

Lucie Vágnerová

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Education

Columbia University, New York, NY

Ph.D. in Historical Musicology, Graduate School of Arts and Sciences (May 2016)

Dissertation: *Sirens / Cyborgs: Sound Technologies and the Musical Body*

Dissertation Advisor: Ellie Hisama; Committee Members: George Lewis, Ana María Ochoa, Benjamin Steege, Alondra Nelson

Graduate Certificate, Institute for Research on Women, Gender, and Sexuality (September 2015)

Certification of qualification to teach interdisciplinary courses in feminist theory and women's studies

M.Phil. in Historical Musicology, Graduate School of Arts and Sciences (May 2013)

M.A. in Historical Musicology, Graduate School of Arts and Sciences (February 2012)

University of Nottingham, England

B.A. in Music (May 2009)

Grants, Awards, and Fellowships

Core Lectureship in Music Humanities, Columbia University (July 2016 - June 2018)

The Collaborative to Advance Equity through Research at Columbia University Seed Grant, with Ellie Hisama, Miya Masaoka, and Zosha Di Castri, for the project *For the Daughters of Harlem: Working in Sound* (2017-2018)

Graduate School of Arts and Sciences Teaching Scholars Program (Fall 2015 - Spring 2016)

Institute for Research on Women, Gender, and Sexuality Curriculum Development Grant (2015).

Meyerson Award for Excellence in Core Teaching (2015)

The award, which carries a stipend, is given annually in Art Humanities, Music Humanities, and Literature Humanities to an outstanding graduate student preceptor.

Teaching Fellow, Columbia University (Fall 2010 - Spring 2015)

Dissertation Fellow, Columbia University (Fall 2013 - Spring 2014)

Summer Fellow, Columbia University (Summer 2012, 2013, 2014, 2015)

H. S. Gerstle Travel Fund (Spring 2014, Spring 2015)

Faculty Fellow (Fall 2009 - Spring 2011)

Publications

“Paying for the ‘Made in’ label: Women Workers and Electronic Sound,” in *Organising Sound: Music, Media, Infrastructure*, ed. Kyle Devine and Alexandrine Boudreault-Fournier. Proposal solicited by Oxford University Press.

“‘Nimble Fingers’ in Electronic Music: Rethinking Sound through Neocolonial Labour,” *Organised Sound, Alternative Histories of Electroacoustic Music* 22/2 (August 2017). 250-258.

Review of *Sensing Sound: Singing and Listening as Vibrational Practice*, by Nina Sun Eidsheim, *Current Musicology*. In Press.

(Coauthored with Hannah Clancy and David Gutkin) “Chronology,” in *Technology and the Diva: Sopranos, Opera, and the Media from Romanticism to the Twenty-First Century*, ed. Karen Henson (Cambridge: Cambridge University Press, 2016), 1-10.

Conference Presentations

“Rethinking the Musical Museum in 2018,” Panel convener and speaker, The Music Survey at a (Post)Global University, Musicology in the Age of (Post)Globalization, The Graduate Center of the City University of New York, April 2018.

“Composed Instruments, Failing Circuits: Out-of-Control Controllers and the Theatricality of Latency” After Experimental Music, Cornell University, February 2018. Invited presentation.

“The Multimedia Essay,” Innovative Teaching Summer Institute, Columbia Center for Teaching and Learning, Columbia University, June 2017. Invited presentation.

“The Music of Pamela Z: Biofeedback Intimacies in the Age of Self-Tracking,” Music in Polycultural America series, H. Wiley Hitchcock Institute for Studies in American Music, Brooklyn College, April 2017. Invited lecture.

“Women and Gender in Sound Art,” Panel chair, with Rachel Devorah and others, Re-embodied Sound: A Symposium and Festival of Transducer-based Music and Sonic Art, Columbia University, April 2017. Invited presentation.

“Multimedia Learning,” Panel presentation, with Mark Phillipson, Paul A. Scolieri, and Reyes Llopis-García, Celebration of Teaching and Learning Symposium, Columbia University, March 2017. Invited presentation.

“Blackness, Telepresence, and the Carceral State,” Annual Meeting of the American Musicological Society, Vancouver, British Columbia, November 2016.

“Reading the Prosthetic in Sound Technology,” Embodied Cognition Reading Group, Heyman Center for the Humanities, Columbia University, September 2016. Invited presentation.

“Black Box White Box: Electronics Assembly and the Factory Museum,” Yale Graduate Music Symposium, Yale University, March 2016.

“Women in Electronic Sound Production: Expanding Categories,” Women in Sound / Women on

Conference Presentations (Cont'd.)

- Sound, Lancaster University, England, November 2015.
- "Gendering Gesture in Electronic Music: Sonic, Scenic, Cyborg," Institute for Research on Women, Gender & Sexuality Graduate Colloquium, Columbia University, March 2015.
- "Female Labor and Video Games in the Work of Electronic Composer Laetitia Sonami," Work and Play: Economies of Music, The Harvard Graduate Music Forum Conference, Harvard University, February 2015.
- "Laurie Anderson Has Not Been Listening: The Anti-Mediatory Position as a Sound Technology of Power," Technologies of Sound: Systems, Networks, Modernities - the Stony Brook Graduate Music Symposium, Stony Brook University, February 2015.
- "On Liveness and Labor in the Era of Hologram Singers," Bone Flute to Auto-Tune: A Conference on Music & Technology in History, Theory and Practice, University of California, Berkeley, April 2014.

Research Interests

Electronic music, digital media, American music, popular music
Feminist theory, gender studies, critical race theory, history of labor
The voice, technology, sound art, multimedia performance

Employment and Teaching Experience

Core Lecturer in Music Humanities, Department of Music, Columbia University

Music Humanities (Masterpieces of Western Music) (July 2016 – June 2018)

Instructor of record for two sessions of a semester-long undergraduate course that is part of Columbia's Core Curriculum. I advise and collaborate with a graduate teaching assistant.

Adjunct Professor, Montclair State University (Fall 2017 – Spring 2018)

Diverse Worlds of Music

Instructor of record for an undergraduate course for Music majors. The course examines global musical traditions from the perspective of ethnomusicology with special attention to issues of gender, race, labor, technology, and migration.

GSAS Teaching Scholar, Institute for Research on Women, Gender, and Sexuality (IRWGS)

Sexing Sound Art (Fall 2015)

Instructor of record responsible for syllabus design, teaching, and grading an original upper-level undergraduate course. The course reached full enrollment at fifteen students,

Employment and Teaching Experience (cont'd.)

several auditors, and a wait list. Winner of the 2015-16 Graduate School of Arts and Sciences Teaching Scholars Program and IRWGS Curriculum Development Grant.

Teaching Fellow, Department of Music, Columbia University

Music Humanities (Masterpieces of Western Music) (Fall 2011 – Summer 2016 including four Summer Sessions)

Instructor of record. Responsible for all aspects of the course: developing an original syllabus, designing and grading assignments and exams, leading classes, and holding office hours. Class size was around twenty-five students during the semester and eighteen students during Summer Sessions.

Critical Approaches to Music Technologies: From the Record to Auto-Tune (Summer 2014)

Instructor of record responsible for syllabus design, teaching, and grading of an original course. Winner of 2014 GSAS Summer Teaching Scholars competition.

High Enrollment Grader, Department of Music, Columbia University

Music History II (Spring 2016)

In consultation with Professor Julia Doe, I assisted with a course surveying the history of Western classical music from 1750 to the present for Music BA students. I graded quizzes and exams, and taught a class session on electronic music.

Teaching Assistant, Department of Music, Columbia University

Listening to Hip-Hop (Spring 2011)

In consultation with Professor Ellie Hisama, I designed and taught several class sessions, graded essays and exams, held weekly office hours.

Music Humanities (Masterpieces of Western Music) (Fall 2010)

Designed and taught several class sessions, held weekly office hours.

My syllabi and other materials are available at www.LucieVagnerova.com/teaching.

Professional Experience

Co-organizer, Women CLAP BACK: Music and the Arts (2018)

Co-organized with Laina Dawes, organizer of CLAP BACK 2016 at the New School. CLAP BACK is a conference featuring fifteen woman-identified speakers working on the fringes of music and the arts, who will speak about their interventions in the White and patriarchal dynamics of their fields. The goal of CLAP BACK is to foster cross-disciplinary conversation among musicians, composers, multimedia artists, playwrights, bloggers, academics, and activists.

Professional Experience (cont'd.)

Co-investigator, *For the Daughters of Harlem: Working in Sound* (2017-2018)

Collaborating with co-investigators Ellie Hisama, Miya Masaoka, Zosha Di Castri, and other faculty, graduate students, and guest preceptors on a multi-year project that will offer opportunities at Columbia for girls and young women of color from public schools in Harlem to engage with music – as composers, improvisers, sound artists, and thinkers – under the guidance of faculty, graduate students, and invited session leaders. Supported by The Collaborative to Advance Equity through Research at Columbia University (CAETR) Seed Grant.

Assistant Editor, *Women & Music: A Journal of Gender and Culture* (2015 – 2016)

Worked closely with the Editor in Chief, suggested readers for submitted articles, facilitated the peer-review process, and communicated with authors submitting work and the University of Nebraska Press.

Symposium Coordinator, *Women Music Power: A Celebration of Suzanne G. Cusick's Work* (2015)

Worked with Conference Organizer Ellie Hisama to design and schedule the two-day event of paper presentations, roundtable panels, lecture-performances, and library exhibit. Worked closely with Concert Coordinator Zosha Di Castri to organize an evening concert of new music presented by the International Contemporary Ensemble. I negotiated venues for the symposium and concert; designed and wrote content for the conference website, social media, and promotional materials; prepared a budget, engaged in fundraising, and collaborated and communicated with the editorial board of *Women & Music*, the Columbia Department of Music, the New York University Department of Music, Institute for Research on Women, Gender, and Sexuality, Columbia Law School, Columbia University Libraries, and other sponsors.

Planning Committee, *Current Musicology* 50th Anniversary Conference (2014 – 2015)

Participated in the selection of a conference theme, evaluation and selection of abstract submissions, and scheduling of panels and roundtables for the two-day event.

Subscriptions Editor, *Current Musicology* (2014 – 2015)

Maintained a database of subscribers; communicated with printing and packaging companies and University offices; worked closely with the Editor in Chief.

Chair, 2014 Columbia Music Scholarship Conference (2013 – 2014)

Prepared a six-month schedule for the planning committee, invited conference keynote Professor Jonathan Sterne (Department of Art History & Communication Studies, McGill University), prepared a budget, ran the conference website, and delivered introductory remarks at the conference.

Member of the Editorial Board of *Current Musicology* (2009 – 2016)

Provided peer review of articles submitted to *Current Musicology*.

Professional Experience (cont'd.)

Planning Committee, Columbia Music Scholarship Conference (2010 Music and Money, 2011 Sound at Play: Music, Humor, and Games, 2013 Music and Boundaries)

Participated in selection of conference themes, evaluation and selection of abstract submissions, selection of keynote speaker, and budgetary and logistical tasks.

Advertising Manager, *Current Musicology* (2009 - 2010)

Ran advertising exchanges between *Current Musicology* and other publications, acted as liaison between the journal and academic presses and journals, ensured the proper formatting of promotional materials.

Professional Skills

Languages: Czech (native), English (fluent), Spanish (proficient)

Instruments: piano, electric guitar

Sound and music software: ProTools, SPEAR, Audacity, Finale, Sibelius

Website design and administration:

Personal website (2013 - present) www.LucieVagnerova.com

For the Daughters of Harlem: Working in Sound (2018 - present)
DaughtersOfHarlem.wordpress.com

Women's History in Motion: Celebrating the Career of Alice Kessler-Harris (2016-2016) WomesHistoryInMotion2016.weebly.com

Women, Music, Power: A Celebration of Suzanne G. Cusick's Work symposium website (2015 - present) www.WomenMusicPower.com

Columbia Music Scholarship Conference (2013 - present) 2014cmssc.weebly.com

Professional Development

Feminist & Queer Pedagogy Workshop (April 2016), invited panel, Columbia University

Feminist Pedagogy (Spring 2015), semester-long seminar, Columbia University

Professional Strategies and Skills (Fall 2012), semester-long seminar, Columbia University