

Jessica Feldman

www.aup.edu/profile/jfeldman // www.jessicafeldman.org

Research Interests: Emerging Media, Platform & Algorithmic Studies, Networks and Publics, Privacy & Surveillance Studies, Sound Studies, Psychoanalysis & Affect Studies, Social Movement Studies, Science & Technology Studies, Ethics

ACADEMIC POSITIONS

American University of Paris, Department of Global Communications, Paris, France

Assistant Professor//*Enseignante Chercheuse, Contrat à Durée Indéterminée*

[Research Professor with tenure], 2018-present

Co-Director, Civic Media Lab, 2019-present

Stanford University, Digital Civil Society Lab, Stanford, CA

Affiliated Researcher, 2018-present

Postdoctoral Fellow, 2017-2018

The New School, School of Media Studies, New York, NY

Part-Time Faculty, 2011-2013

Temple University, Tyler School for the Arts, Sculpture Area (New Media), Philadelphia, PA

Adjunct Professor, 2009 – 2011

EDUCATION

New York University, Steinhardt School of Culture, Education, and Human Development, New York, NY

Doctor of Philosophy in Media, Culture, and Communication, 2017

Dissertation: *Listening Intently: Towards a Critical Media Theory of Ethical Listening*

Committee: Mara Mills (co-chair), Martin Scherzinger (co-chair), Helen Nissenbaum, Luke Dubois, Rodney Benson

Additional coursework in Computer Science: Internet Security & Privacy, Network Security

Additional coursework in Columbia Psychoanalytic Studies Program

Milton Avery Graduate School of the Arts, Bard College, Annandale-on-Hudson, NY

Master of Fine Arts in Intermedia Art, 2007

Wesleyan University, Department of Music, Middletown, CT

Master of Arts in Experimental Music and Composition, 2005

Master's Thesis: *Sonic Objects: The Emergence of Sound Sculpture and Related Genres as a Result of Recording Technology*

Brandeis University, Graduate School of Arts and Sciences, Waltham, MA

Master of Arts in Music Composition and Theory, 2002

Columbia University, Columbia College, New York, NY

Bachelor of Arts in Music and Creative Writing, 2001

CURRENT PROJECTS

Radical Protocols: Designing Democratic Digital Tools in Social Movements

(book proposal under exclusive review, Princeton University Press)

Examines the ethics and politics of localized and decentralized communication, consensus, and trust models, focusing on mobile mesh networks, voting algorithms, and distributed ledger technologies, such as blockchain, and their development and use by nonhierarchical democratic social movements and organizations.

amidst: A Mobile, Local, Secure Mesh Network for Civil Society

Research and development of an ad-hoc, encrypted, peer-to-peer, decentralized network for mobile devices. Collaboration between NYU Department of Media, Culture, and Communication and Engineering School. 2014-present

The MIDI Effect: The First Internet of Things and The Problem of the Protocol

(Journal Article, co-authored with Martin Scherzinger and Stephan-Eloïse Gras.)

Examines the politics of contemporary audio networking protocols by tracing the techno-cultural history of MIDI and OSC. This research considers MIDI as an obvious forerunner to the Internet of Things, and is broadly interested in the ways in which protocol design can prescribe creative languages and ensemble/group dynamics.

WORKING GROUPS

- EU COST Action, “Constitution-making and deliberative democracy”, 2018-present
- OECD “Future of Democracy” Network, 2018-present
- Tech Working Group, OSCE Office for Democratic Institutions and Human Rights, 2019-present
- Project for the Common Good working group, with members from Stanford, LSE, Sciences Po, American University of Paris, the School of Collective Intelligence (Morocco), and others.

PUBLICATIONS

"Remaking the Commons: How Digital Tools Facilitate and Subvert the Common Good" in *Redefining the Pursuit of the Common Good: Philanthropy, the State, and the Market*, Bruce Sievers and Judith Symonds, editors (forthcoming).

"Strange Speech: Structures of Listening in *Nuit Debout*, Occupy, and 15M," *International Journal of Communication* Volume 11: *The Nuit Debout Movement: Communication and the Production of Everynight Life*, May 2018.

"Trusts and Testaments: Questions of Privacy and Ethical Listening in the Era of Ex-Ante Mass Surveillance," in *Trust in The Digital Era // La confiance à l'ère numérique* ed. Milad Doueïhi and Jacopo Domenicucci (Paris: Editions Berger-Levrault & Editions rue d'Ulm, January 2018.)

"The Problem of the Adjective: Affective Computing of the Speaking Voice," *Transposition: Music et sciences sociales* Issue Six: *Listening Lines, Online Listening*, 2016.

"Schedules," Proceedings of *Lines and Nodes: Media, Infrastructure, and Aesthetics* Conference, New York University, 2014.

“The Trouble with Sounding: Sympathetic Vibrations and Ethical Relations in ‘Soundings: A Contemporary Score’ at the Museum of Modern Art,” *Ear/Wave/Event: A Journal of Sensuous Intelligibility* Issue One, April 2014.

AWARDS and GRANTS (selected)

Civic Media Lab (American University of Paris) project grant for “Hold Up Half the Sky” (2020-21) [9000€]

Institut français du Monde associatif, grant « recherche sur le fait associatif » (Co-PI), 2020 [10,000€]

Ford Foundation, Critical Digital Infrastructure Research Grant (Co-Investigator), 2019 [\$157,500]

One Hundred Year Study on Artificial Intelligence (AI100), Study-Workshop Grant for Coding Caring: Human Values for an Intimate AI (co-PI), 2018-2019 [\$15,000]

AI in Medicine (AliMe) Stanford Seed Grant, for *Coding Caring* (co-PI), 2018-2019 [\$21,872]

Civic Media Lab, American University of Paris, Project Grants for *Hold Up Half the Sky*, 2019-2020 [10,000€]

Dissertation Completion Prize, NYU Department of Media, Culture, and Communication, 2017 [\$3000]

Global Research Initiative, Dissertation Completion Fellowship, NYU Paris, 2016 [\$2500 & housing]

National Science Foundation, CRISP-INSPIRE Fellowship (The Center for Interdisciplinary Studies in Security and Privacy, Information Security and Privacy Interdisciplinary Research and Education), 2014-2016 [\$124,500]

NewHive Digital Artist Commission, NewHive.com, 2016 [\$2000]

LeBoff Dissertation Research Grant, NYU Department of Media, Culture, and Communication, 2015-2016 [\$2600]

Doctoral Student Travel Grants, NYU Department of Media, Culture, and Communication, 2011-2015 [\$2500]

Doctoral Student Travel Grants, NYU Steinhardt School, 2015 [\$1000]

New York State Council for the Arts, Grants for *caesura: a forum* [\$7400]

Doctoral Fellowship, NYU Department of Media, Culture, and Communication, 2011-2017 [\$136,000]

EAF 12: Emerging Artist Fellowship, Socrates Sculpture Park, New York, NY, 2012 [\$6000]

UC Humanities Research Institute Residency, *Art Inclusion: Disability, Design, Curation*, Irvine, CA, 2012 [housing & travel]

New York State Council on the Arts Distribution Grant for *The Glass Sea*, 2011 [\$6800]

Lower Manhattan Cultural Council, Project Development Residency, Governors Island, NY, 2010 [studio space & \$500]

Artist in Residence, Bronx River Art Center, Bronx, NY, 2008-2009 [studio space]

Meet the Composer MetLife Creative Connections Grant, 2007

Lower Manhattan Cultural Council Swing Space Studio Residency, New York, NY, 2006 [studio space & \$500]

Graduate Fellowship, Milton Avery Graduate School for the Arts, Bard College, 2005-2007 [est. \$24,000]

Thesis-Development Grant, Wesleyan University Music Department, 2004 [\$500]

Graduate Teaching Fellowship, Wesleyan University Music Department, 2003-2005 [est. \$40,000]

Max Kade Travel Grant to Germany, 2002

PRESENTATIONS (selected)

invited talk, **Eindhoven University of Technology, Philosophy & Ethics group**, 2020

invited talk, **Edinburgh Centre for Data, Culture and Society, University of Edinburgh**, 2020

workshop facilitator, governance of FOSS projects, **SustainOSS**, Brussels, 2020

"Radical protocols and systemic failures: Designing digital tools in social movements," at the Annual Conference of the Institute for Protest and Movement Research, **Weizenbaum Institut for the Networked Society**, Berlin, 2019

panel moderator, "Theater, Space, and Time," **Digital Civil Society Conference, Stanford University**, Stanford, CA, 2019

"The Romantic Agon of the MIDI Protocol," with Martin Scherzinger, **SIGCIS (Special Interest Group for Computing, Information, and Society), Society for the History of Technology annual conference**, Milan, 2019

"Inclusion, distribution, decentralization: How democratic social movements design communication technologies, and what they tell us about theory", **Democratic theory and practice (Political Theory Specialist Group), Political Science Association of Ireland annual conference**, Maynooth, Ireland, 2019

co-facilitator, "Coding Caring: Human Values for an Intimate AI," study-workshop, **Stanford University**, Stanford, CA, U.S.A., 2019

presentation of "Hold Up Half the Sky," **Akademie Schloss Solitude**, Stuttgart, Germany, 2019

invited talk, **Department of Political Science, Trinity College**, Dublin, 2019

"'We are Nature Defending Herself': Decentering the Human through Collective Listening and Coordinated Silence in Climate Protest," *Voice and Environment*, **ICI Berlin**, 2019

invited talk, "Radical Protocols: Designing Digital Tools in Social Movements, from Tahrir to Occupy to République," **Center for American Studies and Research, American University of Beirut**, 2019

"Channel: Technology and Infrastructure," **Regenerative Feedback: On Listening and Its Emancipatory Potential**, Rotterdam, 2019

"Strange Speech and Collective Noise: Structures of Listening in Nuit Debout, Occupy, and 15M," **Politics of Listening Symposium, University of NSW**, Sydney, 2018

"Making Noise Matter: Audibility, Authority, and the Techno-Politics of Listening," **International Communication Association Annual Conference**, Prague, 2018

"Affective Computing of the Speaking Voice and The Labor of Listening," presentation at "Productive Sounds in Everyday Spaces: Sounds at work in science, art, and industry, 1920-present," **Max Plank Institute for the History of Science (Epsitemes of Modern Acoustics Research Group)**, Berlin, 2018

"Listening In: Surveillance, Complaint, Audibility, and the Techno-Politics of Reception," **Society for Cinema & Media Studies (SCMS) Annual Conference**, Toronto, 2018

"The Techno-Cultural History of MIDI," workshop with Stephan-Elöise Gras and Martin Scherzinger, **Digital Civil Society Lab**, Stanford University, 2017

“Internet Health: A Checkup for Civil Society,” **Digital Impact** virtual roundtable, 2017.

“The Problem of the Adjective:” Affective Computing of the Speaking Voice,” **International Communication Association Annual Conference**, San Diego, CA, 2017

“Testaments, Truth, Trust, and Totalitarianism: Old questions for new technologies,” invited talk, «Le numérique : une crise de la culture ?» Journée d’Étude de la **Chaire Humanum Labex Obvil– Sorbonne Universités** [“The Digital: A Crisis of Culture?” Study Day at the **Digital Humanities & Literature Lab, Sorbonne Universities**], Spring 2017

“The Problem of the Adjective:” Affective Computing of the Speaking Voice,” MVR Series on Human-Computer Interaction, **Eyebeam @ Babycastles**, NYC, Spring 2016

“The Problem of the Adjective:” Affective Computing of the Speaking Voice,” **Society for the Social Studies of Science**, Denver, CO, 2015

“The Problem of the Adjective:” Affective Computing of the Speaking Voice,” **American Studies Association Annual Convention**, Toronto, Canada, 2015

“MIDI: The cultural history and social life of a protocol,” **Media Ecology Association Annual Convention**, Metropolitan State University, Denver, CO, 2015

“SenCell: A Prototype for Democratic and Secure Mobile Communications,” *Wind-Farm 0: People-Powered Nearby Networks*, **Berkman Center for Internet & Society, Harvard Law School**, Cambridge, MA 2015

“The MIDI Effect,” *Inertia: A Conference on Sound, Media, and the Digital Humanities*, **University of California, Los Angeles**, Los Angeles, CA, 2015

“The MIDI Effect,” *Bone Flute to Auto-Tune: A Conference on Music & Technology in History, Theory and Practice*, **University of California, Berkeley**, Berkeley, CA, 2014

“Sound Feeling: Sound, Affect, Emotion, and the Making of the Post-Modern Political Self,” *Sound Signatures Winter School*, **Netherlands Institute for Cultural Analysis**, University of Amsterdam, Amsterdam, The Netherlands, 2014

“speaking skin: finished/in-progress/future projects using electricity,” Artist Talk, **dorkbotnyc**, ThoughtWorks, New York, NY, 2013

“Thinking Through Collapse,” *Graduate Student Conference*, **Department of Media, Culture, and Communication, New York University**, New York, NY, 2012

“The Occupation of Listening,” *Intersections: Occupations*, **York & Ryerson Universities**, Toronto, 2012

Lead from Somewhere: Art, Artists, and Contemporary Civic Action, moderator and presenter, **ICA (Institute for Contemporary Arts)**, Philadelphia, PA, 2012

RESEARCH APPOINTMENTS

Team Lead, *amidst*.

Research and development of an ad-hoc, encrypted, peer-to-peer, decentralized network for mobile devices. Collaboration between NYU Department of Media, Culture, and Communication and Engineering School. 2014-present

Co-PI, « Réseaux associatifs et médias civiques: comment les associations créent et utilisent des outils de réseau pour la participation démocratique » [« Community networks and civic media: how associations create and use network tools for democratic participation »]

Project studies how associations make use of, and design, digital networked tools to serve two key missions critical to democracy: 1. **self-governance** (within the organisations and within the communities which they serve) and 2. **discursive inclusion** in the form of advocacy for voices normally not “heard” by the State or in the mainstream media. 2020

Co-Investigator, “Open Source Projects as Critical Digital Infrastructure”

There is currently no clear policy argument to help define which open source projects can be considered critical digital infrastructure. Answers to the question of what makes digital infrastructure critical will inform other important economic and governance questions in the digital age, including many of the supporting research questions we aim to explore in this project. In answering these questions we will bridge a quest for a legal definition with an ethnographic investigation of the values, methods, and funding relationships of the groups that build open source software projects. 2019-present

Co-PI, “Coding Caring: Human Values for an Intimate AI”

This project aims to advance our understanding of the interactions between human values and these powerful emerging technologies, and to inform the debates about what role AI can and should play in caregiving. We focus especially on feminist ethics of care and participatory design frameworks. 2018-2019

Co-PI, *The MIDI Effect*, project with Martin Scherzinger and Stephan-Eloïse Gras.

Project researches the design and development of MIDI, the Musical Instrument Digital Interface, as the first broadly-adopted interoperable standard, to consider its effects on creative practice, and its importance as a forerunner to the Internet of Things. 2014-present

Research Assistant, *Surfacing: A Digital Mapping of Submarine Systems*, project with Nicole Starosielski, Department of Media, Culture, and Communication, New York University, 2012-2013

Research Assistant, *Network Transformation of Race Workers & Race Work in the Digital Age*, project with Charlton McIlwain, Department of Media, Culture, and Communication, New York University, 2012

COURSES TAUGHT

(G denotes Graduate Level)

American University of Paris, Department of Global Communications

Speaking Out & Logging In: Digital Participation and Public Life, 2019

Senior Seminar: Digital Civil Society, 2019

Digital Toolkit, 2019

Digital Advocacy/Activism (G), 2019, 2020

Global Advocacy, 2020

Global Communications (G), 2020
Global Digital Cultures (G), 2018
Media Aesthetics, 2018, 2019

New York University, Department of Media, Culture, and Communication

Sound Studies (G) (visiting instructor), 2016
Media and Cultural Analysis, 2015
Global Visual Culture (assistant), 2014
Globalization, Memory, and Visual Culture (assistant), 2013
Digital Media Theory (G) (visiting instructor), 2012
Introduction to Media Studies (assistant), 2011-2012

The New School, School of Media Studies

Sounding Objects, Listening Spaces (G), 2011-2013

Temple University, Tyler School for the Arts, Philadelphia, PA

Sound Art, 2009-2011
Physical Computing and Interactivity, 2010, 2011

Wesleyan University, Music Department, Middletown, CT

Graduate Composition Seminar (G), 2005
Orpheus and Eurydice, 2004
Graduate Seminar in Contemporary Music (G) (assistant), 2004
Introduction to Experimental Music (assistant), 2004
Tonal Harmony and Counterpoint (assistant), 2003

3rd Ward Center for Art and Design, Brooklyn, NY

Introduction to Electronics and Circuits -- Building, Bending, Hacking, Sounding, 2010-2012

Media Department, Bronx River Art Center

Eco-Media, 2009

ORGANIZING AND SERVICE

American University of Paris

- SNESUP-FSU, Délégué Syndical Suppléant (Substitute Union Representative), 2019-present
- Digital Literacy Subcommittee, University Curriculum Review Committee, 2019-present
- Search Committee, Assistant Professor of Fashion Studies, Department of Global Communication, 2019-2020
- MA Curriculum Review Committee, Department of Global Communications, 2018-2019
- Co-Director, Civic Media Lab, American University of Paris, 2019-present
- Advisory Board, Civic Media Lab. 2018-present

External

- Reviewer, International Communications Association, Philosophy, Theory, Critique Division, 2018-2019
- Co-Organizer, "What is Digital Civil Society" Digital Civil Society Lab conference, Stanford University, Stanford, CA, U.S.A., 2017-2019

- Co-Organizer, "Coding Caring: Human Values of an Intimate AI", study-workshop, Stanford University, Stanford, CA, U.S.A., 2018-2019
- Co-Organizer and Respondent, *Post-Truth and New Realities: Algorithms, Alternative Facts, and Digital Ethics*, study day and public talk, Data & Society Research Institute, New York, NY, 2017
- Reviewer, *Catalyst: Feminism, Theory, Technoscience*, 2017
- Shop Steward, Departmental Representative, International Delegate, GSOC-UAW 2110, New York University, 2011-2016

PROFESSIONAL MEMBERSHIPS

American Studies Association
 International Communication Association (ICA)
 New York Academy of Sciences
 Society for the Social Studies of Science (4S)
 Society for Cinema and Media Studies (SCMS)

LANGUAGES & TECHNOLOGY SKILLS

Audio: Max/MSP, SuperCollider, ProTools, Audacity, Logic, Reason, etc. (Most audio editing software.)

Music notation: Finale, Sibelius, etc.

Video: Jitter, FinalCut Pro, Pure Data

Photo: Adobe Illustrator, Photoshop

Computer Languages: basic literacy with C++, Python

Data Analysis: Excel, R

Other: physical computing and electronics: sensors, circuit building, circuit bending, Arduino

Human Languages: English (native), French (functional)

EXHIBITIONS & PERFORMANCES, COMMISSIONS, ARTIST'S RESUME

<http://www.jessicafeldman.org>

SELECTED EXHIBITIONS & PERFORMANCES

Hold Up Half the Sky (in progress), **Akademie Schloss Solitude**, Stuttgart, Germany, 2019

Inside Voices, **NewHive.com**, online, 2016-2018

website with digital audio and video. Collaboration with anonymous incarcerated people.

[solo] *caesura: a forum*, **Marcus Garvey Park**, New York, NY. 2015-2016

public, outdoor architectural and sound installation. Collaborative project with architects Jerome Haferd & K. Brandt Knapp. Presented by NYC Parks Department Public Art Program & Harlem Arts Festival.

PS109 Resident Artist Exhibition, **El Barrio's ArtSpace PS109**, New York, NY. 2015

FLUID, **Newhouse Center for Contemporary Art**, Snug Harbor Cultural Center & Botanical Garden, Staten Island, NY. 2015

[solo] *The Lag (intimacy for the epoch of time-space-compression)*: video and sound work by Jessica Feldman.

Maison Jandelle, Paris, France. 2014

The Shape of Spaces Yet to Come, **Leonardo Music Journal's** album of sound artists under 40. 2014

[solo] *Overheard // Jessica Feldman*. **Sleeping Weasel Cyber Art Gallery**, Boston, MA. 2013

[solo] **The Glass Sea, Petrosino Square**, New York, NY. 2012
public, outdoor sculpture with video & sound. Presented by NYC Parks Department Public Art Program.

EAF12: Emerging Artist Fellowship Exhibition, Socrates Sculpture Park, Queens, NY. 2012

[solo] *Jessica Feldman: interactive video and live sound*. **GASP Gallery**, Boston, MA, 2012

Chambers, **Zilka Gallery, Wesleyan University**, Middletown, CT. 2011

PIXILERATIONS [v.7], **FirstWorks Festival, Brown University**, Providence, RI. 2010

John Cage's Song Books, [performer/interpreter], **Issue Project Room**, Brooklyn, NY. 2010

FlowSlow River Conference, **Mildred's Lane**, Beach Lake, PA. 2010

Floating World, **Building 110, Governors Island, LMCC**, New York, NY. 2010

Jessica Feldman, Richard Lainhart and Michael V. Waller, LMAK series, LMAK projects, New York, NY. 2010

Governors Island Open Studios, **LMCC**, New York, NY. 2010

ToM: Theater of More, **White Box Gallery**, New York, NY. 2009

Conflux City, **Conflux Festival**, New York, NY. 2009

Nightshift III: Backstage, **Hudson Guild Gallery**, New York, NY. 2009

Sound in the Frying Pan, New York, NY. 2009

Sirens, public sound installation aboard the Lightship Frying Pan, docked in the Hudson River in Chelsea, New York, NY. Commissioned by the Electronic Music Foundation.

continuity, **Monkeytown**, Brooklyn, NY. 2008

Live & Active, **Bronx River Art Center**, Bronx, NY. 2008

Music to My Eyes, **F.U.E.L. Collection**, Philadelphia, PA. 2008

Sound of Emptiness, **Tenri Cultural Institute**, New York, NY. 2008

Space, **MonkeyTown**, Brooklyn, NY. 2008

[solo] *8 speakers, 4 languages, 1 amp*, **Nicholas Roerich Museum**, New York, NY. 2008

[solo] *thebodyisaportthebodyisaportintomassivedarkness*, **The Stone**, New York, NY. 2007

I am my own hired killer, collaboration with Gisburg, **Roulette Intermedium**, New York, NY. 2007

The Public Sounds, New York, NY. 2007

Overheard in a group show of outdoor, public sound installations, presented by Roulette Intermedium.

MFA Thesis Exhibition, **Milton Avery Graduate School of the Arts, Bard College**, UBS Warehouse, Red Hook, NY. 2007

Jessica Feldman & Kim Young, **Roulette**, New York, NY. 2007

Final Statement, interactive installation/sound sculpture

Sound Bar, **Red Festival, Lula Lounge**, Toronto, Ontario. 2007

College Art Association NY Area MFA Exhibition, **Hunter College/Times Square Gallery**, New York, NY. 2007

The Public Sounds, New York, NY, 2007

Overheard in a group show of outdoor, public sound installations, sponsored by a grant from the Lower Manhattan Cultural Council

[solo] *Jessica Feldman: new work*, **Roulette @ Location One**, New York, NY, 2006

Premieres of: *For Beth*, *Improv with Air* (for midi-controlled box fans, electronics and feedback) & *Stations* (for improvising dancers & responsive radios)

Jessica Feldman & Kabir Carter, **The Stone**, New York, NY. 2006

Museum of Contextual Amputations (ongoing online project). 2006

Sounds Before the Lamp, **Olin Memorial Library, Wesleyan University**, Middletown, CT. 2006

Fluxbox, **The Flux Factory**, Long Island City, NY. 2006

FLOW, with choreographer Koosil-Ja Hwang, **Movement Research Festival, Danspace Project at St. Mark's Church**, New York, NY. 2005

Works & Process, **Tenri Cultural Institute**, New York, NY. 2005

"for a long time..." Festival of Sound Art, **The Center for the Arts, Wesleyan University**, Middletown, CT. 2004

The Flux Quartet plays Wesleyan Composers, **Crowell Concert Hall, The Center for the Arts, Wesleyan University**, Middletown, CT. 2004

Chelsea Waterside Park, New York, NY. 2004

"...in the porches of their ears I pour." Site-specific, interactive performance piece. Part of a group show organized by The Kitchen.

Self-Portrait, **The Kitchen**, New York, NY. 2004

COMMISSIONS

2016, *Inside Voices*, commissioned by NewHive.com
2012, *Obol*, commissioned by Socrates Sculpture Park
2009, *Sirens*, commissioned by the Electronic Music Foundation, New York, NY
2008, *8 speakers, 4 languages, 1 amp*, for the Nicholas Roerich Museum, commissioned by the Neighborhood Composers Project with funding from Meet the Composer, New York, NY
2006, *For Beth*, commissioned by soprano Beth Griffith
2001, *Baritone Songs*, commissioned by Baritone Chris Leake

BIBLIOGRAPHY

"*Inside Voices* is an art project that speaks with an incarcerated writer," *PAPER Magazine*, October 2016
Ryan Diduck, "On Site: Caesura: A Forum," *The Wire*, September 2015
Adara Meyers "Interview with Jessica Feldman," *sleepingweasel.com*, January 2014
Art and Its Institutions," September 2013
"Art and Its Establishments: Part 1 & 2," episodes of *The Facts* on MNN TV/Time Warner, September 2013
Travis Mushett, "Islands Apart: An Interview with Jessica Feldman," *Blunderbuss Magazine*, March 2013
Elizabeth Weiner, "Floating World", *Whitewall Magazine*, 10 September 2010
James Wagner, "Electronic Music Foundation's 'Sound in the Frying Pan'," *jameswagner.com*, May 2009
Jo-Anne Greene, "Live Stage: Contribute a Secret," *Networked Music Review*, August, 2007
Helen Thorington, "Live Stage: Roulette: The Public Sounds," *Networked Music Review*, August 2007