

CONTRIBUTORS

MYRON M. BEASLEY, PhD, is associate professor at Bates College, where he teaches in the areas of American studies, African American studies, and gender and sexuality studies. His ethnographic research includes exploring the intersection of cultural politics, material culture, and social change. He has been awarded fellowships and grants by the Andy Warhol Foundation, the Whiting Foundation, the Mellon Foundation, and the National Endowment for the Humanities, and, most recently, the Ruth Landes Award from the Reed Foundation. His ethnographic writings about Africana cultural politics, contemporary art, material culture, and cultural engagement have appeared in many academic journals, including *Text and Performance Quarterly*, *Gastronomica*, *Journal of Poverty, Museum and Social Issues*, *Journal of Curatorial Studies*, *Food and Foodways*, and *Performance Research*. His food–film/installation–ritual/feast (of his ethnography in Brazil) has appeared in the UMMI and Paris film festivals. His recent curatorial projects include the Ghetto Biennale (Haiti), CAAR Paris 7 (France), and Dak’art (Senegal).

REGINA N. BRADLEY is a writer, scholar, and researcher of African American life and culture. She is an alumna Nasir Jones Hip-hop Fellow (Harvard University, spring 2016) and an assistant professor of English and African diaspora studies at Kennesaw State University in Kennesaw, Georgia. Her expertise and research interests include hip-hop culture, race and the contemporary U.S. South, and sound studies. Dr. Bradley’s current book-length project, *Chronicling Stankonia: OutKast and the Rise of the Hip-Hop South* (under contract, University of North Carolina Press), explores how Atlanta hip-hop duo OutKast influences conversations about the black American South after the civil rights movement. She can be reached at www.redclayscholar.com.

STEPH CERASO is an assistant professor of digital writing and rhetoric in the English department at the University of Virginia. Her research and teaching

interests include multimodal composition, sound studies, pedagogy, digital rhetoric, and sensory rhetorics. Ceraso's article, "(Re)Educating the Senses: Multimodal Listening, Bodily Learning, and the Composition of Sonic Experiences," won the 2015 Richard Ohmann Award for Outstanding Article in *College English*. In addition to coediting a "Sonic Rhetorics" issue of *Harlot*, she has published scholarship in *Composition Studies*, *Currents in Electronic Literacy*, *Sounding Out!*, and *Provoke! Digital Sound Studies*. Ceraso's book, *Sounding Composition* (University of Pittsburgh Press, 2018), proposes an expansive approach to teaching with sound in the composition classroom.

TANYA E. CLEMENT is an associate professor in the School of Information at the University of Texas at Austin. She has a PhD in English literature and language and an MFA in fiction. Her primary area of research centers on scholarly information infrastructure as it impacts academic research, research libraries, and the creation of research tools and resources in the digital humanities. Clement's digital projects include High Performance Sound Technologies for Access and Scholarship (HiPSTAS), which focuses on developing a virtual research environment in which scholars and cultural heritage professionals can better access and analyze audio collections with machine learning and visualization.

REBECCA DOWD GEOFFROY-SCHWINDEN is an assistant professor of music history in the College of Music at the University of North Texas. Her research has been presented at annual meetings of the American Musicological Society, Society for Ethnomusicology at the Congress of the International Musicological Society, and at conferences in the United States, France, Portugal, and Finland. Her publications have appeared in *Kinetophone: Journal of Music, Sound, and the Moving Image*; *Studies in Eighteenth-Century Culture*; and *Women and Music: A Journal of Gender and Culture*. Rebecca holds BAs in history and international studies, phi beta kappa, from Pennsylvania State University's Schreyer Honors College. She earned an MA and PhD in musicology from Duke University, where she was inducted into the Society of Duke Fellows.

W. F. UMI HSU is an ethnomusicologist and sound ethnographer working on public humanities and civic design projects. Currently a digital strategist and impact researcher at the City of Los Angeles Department of Cultural Affairs, they are the founder of Lab at DCA, where they provide research and strategy to redesign the department's data and knowledge architecture. As

a researcher, Hsu has done fieldwork to uncover the politics of street music-culture in Taipei. They also lead LA Listens, a sound-based community engagement project, and cofounded Movable Parts, a maker collective that reimagines public spaces in Los Angeles. Umi Hsu has a PhD in critical and comparative studies in music from the University of Virginia, and they have taught at Occidental College, Art Center College of Design, the University of Southern California, and the University of Virginia.

MICHAEL J. KRAMER works at the intersection of history, the arts, cultural criticism, public humanities, and digital technologies. He is the author of *The Republic of Rock: Music and Citizenship in the Sixties Counterculture* (Oxford University Press, 2013; paperback, 2017). Kramer's current research explores the relationship between technology and tradition in the U.S. folk music revival; it includes a multimodal project about the Berkeley Folk Music Festival, which took place annually at the University of California between 1958 and 1970, as well as more technical research in digital humanities methods. Kramer is associate director of the Digital Liberal Arts at Middlebury College, where he teaches history and American studies. He previously taught at Northwestern University, where he cofounded the institution's Digital Humanities Laboratory. He serves as dramaturg and historian-in-residence for The Seldoms dance company and writes for numerous publications as well as for his own website, michaeljkramer.net.

MARY CATON LINGOLD is an assistant professor of English at Virginia Commonwealth University. Her research explores the literature and culture of American slavery and colonization, early Afro-Atlantic music, sound studies, and digital humanities. Her digital projects include *Musical Passage: Voyage to 1688 Jamaica* (www.musicalpassage.org) and the *Sonic Dictionary* (www.sonicdictionary.org). She has published in *Early American Literature* and *American Literature*, and she is currently writing a literary history of Afro-Atlantic music (1650–1850).

DARREN MUELLER is an assistant professor at the Eastman School of Music at the University of Rochester. His research interrogates how technologies of sound alter the development of musical styles and the means by which music making enables cultural agency. His current book project, tentatively titled *At the Vanguard of Vinyl: A Cultural History of the Long-Playing Record in Jazz*, details how musicians and other industry professionals leveraged the rapid rise of mass consumption in the postwar era to improve jazz's cultural po-

sitioning within the United States. His work has appeared in *Jazz Perspectives* and the *Journal of the Society for American Music*.

RICHARD CULLEN RATH is associate professor of history at the University of Hawai'i at Mānoa and director of the Digital Arts and Humanities Initiative of the College of Arts and Humanities. He is the author of *How Early America Sounded* (Cornell University Press, 2003) and is currently working on two books, one an introduction to the history of hearing and the other comparing the rise of print culture in the eighteenth-century Atlantic world to the rise of internet culture today. He has also written three award-winning articles on music, creolization, and African American culture. Recently, he has published articles on silence and noise, the sonic dimensions of wampum, media and the senses in the Enlightenment, and the open-source digital future of the humanities. He teaches courses on digital humanities, the history of media and the senses, sound studies/history of hearing, and Atlantic history. Rath is also a musician who has found ways to use music to “do” history, sound, and American studies whenever possible.

LIANA SILVA is a high school teacher, editor, and writer living in Houston, Texas. She obtained her PhD from the English department at SUNY Binghamton. Her dissertation, *Acts of Home-making*, is a study of how African Americans and Puerto Ricans represent New York City as a home. She has written for the *Inside Higher Ed* blog, *University of Venus*, *Chronicle Vitae*, and the *Houston Chronicle's* *Gray Matters*. In the past she worked as a graduate writing specialist at the University of Kansas Writing Center and as a graduate writing instructor at the University of Texas Health Sciences Center. Liana is currently working on a book about postcards, stemming from her geeky obsession with quirky postcards. You can find her on Twitter at @literarychica.

JONATHAN STERNE is James McGill Professor of Culture and Technology in the Department of Art History and Communication Studies at McGill University. He is author of *MP3: The Meaning of a Format* (Duke University Press, 2012); *The Audible Past: Cultural Origins of Sound Reproduction* (Duke University Press, 2003); and numerous articles on media, technologies, and the politics of culture. He is also editor of *The Sound Studies Reader* (Routledge, 2012) and a coeditor of *The Participatory Condition in the Digital Age* (University of Minnesota Press, 2016). His current projects consider instruments and instrumentalities; mail by cruise missile; and the intersections of disability,

technology, and perception. His next book, tentatively titled *Tuning Time: Histories of Sound and Speed*, is coauthored with Mara Mills. Visit his website at <http://sternetworks.org>.

JENNIFER LYNN STOEVER is author of *The Sonic Color Line and the Cultural Politics of Listening* (NYU Press, 2016). She is also cofounder and editor in chief of *Sounding Out!* and associate professor of English at SUNY Binghamton. She has published in *American Quarterly*, *Social Text*, *Radical History Review*, and *Modernist Cultures*, among others. Her latest research on black and Latinx women record collectors and their role in early hip-hop is forthcoming in the *Oxford Handbook of Hip Hop Studies*.

JONATHAN STONE studies rhetoric within and across its historical, cultural, and vernacular contexts. His current research is focused on the sonic rhetorics of American vernacular music in the 1930s. His book project, *Listening to the Lomax Archive*, investigates the careers of John A. Lomax and his son Alan during the Great Depression, with focus on field recordings made for and stored by the Library of Congress's Folklife Archive. Generally, Jon is interested in the mythologies that surround the notion of technological advance, particularly as such narratives reveal the tensions and rhetorics at the intersection of "traditional" and "progressive" ways of thinking and being. He is currently an assistant professor at the University of Utah.

JOANNA SWAFFORD is the Digital Arts and Humanities Specialist at Tufts University. Her articles have appeared or are forthcoming in *Debates in Digital Humanities*, *Journal of Interactive Technology and Pedagogy*, *Victorian Poetry*, and *Victorian Review*. She is the project director for *Songs of the Victorians* (www.songs-of-the-victorians.com), *Augmented Notes* (www.augmented-notes.com), and *Sounding Poetry*; she is also head of pedagogical initiatives for NINES (Networked Infrastructure for Nineteenth-Century Electronic Scholarship, www.nines.org). Before joining Tufts, she taught English and digital humanities at SUNY New Paltz.

AARON TRAMMELL is an assistant professor of informatics at the University of California, Irvine. He earned his doctorate from the Rutgers University School of Communication and Information in 2015 and spent a year at the Annenberg School of Communication at USC as a postdoctoral researcher. Aaron's research is focused on revealing historical connections between games, play, and the U.S. military-industrial complex. He is interested in

how political and social ideologies are integrated in the practice of game design and how these perspectives are negotiated within the imaginations of players. He is the editor in chief of the journal *Analog Game Studies* and the multimedia editor of *Sounding Out!*

WHITNEY TRETTIEN is assistant professor of English at the University of Pennsylvania. Her research spans the fields of Renaissance literature, book history, women's studies, digital humanities, media archaeology, and sound studies. Whitney is currently working on a hybrid print/digital monograph titled *Cut/Copy/Paste: Fragments of History*, which explores the relations between fragments, history, books, and media in seventeenth-century England. Whitney is also the codesigner and coeditor of *thresholds*, a digital journal for creative/critical scholarship. Before joining the faculty at Penn, she taught at the University of North Carolina, Chapel Hill.