

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

2/26/2026

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Professor of English, Boston University.  
 George & Joyce Wein Chair of African American and Black Diaspora Studies,  
 Boston University.  
 Founder/Director of *Echolocation: Sonic Arts and Archiving*.  
 Represented by Sarah Khalil at the Caligraph Literary Agency.

**ACADEMIC EMPLOYMENT**

- 2025 Completed term as Director of African American and Black Diaspora Studies, Boston University.
- 2021 Renewed 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.

## SELECTED HONORS, AWARDS AND APPOINTMENTS

2026 German Academic Exchange Service/Deutscher Akademischer Austauschdienst (DAAD) Arts and Media Residency.

2025 The Guggenheim Fellowship in General Nonfiction. Selected also as a “Notable Fellow.”

2024 “Chronicler” of the official German Pavilion at the Venice Biennale. Pavilion influenced by and named after my work, particularly the installation “Thresholds.”

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: Race and the Making of Artificial Life*  
 (Viking/Penguin Random House, 2026).

*Black Radical Pleasure: Race At the Limits of Desire* (with Kirin Wachter-Grene, eds).

### **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 *Dr. Satan's Echo Chamber: Reggae, Technology and the Diaspora Process*, Chimurenganyana Series 2, Chimurenga Press, Cape Town, South Africa.
- 2005 *The Last Darky: Bert Williams, Black on Black Minstrelsy, and the Black Diaspora*. Duke University Press.
- 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

- 2026 "Race and Robotik" (Race and Robotics, republication). *Posthumanist Approaches to a Critique of Political Economy: Dissident Practices*, Carmen Lael Hines and Lisa Moravec, eds. Bloomsbury Press, forthcoming.
- 2026 "How to Remember Things That Haven't Happened Yet: On the History of Future Archives," *Black Archival Imagination*, Khwezi Mkhize, Christopher Ouma and Mandisa Haarhoff, eds. Duke University Press, forthcoming
- 2024: "Burning Illusions: Remembering the Ceddo Film and Video Workshop," *The Black Scholar*.
- 2024 "Blood and Noise: Carolyn Cooper's Politics of Betrayal." *Small Axe: A Caribbean Journal of Criticism*.
- 2023 "Edgeplay: Introduction to Black Radical Pleasure II," *The Black Scholar*, Vol 52 3-4.
- 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*. Patrizia Dander, Ed. Munich, Germany.

- 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 Rutledge/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, Periodicals, Liner Notes, Collections, and Museum Catalogues.**

- 2026 "Spatial, No Problem," essay/liner notes for *Spatial, No Problem*, Mouse on Mars with Lee "Scratch" Perry, Domino Records, 2026. Forthcoming
- 2026 "This Voice That is No Longer Ours," in *Maerzmusik 2026: No Strings Attached. Essays, Talks, Perspectives*. Berliner Festspiele, Forthcoming.
- 2026 "Our Machines, Ourselves," *Crunch Time: Career Pathways in the Age of AI*. Michael Druckman and Illah Nourbakhsh, eds. Sentient/Simon and Schuster, 2026. Forthcoming.
- 2026 Introductory Essay/Liner Notes for, *Fight the Fire: Digital Reggae, Conscious Roots and Dub in Nigeria, 1984-1981*. London: Soundway Records. Forthcoming.
- 2026 "Martin, Henry Goule (1952-2022)," Oxford Dictionary of National Biography. Oxford University Press, Oxford, United Kingdom. Forthcoming.
- 2025 "Flirting With Matter: A Story," in *Vibrception: Investigations in Wavespace*. Jan St. Werner. K Verlag: Berlin, Germany/Museum of Contemporary Art in Zagreb, Croatia.
- 2024 "A Black Pyramid in Germany: Anti-racism and Antisemitism." *Riddim Magazine*. Cologne, Germany. Forthcoming.
- 2025 "Echolocation: Archiving Echoes," in *Feel the Sound*, catalogue for the exhibit, Feel the Sound, Taous Dahmani, ed. The Barbican.
- 2025 "The Presence of Play." *North Star: Conversations on Boundlessness*. Kambui Olujimi, ed. Gregory R. Miller & Co.
- 2024 "A Conversation Between Paul Maheke and Louis Chude-Sokei." Exhibition text for Maheke's first North American solo exhibition, *In spite of my own desire to see you disappear*. Mercer Union: Center for Contemporary Art, Toronto, Canada.
- 2024 Liner notes for *Hjirok*, debut album by Hani Mojtahedy and Andi Thoma (Altin Village & Mine Recordings).

- 2024 “AI and I: From a Conversation with Louis Chude-Sokei, conducted by the Carnegie Mellon University Robotics Institute.” *Springerin: Journal of Art and Theory*, Vienna, Austria.
- 2024 “Introduction” and “Echolocation Manifesto.” Booklet in *Sometimes You Just Have to Give it Your Attention* (Savvy/Zaar Records, Berlin).
- 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.
- 2022 “Me and AI: A Conversation with Louis Chude-Sokei,” *Black Med*, by Invernemuto. 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 its 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.
- 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.
- 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

- 2025 "Patenting Personhood," Keynote at "Unsettling Intelligences: The Politics of Reason through Art and AI." Guggenheim New York and The Future Histories Studio at Stony Brook University. Stony Brook University, New York.
- 2025 Inaugural Guest for The Aurality Hub, Tufts University, Massachusetts.
- 2025 "Worlds that Flourish in Worlds that Fail." Keynote at the Symposium for, "Project A Black Planet: The Art and Culture of PanAfrica." The Art Institute of Chicago.

- 2024 “On the Pleasures and Perils of Personhood: Slavery and the Making of Artificial Life.” Distinguished Lectures in Criticism, Boston University Center for the Humanities (BUCH).
- 2024 “On the Making of Anarchic Artificial Intelligence.” Keynote address at “Posthuman Pop: an Emerging Scholars Symposium.” Boston University.
- 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 with Louis Chude-Sokei,” 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 Invited Public Events/Talks.**

- 2026 "Cold War Frequencies and Robeson Machines (Or, When the Future Was Still Possible)," featured event at Every Artist Must Take Sides: Resonances of Eslanda and Paul Robeson. Akademie Der Kunst, Berlin.
- 2025 "Author Meets Readers," keynote event at The Tanner Center for the Humanities, University of Utah, Salt Lake City, Utah.

- 2025 “Rhythmanalytics: A Conversation,” with artist/musician/writer DeForrest Brown Jr. at EMPAC: Experimental Media and Performing Arts Center at Rensselaer Polytechnic Institute, Troy, New York.
- 2024 “Echoes and Utopias: Revisiting the Analog/Digital Split in Black Cultural Politics,” a Guggenheim symposium at *Pansori: A Soundscape of the 21<sup>st</sup> Century*, the 15<sup>th</sup> Gwanju Biennale, Gwangju South Korea.
- 2024 “Nuremberg, the German Pavilion and Institutional Critique,” Artist’s talk at the former Nazi Party Rally Grounds / Zeppelin Grandstand and Zeppelin Field, Nuremberg, Germany.
- 2024 “History is Listening: Resonifying Nuremberg,” Augustburg Castle, Augustburg, Germany.
- 2024 *Floating in A Most Peculiar Way*: Public Reading and Seminar for the Black Archival Imagination project, at Duke University.
- 2024 “Sound, Music and Public Space: The Resonifying Nuremberg Project,” Cornell University/Mellon Public Justice Class.
- 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 “History Is Listening: Resonifying Nuremberg.” Full event (panels and performances) on my Sound Art/Sonic Archiving project, “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 fur Theoretische Peripherie, Berlin.
- 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 “*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 Network 11: A Peer Forum. 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 (MoAD).
- 2004 "The History of My Listening," San Francisco Exploratorium.
- 2001 “Black Sound Culture,” featured guest participant at the program "Island Revolution" at the Experience Music Project, Seattle.

### **Select Performances, Performance lectures and Artist Talks**

- 2026 Artist Talk for the Berliner Festspiele/Maerzmusik Festival. Forthcoming.
- 2026 “No Nation Now but the Imagination,” with Jan St. Werner. Headlining sound/electronics/voice performance at the Maerzmusik Festival, Berlin Germany. Forthcoming.
- 2024 “ $\mu$  (*mu*),” US premier. Sound performance with artist/composer Marina Rosenfeld at EMPAC: Experimental Media and Performing Arts Center at Rensselaer Polytechnic Institute, Troy, New York.
- 2024 “ $\mu$  (*mu*),” live sound performance with artist/composer Marina Rosenfeld at, *Pansori: A Soundscape of the 21<sup>st</sup> Century*, the 15<sup>th</sup> Gwanju Biennale, Gwangju South Korea.
- 2024 Opening performances/presentations for, “Thresholds,” the official German Pavilion Entry at the 2024 Venice Biennale, *Foreigners Everywhere*.
- 2024 Performance/lecture: “Quilting in Real Time (Or, How to Decolonize the Internet): Louis Chude-Sokei, Svitlana Matviyenko, Nelly Yaa Pinkrah and Helen Starr,” at “You’re Doing Amazing, Sweetie: The Horrors of Content and

- Unusable Politics,” Haus Der Kulturen Der Welt, Berlin Germany.
- 2023 “History is Listening: Sound, Space, Race and Memory,” Opening Performance/Keynote for the *Performa 2023 Biennial*, New York.
- 2023 *Sometimes You Just Have to Give it Your Attention*, album pre-release performance/lecture event. Savvy Contemporary, Berlin.
- 2023 Live 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/performance and “Thresholds: Dub Session” live sound performance at Staatliche Kunsthalle Baden-Baden.
- 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.
- 2022 “Synthesis Genesis: Conjuring a Black Algorithm.” Talk/performance. CARA: Center for Art, Research and Alliances, New York.
- 2022 “Re-sonifying Nuremberg,” Performance at Blok Bar, Nuremberg, Germany.
- 2022 Mouse on Mars: AAI Live DJ Set featuring Louis Chude-Sokei. Berlin Somerfest.
- 2003 "Dub-gnosis: The Science of Impossible Relationships," lecture/performance at the Epic Arts Studio, Berkeley, CA.
- 2002 "Sound Stories," multi-media presentation/performance at event entitled "Science Fiction" at the Cafe De La Paz Gallery, Berkeley, CA.

### Select Media Appearances

- 2025 Featured in Podcast Documentary, *Fela Kuti: Fear No Man*, by Peabody winner and MacArthur Fellow, Jad Abumrad. Produced by Barrack and Michelle Obama’s Higher Ground media company.
- 2025 Featured commentator/narrator in *Sun Ra: Do the Impossible*, documentary on music and cultural icon, Sun Ra. Produced by Firelight Films and directed by Christine Turner for PBS “American Masters.”
- 2024 “Interview with a Memoirist #5: Louis Chude-Sokei,” interview with author, Lizzie Simon: <https://www.youtube.com/watch?v=dFaETvK-jWM>.
- 2023 “Race, Tech, and The Sound of Culture with Louis Chude-Sokei,” The Dolores

- Project. Technology podcast hosted by Joshua K. Smith.
- 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 “David Bowie Made Me Float: The US cultural scientist Louis Chude-Sokei on music as a home, thresholds in the zones of transition and diverse forms of Blackness,” *Taz* (popular German Magazine).
- 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**

- 2026 Contributed field recordings for *Spatial, No Problem*, Mouse on Mars with Lee "Scratch" Perry, Domino Records, 2026. Forthcoming
- 2026 "Decolonizing Decolonization," *IR 81: Searching for the Dub Sublime*. Sound recording with Indigenous Resistance Dub Collective. Available on bandcamp with wider release forthcoming.
- 2025 "Brothers," collaborative sound recording with Egyptian sound artist, Mekawei.
- 2024 "Sometimes You Just Have to Give it Your Attention," installation/exhibit of the Nuremberg Project at "The Art of Remembrance" at the *Kongresshall* of the former Nazi Party Rally Grounds, Nuremberg, Germany.

- 2024 “Thresholds,” sound installation as invited part of the German Pavilion called also, “Thresholds” after my installation. Official entry at the 2024 Venice Biennale.
- 2024 *Sometimes You Just Have to Give it Your Attention*. Producer/Artist. Sound recording/Album (Savvy Recordings).
- 2024 “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).
- 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 touring 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 “Ventriloques,” 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/aa1-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. Featuring also the title essay as booklet/insert/liner notes.
- 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,” with Jay Glass Dubs as “Echo Bros.” 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* (2012-2025).

Senior Editor, *The Black Scholar* (2010-12)

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 National Endowment for the Humanities.

Nominator/reviewer for the Ogene Sound Art Prize.

Member of the DAAD (German Academic Exchange Service) Music & Sound

Jury.