 "Thresholds." Sound installation at "The Sound of Distance" festival at Haus Der Kulturen der Welt (HKW), Berlin.
- 2021 "Ventrilogues," sound installation with Mouse on Mars. CTM Festival, Berlin.
- 2021 *AAI: A Virtual Audiovisual Installation*, with Mouse on Mars. CTM Festival, Berlin. Online version: <https://www.ctm-festival.de/festival-2021/programme/exhibition/ctm-cyberia/aai-by-mouse-on-mars-louis-chude-sokei>.

- 2021 *Anarchic Artificial Intelligence*: album recording with Jan Werner and Andi Toma (Mouse on Mars), Thrill Jockey Records. Features a bespoke algorithm trained on my work and modeled on my voice. Algorithm programmed/designed by Ranny Keddo, Derek Tingle, and Birds on Mars.
- 2020 “Sometimes You Just Have to Give it Your Attention.” Curator/Lead Artist for state sponsored multi-year project focused on the sonification of the Nazi Party Rally Grounds. Nuremberg, Bavaria (Kulturstiftun Des Bundes Award from the German Federal Cultural Foundation).
- 2020 “The Color of Echo”: as “Echo Bros.” 30-minute electronic sound suite with artist, Jay Glass Dubs commissioned by Onassis Foundation. Athens, Greece.
- 2019 “How Long is An Echo,” performance with sound artist, Marina Rosenfeld. HKW: Berlin, Germany.
- 2014 Programming consultant for specialist content for Internet music platform Beats Audio/Apple.
- 2005 Curatorial Advisor and lead scholar/organizer for San Francisco Museum of the African Diaspora (MoAD).
- 2004 *Listening: Making Sense of the Sonic Soup*, San Francisco Exploratorium, Project advisor, interactive museum project which focuses on new "listening centered" approach to exhibiting sound and hearing cultural phenomena.
- 2003 *24 FRAMES (The Echo Chamber)*, (Spain: Valencia, Bilbao, Madrid, Castellon, Pontevedra). A series of museum installations in collaboration with multi-media artist Jose Manuel Garcia Izquierdo, for the Consorci De Museus De La Comunitat Valenciana.

### **Editorial Services**

Editorial Board, *Sound Studies: An Interdisciplinary Journal*.

Editor in Chief, *The Black Scholar* (2012-current).

Senior Editor, *The Black Scholar* (2011-12)

Book Reviews Editor, *The Black Scholar* (2010-11)

Review-editor for *Meridians, a Journal of Feminist Theory and Practice* (Smith College, USA).

Review-editor for *Mosaic, a Journal for the Interdisciplinary Study of*

*Literature* (University of Manitoba, Canada).

Editorial Board, *Emergences: Journal for the Study of Media and Composite Cultures* (University of California, Los Angeles).

Manuscript reviewer for Heinemann Press, African and Caribbean Literature Series.

Manuscript reviewer for Duke University Press.

Manuscript reviewer for Wesleyan University Press.

Peer reviewer for *American Quarterly*.

Peer reviewer for *African American Review*.

Peer reviewer for *PMLA*.

Peer reviewer for *MLQ (Modern Literary Quarterly)*.

### **Other Services**

Nominator/reviewer for the Macarthur Foundation Fellowship (“Genius Award”).

Nominator/reviewer for the National Endowment for the Humanities.

Nominator/reviewer for the Ogene Sound Art Prize.