

# JASON R. D'AOUST

Curriculum Vitae

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## EDUCATION

- 2014 Ph.D. Theory and Criticism, University of Western Ontario  
Diss.: "The Orpheus Figure: The Voice in Writing, Music, and Media"
- 2009 M.A. Comparative Literature, Université de Montréal  
Thesis: "La figure queer du castrat"
- 2006 B.A. English and Comparative Literature, Université de Montréal
- 1996-2002 Vocal Performance, Conservatoire de Musique du Québec à Montréal

## PROFESSIONAL APPOINTMENTS

- 2018 Visiting Assistant Professor, Comparative Literature and Musical Studies  
Oberlin College & Conservatory, Oberlin, OH, United States
- 2017 Affiliate Scholar, Oberlin College, Oberlin, OH, United States
- 2014-2015 Postdoctoral Fellow, Comparative Literature, Institute for Cultural Inquiry  
Utrecht University, Utrecht, The Netherlands

## PUBLICATIONS

### Peer-Reviewed

- 2019 "Posthumanist Voices in Literature and Opera," In *The Oxford Handbook of Sound and Imagination*, ed. by Mark Grimshaw, Mads Walther-Hansen, and Martin Knakkergaard, (Oxford: Oxford University Press), 629-52.
- 2017 "The *Lied d'Ossian* in Massenet's *Werther*: Intertextuality and Vocality in the Long Nineteenth Century." *Journal of Musicological Research*, Special Issue: "Reading Music Through Literature." 36.1: 29-57.  
<<http://dx.doi.org/10.1080/01411896.2016.1271239>>
- 2017 "Queer Voices in *Mommy* by Xavier Dolan." *The European Journal of American Studies*, Special Issue: "Re-Queering the Nation: America's Queer Crisis." 11.3  
<<http://ejas.revues.org/11755>> (A previous version was published in French.)
- 2016 "Les voix queers dans *Mommy* de Xavier Dolan," *Synoptique: An Online Journal of Film and Moving Image Studies*. Special Issue: "Xavier Dolan, Queer Nations, and World Cinema: Locating the Intimate within the Global." 4.2: 32-54.  
<<http://synoptique.hybrid.concordia.ca/index.php/main/article/view/99>>
- 2015 "Digital Scenography and the Mimetic Aporia of Richard Wagner's *Ring Cycle*," *Journal of Aesthetics and Culture* [S.I.], v. 7  
<<http://www.aestheticsandculture.net/index.php/jac/article/view/28238>>
- 2012 "Orpheus in New Media: Images of The Voice in Digital Opera." *The International Journal of Performance Arts and Digital Media*, Special issue: "Digital Opera: New Means and New Meanings." 8.1: 31-48. DOI: 10.1386/padm.8.1.31\_1
- 2011 "La transfiguration de la voix dans *Tristan und Isolde* de Richard Wagner," In *Pouvoirs de la transposition: la pensée disciplinaire en question*, (Montréal: Cahiers du groupe « Penser la théorie », 2011): 37-42.
- 2010 "Les malaises du 'je': l'angoisse et la scission de l'ego chez Freud." *Lignes de fuite*.  
<[http://www.lignes-de-fuite.net/article.php3?id\\_article=136](http://www.lignes-de-fuite.net/article.php3?id_article=136)>

### **Peer-Reviewed (cont.)**

- 2009 “Seduction and the Subject of Desire: Kierkegaard and the Anxious Question of Desire.” *Post-Scriptum.ORG* 11. < <http://post-scriptum.org/11-04-seduction-and-the-subject-of-the-unconscious>>
- 2009 “Evelyn Lau’s Persona and *Choose Me*: The Aesthetics of Pathos, Pathology and Racial Melancholia.” *Transverse* 9 (2009): 52-67.

### **In Review**

- Article. “Posthumanist Diva: Remediation and the Animality of Voices.” 10,265 words. *The Opera Quarterly*.
- Special Issue (co-guest editor). “Vocal Embodiment and Remediation in Opera.” *The Opera Quarterly*.

### **Completed**

- Translation. “The Voice.” Vasse, Denis. “La voix.” In *L’ombilic et la voix*. Paris: Seuil, 1974. 11,062 words.

### **In Preparation**

- Book chapter. “Resounding Voices in the Nonhuman Turn.” 10,000 words. Anthology titled *Voicing New Materialisms* for the Routledge series “Voice Studies.”
- Encyclopaedia entries. “Mimesis,” “Aura,” and “Phonocentrism.” *The Encyclopedia of Cultural Theory*, University of Toronto Press.
- Monograph. *Soundscapes of the Literary Voice*.
- Monograph. *Opera and Posthumanism*.

### **Other Publications**

- 2017 CD liner notes. “Orpheus or the Allegory of Music.” *Orpheus Descending*, Mark Edwards, harpsichord, Early-Music.com label, Montréal, CD.
- 2012 Translation. “The Seven Words of Christ on the Cross” (*Die sieben Worte Jesu am Kreuz*). A cycle of seven cantatas by J.C. Lichtenberg composed by C. Graupner. *Les Idées heureuses*, G. Soly et al. CD booklet. Montréal: Analekta.
- 2010 Translation. “Writing the Languages of the World” (“*Écrire les langues du monde*” by Radhia Dziri). *The Films and Videos of Jamelie Hassan*. Miriam Jordan and Julian Jason Haladyn, eds. London, ON: Blue Medium Press. 165-172.

### **FELLOWSHIPS AND AWARDS**

- 2015 Postdoctoral fellowship, Social Sciences & Humanities Research Council of Canada
- 2014 Postdoctoral fellowship, Social Sciences & Humanities Research Council of Canada
- 2013 Doctoral fellowship, The Richard J. Schmeelk Foundation of Canada
- 2012 Doctoral fellowship, The Richard J. Schmeelk Foundation of Canada
- 2012 Graduate Thesis Research Award, Faculty of Social Sciences, UWO
- 2011 Doctoral fellowship, Social Sciences & Humanities Research Council of Canada
- 2011 Funding award, School of Graduate and Postdoctoral Studies, UWO
- 2011 Doctoral scholarship (declined), Ontario Graduate Scholarship
- 2011 Graduate Thesis Research Award, Faculty of Social Sciences, UWO
- 2010 Doctoral scholarship, Ontario Graduate Scholarship

## **OTHER DISTINCTIONS**

Lifetime Member of the Richard J. Schmeelk Foundation of Canada

## **INVITED LECTURES**

2017 “Invoking the Gods and Nature: Gestures of Address in Opera.” Comparative Literature & Musicology, Cornell University. 2 November.

## **CONFERENCE ACTIVITY**

### **Panels Organized**

- 2019 “Musical Affect and Posthumanist Literatures,” (with Miriam Piilonen) American Comparative Literature Association (ACLA) Annual Meeting, Georgetown University, 7-10 March.
- 2017 “Vocal Embodiment and Remediation,” (with Francesca Placanica) ACLA Annual Meeting, Utrecht University, 7-9 July.
- 2016 “Posthumanist Vocality I & II,” (with Kári Driscoll) ACLA Annual Meeting, Harvard University, 17-20 March.
- 2011 “Ontological Returns in DigiCulture and American Music” and “The Politics of Iconographic Recycling in America,” (with Sara Danièle Bélanger-Michaud) Canadian Association of American Studies Congress, Ottawa, 5 November.
- 2009 “La gravité du frivole,” The Artfulness of Play: Bridging Creative and Theoretical Discourses, The University of Western Ontario, London, 25-27 September.

### **Papers presented**

- 2019 “Voice and Musical Origins: A Posthumanist Reading of Rousseau.” ACLA Annual Meeting, Georgetown University, 7-10 March.
- 2017 “Voice and Embodiment in Richard Power’s *Orfeo*,” ACLA Annual Meeting, Utrecht University, 7-9 July.
- 2016 “Recasting Luba Luft and Posthumanist Vocality,” ACLA Annual Meeting, Harvard University, 17-20 March.
- 2015 “Swearing, Singing, and Lip Synch: The Queer Vocality of Xavier Dolan’s *Mommy*.” *Queer Film and Television Area Panels*, Film and History Annual Conference, University of Wisconsin, Madison, 5-8 November.
- 2015 “Intertextual Voices and Music in Timothy Findley’s Late Novels.” *Intertextuality in Music since 1900 – Conference*, CESEM/FCSH, Universidade Nova de Lisboa & Institut für Musikwissenschaft, Leopold-Franzens-Universität Innsbruck, Lisbon, 6-7 March.
- 2014 “The Orpheus Figure: Musical Voices and Literary History.” *Music Literature, Historiography and Aesthetics*, Institute of Musical Research, University of London, 17-18 July.
- 2013 “Vocal Positions: Dialectical Exercises in Sound and Language.” *Mapping Between Body and Sound*, ACLA Annual Meeting, University of Toronto, 4-7 April.

### **Papers presented (cont.)**

- 2013 “*Orpheus Kristall*, A Digital Opera: Contemplation in the Maze of Media.” *Lost in contemplatio: Contemplation in Contemporary*, Northeast Modern Language Association (NeMLA) 44<sup>th</sup> Conference, Tufts University, Boston, 21-24 March.
- 2012 “Media and Inscriptions of the Voice.” (Discussion Session) *Perceptual Tensions, Sensory Resonance: An International Conference on Contemporary Opera and New Music Theatre*, University of Toronto, 8-9 June.
- 2012 “*Pious Nietzsche*: Writing the Voice of Conversion.” *The Writing of Spiritual Crisis and Conversion* session, ACLA Annual Meeting, Brown University, Providence RI, 29 March-1 April.
- 2011 “The Orphic Voice in Wagner’s *Tristan und Isolde*.” *Music and Transcendence* Conference, Music and Theology faculties, Cambridge UK, 29 November.
- 2011 “Music From Hell: Orpheus in America.” *Ontological Returns in Digiculture & American Music* session, Canadian Association of American Studies (CAAS) Conference, Carleton University, Ottawa, 5 November.
- 2011 “The Political Aesthetics of Opera and the Visual Epistemology of Digital Media.” *Théoros à la fête de la pensée* session, Association Internationale pour l’Étude des Rapports entre Texte et Image (IAWIS/AIERTI) Conference, Montréal, 22 August.
- 2011 “Orpheus Psychopomp: Aesthetics & Metaphysics.” *Literature and the Experience of Ecstasy* session, Northeast Modern Language Association (NeMLA) 42<sup>nd</sup> Conference, Rutgers University, New Brunswick NJ, 8 April.
- 2010 “Les dess(e)ins d’Orphée: le mythe en musique.” *Le mythe, un intervalle du monde* Conference, Concordia University, Montreal, 26 November.
- 2009 “La transposition et la représentation. La voix transfigurée d’Isolde chez Wagner.” *Transposition: théories à l’œuvre* Conference, Concordia University, Montréal, 13 November.
- 2009 “Les malaises du ‘je’. L’angoisse et la division de l’ego chez Freud.” *Malaises : la fissure dans la littérature et les autres arts* Conference, Université de Montréal, Montréal, 7 May.
- 2009 “Seduction and the Subject of Desire: Kierkegaard and the Anxious Question of Desire.” *The Art of Seduction: Global Language and Local Figures* session, ACLA Annual Meeting, Harvard University, Cambridge MA, 26 March.
- 2008 “*Orfeo*, the Castrato.” *Self and Body* session, ACLA Annual Meeting, California State University, Long Beach CA, 24-27 April.

### **RESEARCH EXPERIENCE**

- 2014-2015     Doctoral Advisor (Writing Mentor)  
                  Inge van de Ven, “Monumental Fiction in a Global and Digital Age”  
                  Comparative Literature, Utrecht University
- 2014-2015     Research Fellow  
                  *Back to the Book: Analog Literature in a Digital Age*  
                  Kiene Brillenburg Wurth, project leader  
                  Comparative Literature, Utrecht University

## RESEARCH EXPERIENCE (CONT.)

- 2012-2013 Guest Researcher  
English Department, Albert-Ludwigs University, Freiburg
- 2006-2008 Member, Centre for Research on Intermediality  
Université de Montréal

## SERVICES TO PROFESSION

- Since 2016 Reviewer, OUP and journals
- 2015 External Examiner, Simone Schmidt, “The Tip of Two Tongues: The Dialects of the Voice in Art,” Monash University
- 2010-2012 Co-Editor, *Post-Scriptum.ORG*, a journal of comparative literature

## TEACHING EXPERIENCE

- 2018 Instructor and Course Designer, *Music in Literature*  
Comparative Literature & Musical Studies, Oberlin College
- 2018 Guest Lecturer, “Purcell’s Odes & A Literary Approach to Historical Context”  
*Historical Performance in Context*  
Oberlin Conservatory
- 2014 Guest Lecturer, “Opera’s Work of Literary and Cinematographic Adaptation”  
*Literature and the Cinematographic Imagination*  
Comparative Literature, Utrecht University
- 2008-2009 Teaching Assistant, Film Studies  
*Polish and Soviet Cinema, New Queer Cinema, and World Cinema*  
The University of Western Ontario

## LANGUAGES

- English: Native proficiency  
French: Native proficiency  
Italian: Reading knowledge  
German: Reading knowledge

## PROFESSIONAL MEMBERSHIP OR AFFILIATIONS

- Since 2008 American Comparative Literature Association
- Since 2018 International Association for Word Music Studies
- Since 2018 International Society for Intermedial Studies

## NON-ACADEMIC WORK

- 2016-2017 Administrator, *The Opera Cares Foundation*, Montréal

## COMMUNITY INVOLVEMENT

- Since 2017 President & General Director, *Ensemble Poiesis*, Montréal
- 2005-2012 Volunteer Translator, *Les Idées heureuses*, Montréal
- 2004 Writing Mentor, *Jewish People’s and Peretz Schools*, Montréal