

N. KATHERINE HAYLES

Professional Experience

Distinguished Guest Professor, Uppsala University, Sweden, 2018-2021
Women's Chair in Humanistic Studies, Marquette University, 2018
James B. Duke Professor of Literature Emerita, Duke University, 2018-present
James B. Duke Professor of Literature, Literature Program, Duke University, 2015-2018
Professor of Literature, Literature Program, Duke University, 2008-2015
Director of Graduate Studies, Literature Program, Duke University, 2009-2014
Distinguished Research Professor, University of California, Los Angeles, 2017-present
Distinguished Professor Emerita, University of California, Los Angeles, 2008-2017
John Charles Hillis Professor of Literature, University of California, Los Angeles 2002-2008
Distinguished Professor of English, University of California, Los Angeles, 2003-2008
Distinguished Professor, Design/Media Arts, University of California, Los Angeles, 2003-2008
Professor of English, University of California, Los Angeles, 1992-2003
Professor of English, University of Iowa, 1990-92
Carpenter Chair, University of Iowa, 1990-92
Associate Professor of English, University of Iowa, 1985-1989
Visiting Associate Professor of Literature, Caltech, Fall 1988
Assistant Professor of English, University of Missouri-Rolla, 1982-85
Visiting Associate, California Institute of Technology, 1979-80
Assistant Professor of English, Dartmouth College, 1976-82
Instructor, Dartmouth College, 1975-76
Chemical Research Consultant, Beckman Instrument Company, 1968-70
Research Chemist, Xerox Corporation, 1966

Fields

Literature, Science and Technology of the 20th and 21st Century
Electronic Textuality
Modern and Postmodern American and British Fiction
Critical Theory; Science Fiction

Academic Honors and Fellowships

Luesebrink Career Achievement Award, Electronic Literature Organization, 2018
Uppsala Distinguished Guest Professor, 2018-2021
Academia Europaea, Elected 2014
James B. Duke Professor (equivalent Distinguished Professor), Duke University, 2014-2018
American Academy of Arts and Sciences, Elected 2015
Critical Inquiry Professor, University of Chicago, April-May 2015
Holmes Seminar Distinguished Professorship, University of Kansas, June 2014

Lifetime Achievement Award, Society for Literature, Science and the Arts, 2013
Fellowship, Institute for Advanced Studies, University of Durham U.K., 2014-2015
Pilgrim Lifetime Achievement Award, Science Fiction Research Associates, 2012
Digital Publishing Grant, \$10,000, Franklin Humanities Institute, Duke University
GreaterThanGames Humanities Laboratory, Co-Director, \$225,000 grant for 2011-2014
Honorary Doctorate, Art College of Design, Pasadena CA 2010
Inductee, Innovation Hall of Fame, Rochester Institute of Technology, Rochester NY, 2010
Honorary Doctorate, Umea University, Sweden, 2007
Presidential Research Fellowship, University of California, 2006-7
ASC Fellowship, National Humanities Center, 2006
Phi Beta Kappa Visiting Scholar, 2005-6
Fulbright Senior Specialist, Moscow University, 2005
Susanne E. Langer Award for Outstanding Scholarship in the Ecology of
Symbolic Form, awarded by the Media Ecology Association to
Writing Machines, 2002.
Honorary Phi Beta Kappa Membership, 2001.
René Wellek Prize for Best Book in Literary Theory for 1998-99,
awarded by the American Comparative Literature Association
to *How We Became Posthuman*
Eaton Award for the Best Book in Science Fiction Theory and Criticism
for 1998-99, awarded to *How We Became Posthuman*
Council of the Humanities Fellowship, Princeton University, 2000
Eby Award for Distinction in Undergraduate Teaching, UCLA, 1999
Luckman Distinguished Teaching Award, UCLA, 1999
National Endowment for the Humanities Fellowship, 1999
Bellagio Residential Fellowship, Rockefeller Foundation, 1999
Distinguished Scholar Award, University of Rochester, 1998
Medal of Honor, University of Helsinki, 1997
Distinguished Scholar Award, International Association of Fantastic in the Arts, 1997
National Endowment for the Humanities Summer Seminar Director, 1995, 1998, 2001
Presidential Research Fellowship, UCLA, 1995-96
Mellon Distinguished Visiting Professor, Tulane University, 1994
Marta Sutton Weeks Fellow, Stanford Humanities Center, 1991-92
Guggenheim Fellowship, 1991-92
Millington F. Carpenter Professor of English, University of
Iowa, 1989-92
Faculty Scholar Award, University of Iowa, 1986-89
Fellowship to the Society for the Humanities, Cornell University, 1986-87 (declined)
Old Gold Fellowship, University of Iowa, Summer 1986
Wilson Center Fellow, Woodrow Wilson International Center for
Scholars, May-August, 1985
Weldon Spring Research Grant, UMR, Summer 1983
National Endowment for the Humanities Fellow, 1979-80
Dartmouth Faculty Fellow, Fall 1979
New York State Science Teaching Fellow, Caltech, 1966-68
Graduated with Highest Honors, RIT, 1966

Education

Ph.D. in English Literature, University of Rochester, February 1977
 M.A. in English Literature, Michigan State University, June 1970
 M.S. in Chemistry, California Institute of Technology, June 1969
 B.S. in Chemistry, Rochester Institute of Technology, May 1966

PUBLICATIONS**Books, CD, Website, Computer Game**

Unthought: The Power of the Cognitive Nonconscious. Chicago:
 University of Chicago Press, April 2017.

Comparative Textual Media: Transforming the Humanities in the Postprint Era (co-edited
 with Jessica Pressman). Minneapolis: University of Minnesota Press, 2013.

Alternate Reality Game “*Speculation*” (co-authored with Patrick Jagoda and Patrick
 LeMieux), www.speculation.net.

How We Think: A Digital Companion, www.howwethink.info.

How We Think: Digital Media and Contemporary Technogenesis, University of Chicago
 Press, 2012.

Electronic Literature: New Horizons for the Literary. Notre Dame: University of Notre
 Dame Press, 2008. Accompanying website at
<http://newhorizons.eliterature.org>.
 Winner of the Crystal Book Award of Excellence, Scholarly Reference,
 Chicago Book Clinic and Media Show 2008..

N. Katherine Hayles, Nick Montfort, Scott Rettberg, and Stephanie Strickland, editors,
Electronic Literature Collection, Vol. 1, CD-ROM, Electronic Literature
 Organization, 2006. Also available at <<http://collection.eliterature.org>>.

My Mother Was a Computer: Digital Subjects and Literary Texts. Chicago: University
 of Chicago Press, 2005. Cover selected for *Print Magazine's 2006 Design
 Annual* from over 20,000 entries.

Nanoculture: Implications of the New Technoscience. Bristol: Intellect Books, 2004.
 Essay collection edited by Hayles, with introduction.

Cybernetic Readings. A special issue of *Comparative Literature Studies* 41.3 (2004),
 guest-edited by Hayles, with introduction.

Writing Machines.. Cambridge: MIT Press, 2002. Susanne E. Langer Award for Outstanding Scholarship in the Ecology of Symbolic Form. Official Selection, California Design Biennial, Pasadena Museum of California Art 2003. Bronze Medal (to Anne Burdick), *Interactive Media Design Review* for *Writing Machines* and Web Supplement, <http://mitpress.mit.edu/mediawork>.

How We Became Posthuman: Virtual Bodies in Cybernetics, Literature and Informatics . Chicago: University of Chicago Press, 1999. René Wellek Prize for Best Book in Literary Theory for 1998-1999. Eaton Award for the Best Book in Science Fiction Theory and Criticism for 1998-99. Named as one of the best 25 books of 1999 by *Village Voice*. Translated into Russian, Macedonian, Bulgarian and Korean.

Technocriticism and Hypernarrative. A special issue of *Modern Fiction Studies* 43, no. 3 (Fall 1997) guest-edited by Hayles, with introduction and article.

Chaos and Order: Complex Dynamics in Literature and Science. Chicago: University of Chicago Press, 1991.
An essay collection edited by Hayles.

Chaos Bound: Orderly Disorder in Contemporary Literature and Science. Ithaca: Cornell University Press, 1990. Translated into Spanish as *La Evolucion del Caos: El Orden dentro del desorden en las ciencias contemporaneas* (Barcelona: Gedisa, 1993).

The Cosmic Web: Scientific Field Models and Literary Strategies in the Twentieth Century. Ithaca: Cornell University Press, 1984.

Book Chapters

“Inside Out, Outside In: Recursive Dynamics in Posthumanism and in Nam June Paik’s Artworks,” in *Coevolution: Cybernetics to Posthuman*, NJP Reader #7, edited Sooyoung Lee. Seoul, South Korea: Uii Won Gi, 2018. Pp. 399-413.

“Unthought” in *Uncertain Archives*, eds. Nanna Thylstrup, Daniela Agostinho, Annie Ring, Catherine D’Ignazio and Kristein Veel (forthcoming).

“Cognition,” in *Information Keywords*, eds. Jonathan E. Abel, Samuel Frederick, and Michael Kennedy. New York: Columbia University Press, forthcoming.

“The Cognitive Nonconscious and the New Materialisms,” in *The New Politics of Materialism*, edited by Sarah Ellenzweig and John Zammito. New York: Routledge. 2017.

- “Why #WomenTechLit?”, *#WomenTechLit*, edited by Maria Mencia and Charles Baldwin. Morgantown West VA: West Virginia University Press. 2017.
- “Foreword: From Causality to Correlation,” in *Memory in the Twenty-First Century*, edited by Sebastian Groes. London: Palgrave Macmillan, 2016. Pp. x-xiii.
- “Foreword,” in *Ubiquitous Computing, Complexity and Culture*, edited by Ulrik Ekman, Jay David Bolter, Lily Diaz, Morton Søndergaard and Maria Engberg. New York: Routledge, 2015.
- “The Cognitive Nonconscious and Automated Trading Algorithms,” in *Parole, écriture, code*, edited by Emmanuele Quinz, translated by Stéphane Vanderhaeghe. Petite Collection ArtsH2H, Paris-Dijon: Les presses du réel, 2015.
- “Beyond Human Scale: Steve Tomasula’s *The Book of Portraiture*,” *Steve Tomasula: The Art and Science of New Media Fiction*, edited by David Banash. London: Bloomsbury, 2015.
- “Influences of the Digital,” *Postmodern/Postwar—and After*, editors Daniel Worden, Jason Gladstone, and Andrew Hoberek. Iowa City IA: University of Iowa Press, forthcoming 2016.
- “The Cognitive Nonconscious and the Larger Landscape,” *Beyond the Humanities and the Digital*, edited by Patrik Svensson and David Theo Goldberg (Cambridge: MIT Press, 2015), pp. 503-507.
- N. Katherine Hayles and Todd Gannon, “Virtual, Actual, Ineffable: Architecture and Media in The Age of Computation,” *Ineffable: Architecture, Computation, and the Inexpressible*, ed. Bradley Horn. Shenzhen, China: Oscar Riera Ojeda, 2013, pp. 58-71.
- N. Katherine Hayles and Nick Montfort, “Interactive Fiction,” *The Routledge Companion to Experimental Literature*, eds. Joe Bray, Allison Gibson and Brian McHale. New York: Routledge, 2012, pp. 452-466.
- N. Katherine Hayles and Todd Gannon, “Virtual Architecture, Actual Media,” *The Sage Handbook of Architectural Theory*, edited G. Greig Crysler, Stephan Cairns and Hilde Heynen. Thousand Oaks CA: Sage Publishers, 2012: 484-500. .
- “Navigating the Cognisphere: Meditations on Visualization, Memory, Database and Memory”, *Euphoria Dystopia*, edited Sarah Cook and Sarah Diamond, Banff Centre Press, 2011, pp. 72-83.
- “Annotations,” *The Exegesis of Philip K. Dick*, edited by Pamela Jackson and Jonathan

Lethem; annotations editor, Erik David. New York: Houghton Mifflin Harcourt, 2011, *passim*.

N. Katherine Hayles with Stephen B. Crofts Wiley, "Media, Materiality and the Human: A Conversation with N. Katherine Hayles." *Communication Matters: Materialist Approaches to Media, Mobility and Networks*, edited by Jeremy Packer and Stephen B. Crofts Wiley. London and New York: Routledge, 2012. Pp. 17-34.

"Complex Temporalities in Living and Technical Beings," ("Komplexe Zeitstrukturen lebender und technischer Wesen"), *The Technical Condition (Die Technologische Bedingung: Beiträge zur Beschreibung der technischen Welt)* edited by Erich Hörl. Berlin: Suhrkamp Verlag Berlin, 2011. Pp. 193-228.

"What Does It Mean to be Posthuman," in *The New Media and Cybercultures Anthology*, ed. Pramod K. Nayar (Chichester, West Sussex, UK: 2010), pp. 19-28. Reprint.

"Cybernetics," *Critical Terms for Media Studies*, edited W. J. T. Mitchell and Mark B. N. Hansen (Chicago: University of Chicago Press, 2010), pp. 145-156.

"Mapping Time, Charting Data: The Spatial Aesthetic of Mark Z. Danielewski's *Only Revolutions*," in *Essays on Mark Z. Danielewski*, ed. Alison Gibbons and Joe Bray. Manchester: Manchester University Press, 2011: 159-177.

"RFID: Human Agency and Meaning in Information-Intensive Environments," *Beyond the Screen: Transformations of Literary Structures, Interfaces and Genres*, ed. Jürgen Schaefer and Peter Gendolla. Bielefeld, Germany: Transcript Verlag 2010: 95-122. Reprint.

"RFID: Human Agency and Meaning in Information-Intensive Environments," *Throughout*, ed. Ulrik Ekman. Cambridge: MIT Press, forthcoming. Reprint.

"Strickland and Lawson Jaramillo's *Slippingglimpse: Distributed Cognition at/in Work*," *Literary Art and Digital Performance*, ed. Francisco Ricardo. London: Continuum, 2009: 38-47.

Todd Gannon and N. Katherine Hayles, "Mood Swings: The Aesthetics of Ambient Emergence," *The Mourning After: Attending the Wake of Postmodernism*, edited by Neil Brooks and Josh Toth. Amsterdam: Rodopi Press, 2007: 99-142.

"(Un)masking the Agent: Stanislaw Lem's 'The Mask,'" *The Art and Science of Stanislaw Lem*, edited by Peter Swirski. Montreal and Kingston: McGill-Queen's University Press, 2007: 22-46.

"The Time of Digital Poetry: From Object to Event," *New Media Poetics: Contexts*,

Technotexts, and Theories, edited by Adalaide Morris and Thomas Swiss. Cambridge: MIT Press, 2006: 181-210.

“Metaphoric Networks in *Lexia to Perplexia*,” *First Person: New Media as Story, Performance, and Game*, edited by Noah Wardrip-Fruin and Pat Harrigan. Cambridge: MIT Press, 2004: 291-295.

“Bodies of Texts, Bodies of Subjects: Metaphoric Networks in New Media,” *Memory Bytes: History, Technology, and Digital Culture*, edited by Lauren Rabinovitz and Abraham Geil. Duke University Press 2004: 257-282.

“Performative Code and Figurative Language: Neal Stephenson’s *Cryptonomicon*,” *Science, Technology, and the Humanities in Recent American Fiction*, edited by Peter Freese and Charles B. Harris. Essen, Germany: Verlag, 2004: 279-316. Reprinted in *The Holodeck in the Garden: Science and Technology in Contemporary American Fiction*, edited by Peter Freese and Charles B. Harris. New York: Dalkey Archive Press, 2004: 2-27.

“From Utopia to Mtopia: Recursive Complexity and the Nanospaciality of *The Diamond Age*,” *World Weavers: Globalization, Science Fiction, and the Cybernetic Revolution*, edited by Wong Kin Yuen, Gary Westfahl and Amy Chant Kit Sze. Hong Kong: Hong Kong University Press, 2004,

“Timely Art: Hybridity in New Cinema and Electronic Poetry,” *Future Cinema: The Cinematic Imaginary After Film*, edited by Jeffrey Shaw and Peter Weibel. Cambridge: MIT Press, 2003: 16-321.

“Supersensual Chaos and Catherine Richards’ Excitable Tissues,” *Catherine Richards: Excitable Tissues*, editor and curator, Sylvie Fortin. Ottawa: The Ottawa Art Gallery, 2003: 9-24.

“Computing the Human” (in German), “*Fuelle der Combination*”: *Literaturforschung und Wissenschaftsgeschichte*, edited by Bernhard J. Dotzler and Sigrid Weigel. Munich: Fink, 2004. Reprinted in *2003: Cyber, Virtual, and Bio Literature*, The New Korean Association of English Language and Literature. Pusan, South Korea: 2003: 1-25. Reprinted in *Turbulente Körper, soziale Maschinen: Feministische Studien zur Technowissenschaftskultur*, edited by Jutta Weber and Corinna Bathr. Leske: Oplanden, 2003: 99-198.

“Who Is in Control Here? Meditating on Eduardo Kac’s Transgenic Art,” *The Eighth Day: The Transgenic Art of Eduardo Kac*, edited by Sheilah Britton and Dan Collins. Tempe AZ: Institute of Studies in the Arts, Arizona State University, 2003: 79-86.

“Flesh and Metal: Reconfiguring the Mindbody in Virtual Environments,” in *Semiotic Flesh Information and the Human Body*, edited by Phillip Thurtle and Robert

Mitchell. Walter Chapin Simpson Center for the Humanities, University of Washington, 2002: 52-68. Published in *Configurations* 10 (2002): 297-320. Published in German in *Singularitäten—Allianzen, Interventions* 11, edited by Jörg Huber. Springer, Vienna and New York, 2002: 289-304.

"Escape and Constraint: Three Fictions Dream of Moving from Energy To Information," in *From Energy to Information*, edited by Linda Henderson and Bruce Clarke. Stanford: Stanford University Press, 2002: 235-254.

"Artificial Life and Literary Culture," in *Cyberspace Textuality: Computer Culture and Literary Theory*, edited by Marie-Laure Ryan. Indiana University Press, 1999: 205-223

"The Condition of Virtuality," *Language Machines: Technologies of Literary and Cultural Production*, edited by Jeffrey Masten, Peter Stallybrass and Nancy Vickers. London and New York: Routledge, 1997: 183-208. Reprinted in *The Digital Dialectic: New Essays on New Media*, edited by Peter Lunenfeld. Cambridge: MIT Press, 1999: 68-95. Reprinted in Spanish translation, *Literatura y Cibercultura*, edited by Domingo Sánchez-Meza. Madrid: Archo/Libros, S. L., 2004: 37-72.

"Consolidating the Canon," *The Science Wars*, edited by Andrew Ross. Durham: Duke University Press, 1996: 226-237.

"How Cyberspace Signifies: Taking Immortality Literally," in *Immortal Engines: Life Extension and Immortality in Science Fiction and Fantasy*, edited by George Slusser, Gary Westfahl, and Eric S. Rabkin. Athens: University of Georgia Press, 1996: 111-124.

"Voices Out of Bodies and Bodies Out of Voices: Audiotape and the Production of Subjectivity," *Sound States: Innovative Poetics and Acoustical Technologies*, edited by Adalaide Morris. Chapel Hill: University of North Carolina Press, 1997: 74-96.

"From Self-Organization to Emergence: Aesthetic Implications of Shifting Ideas of Organization," in *Chaos and the Changing Nature of Science and Medicine*, edited by Donald Herbert. Woodbury, NY: American Institute of Physics:133-157.

"Narratives of Artificial Life" in *Futurenatural: Nature, Science, Culture*, edited by George Robertson, Melinda Mash, Lisa Tickner, Jon Bird, Barry Curtis and Tim Putnam. New York and London: Routledge, 1996: 146-164. Reprinted in *Images from Afar: Theories of Remote Sensing and Scientific Visualization*. Copenhagen: Cultural City, 1996.

- "Simulated Nature and Natural Simulations: Rethinking the Relation between The Beholder and the World," in *Uncommon Ground: Toward the Reinvention of Nature*, edited by William Cronon. New York: Norton, 1995: 409-425.
- "Embodied Virtuality: Or How to Put Bodies Back into the Picture," in *Immersed in Technology: Art and Virtual Environments*, edited by Diana Augaitis, Douglas MacLeod, and Mary Anne Moser. Cambridge: MIT Press, 1995: 1-28.
- "Searching for Common Ground," in *Reinventing Nature?: Responses to Postmodern Deconstruction*, edited by Michael E. Soule and Gary Lease. Washington, D.C.: Island Press, 1995: 45-60.
- "Deciphering the Rules of Unruly Disciplines: A Modest Proposal for Literature and Science," in *Literature and Science*, edited by Anthony Purdy. Amsterdam and Atlanta: Rodopi, 1994: 25-48.
- "Narratives of Evolution and the Evolution of Narratives," in *Cooperation and Conflict in General Evolutionary Processes*, ed. John L. Casti and Anders Karlqvist. New York: John Wiley and Sons, 1994: 113-132.
- "The Paradoxes of John Cage: Chaos, Time, and Irreversible Art" in *Permission Granted: Composed in America*, ed. Marjorie Perloff and Charles Junkerman. Chicago: University of Chicago Press, 1994: 226-241.
- "The Seductions of Cyberspace," in *Rethinking Technologies*, ed. Verena Conley. Minneapolis: University of Minnesota Press, 1993: 173-190. Reprinted in *Everyday Theory*, edited by Becky McLaughlin and Bob Coleman. London: Longman, 2004.
- "The Life Cycle of Cyborgs: Writing the Posthuman," in *A Question of Identity: Women, Science, and Literature*, ed. Marina Benjamin. New Brunswick: Rutgers University Press, 1993: 152-172. Reprinted in *The Cyborg Handbook*, ed. Chris Hables Gray. New York and London: Routledge, 1995: 321-335. Reprinted in *Cybersexualities: A Reader on Feminist Theory, Cyborgs and Cyberspace*, edited by Jenny Wolmark. Edinburgh: Edinburgh University Press, 1999: 157-173.
- "Turbulence in Literature and Science: Questions of Influence," in *Science and the American Imagination*, ed. Robert Scholnick. Lexington: University of Kentucky Press, 1992: 229-250.
- "A metaphor of God Knew How Many Parts': The Engine That Drives *The Crying of Lot 49*," in *The Crying of Lot 49: A Collection*

of *New Essays*, ed. Patrick O'Donnell. Cambridge: Cambridge University Press, 1991: 197-213.

"Literature and Science," in *Literature and Criticism: A New Century Guide*, eds. Malcolm Kelsall et al. London: Routledge, 1990: 1068-81.

"Self-Reflexive Metaphors in Maxwell's Demon and Shannon's Choice: Finding the Passages," in *Literature and Science: Theory and Practice*, ed. Stuart Peterfreund. Boston: Northeastern University Press, 1990: 209-38.

"Information or Noise? Economy of Explanation in Barthes's *S/Z* and Shannon's Information Theory," in *One Culture: Essays in Science and Literature*, ed. George Levine. Madison: University of Wisconsin Press, 1988: 119-142.

"Metaphysics and Metafiction in *The Man in the High Castle*, in *Philip K. Dick, Writers of the 21st Century Series*. New York: Taplinger, 1983: 53-72.

"Androgyny, Ambivalence and Assimilation in *The Left Hand of Darkness*", in *Ursula K. Le Guin, Writers of the 21st Century Series*. New York: Taplinger, 1979: 97-115.

Articles

N. Katherine Hayles and Tony D. Sampson, "Unthought Meets the Assemblage Brain," *Capacious: Journal for Emerging Affect Inquiry*,
<http://capaciousjournal.com/article/unthought-meets-the-assemblage-brain/>.

"The Neurodynamics of Technically Mediated Motion: Perceptual vs. Conceptual Animation in Artworks of Nam June Paik and Bill Viola," *Animation* (forthcoming 2019).

"Writing//Posthuman: The Literary Text as Cognitive Assemblage," *Theoretical Studies in Literature and Art* (forthcoming 2018.)

"Literary Texts as Cognitive Assemblages: The Case of Electronic Literature," *Electronic Book Review* (2018). <http://electronicbookreview.com/essay/literary-texts-as-cognitive-assemblages-the-case-of-electronic-literature/>.

"Human and Machine Cultures of Reading: A Cognitive Assemblage Approach," *PMLA* 133:5 (October 2018).

"Unthought," Nanna Thylstrup, Daniela Agostinho, Annie Ring, Catherine D'Ignazio and Kristin Veel, eds., *Uncertain Archives* (forthcoming 2019).

- “Cognition,” *Information: Keywords* eds. Jonathan E. Abel, Samuel Frederick, and Michele Kennerly (New York: Columbia University Press, forthcoming 2019) Information (series), General Ed. Eric Hayot.
- “Inside Out, Outside In: Recursive Dynamics in Posthumanism and in Nam June Paik’s Artworks,” translated into Korean by Seongeun Kim *et al.*, *Publications of Nam June Paik Art Center*, 2017.
- “Cognitive Assemblages: Technical Agency and Human Interactions,” *Critical Inquiry* 43.1 (Autumn 2016): 32-55.
- “The Cognitive Nonconscious: Enlarging the Mind of the Humanities,” *Critical Inquiry* 42.4 (Summer 2016): 783-807.
- “Maxing Out The Novel” (Review of Stefano Ercolino’s *The Maximalist Novel*), *Novel* 49.3 (September 2016): 519-22.
- With Birgit Van Paymbroek, “Enwebbed Complexities: The Posthumanities, Digital Media, and New Feminist Materialism. An Interview with N. Katherine Hayles”, *Journal of Diversity and Gender Studies* 2.1-2 (2015): 21-29.
- “Searching for Purpose” (Review of Kim Stanley Robinson’s *Aurora* and Neal Stephenson’s *Seveneves*), *Public Books* (Sept. 15, 2015). Available at <http://www.publicbooks.org/searching-for-purpose/>.
- N. Katherine Hayles and Holger Pötzsche, “Posthumanism, Technogenesis and Digital Technologies: A Conversation with Katherine Hayles, *Fibreculture* 23 (2014). <http://twentythree.fibreculturejournal.org/fcj-172-posthumanism-technogenesis-and-digital-technologies-a-conversation-with-katherine>.
- “Greg Egan’s *Quarantine* and *Teranesia*: Contributions to the Millennial Reassessment of Consciousness and the Cognitive Nonconscious,” *Science-Fiction Studies* 42.1 (March 2015): 56-77.
- “Brain Imagining and the Epistemology of Vision: Daniel Suarez’s Epistemology of Vision,” *Modern-Fiction Studies* 61.2 (2015): 320-334.
- “Cognition Everywhere: The Rise of the Cognitive Nonconscious and the Costs of Consciousness,” *New Literary History* 45.2 (Spring 2014): 199-220.
- “The Black Hole of Quantum Theory” (Review of Samuel Chase Coale’s *Quirks of the Quantum*), *Novel* 48.1 (Spring 2015):148-150.
- “Stanislaw Lem’s *Summa Technologiae*: Mirror Text to *The Cyberiad*,” *Science-Fiction Studies* 40.3 (November 2013): 417-427.
- N. Katherine Hayles, Patrick Jagoda, and Patrik LeMieux, “Speculation: Financial Games and Derivative Worlding in a Transmedia Era,” *Critical Inquiry* (Spring 2014, Special Issue “Comics and Media”): 220-236.

- “Rewiring Literary Criticism” (Review of Mark C. Taylor’s *Rewiring the Real: In Conversations with William Gaddis, Richard Powers, Mark Danielewski, and Don DeLillo*), *Los Angeles Review of Books*, <https://lareviewofbooks.org/article/rewiring-literary-criticism/>.
- “Speculative Aesthetics and Object Oriented Inquiry (OOI),” *Speculations: A Journal of Speculative Realism* 5 (May 2014). http://www.speculations-journal.org/?page_id=5.
- “Combining Close and Distant Reading: Jonathan Safran Coer’s *s Tree of Codes* and the Aesthetic of Bookishness,” *PMLA* 128.1 (2013): 226-231.
- “How We Read: Close, Hyper, Machine,” *ADE Bulletin* 150 (2011) <http://www.ade.org/bulletin/>.
- “Material Entanglements: Steven Hall’s *The Raw Shark Texts* as Slipstream Novel,” *Science-Fiction Studies* #113 (38.1, March 2011):115-133.
- “*How We Became Posthuman: Ten Years On*” (interviewed by Arthur Piper), *Paragraph* 33.3 (September 2010): 318-323.
- “After Shocks: Posthuman Ambivalence,” *Postmedieval: A Journal of Medieval Cultural Studies* (April 2010): 262-271.
- N. Katherine Hayles and James J. Pulizzi, “Narrating Consciousness,” *History of the Human Sciences* 21.3 (2010): 131-148.
- “Sleepwalking into the Surveillance Society,” *Surveillance and Society* 6.3 (2—9): <http://www.surveillance-and-society.org/ojs/index.php/journal>
- “RFID: Human Agency and Meaning in Information-Intensive Environments,” *Theory, Culture and Society*, 26.2/3 (2009): 1-24. Reprinted in *Throughout*, edited by Ulrik Eckman (forthcoming MIT Press, 2011). Reprinted in *Beyond the Screen: Transformations of Literary Structures, Interfaces and Genres*. Edited by Jörgen Schafer and Peter Gendolla (Bielefeld, Germany: Transcript Publishers, 2010).
- “Wrestling with Transhumanism,” *The Global Spiral* (June 5, 2008) www.metanexus.net/magazine/tabid/68/id/10543/Default.aspx.
- “Hyper and Deep Attention: The Generational Divide in Cognitive Modes,” *Profession 2007* (2007): 187-199.
- “Narrative and Database: Natural Symbionts,” *PMLA* 122.5 (October 2007): 1603-1608.

“Intermediation: The Pursuit of a Vision,” *New Literary History* 38.1 (Winter 2007): 99-125.

“The Future of Literature,” *Collection Management* (forthcoming fall 2007).

“Revealing and Transforming: How Electronic Literature Re-Values Computational Practice,”
Performance Research 11.4 (December 2006): 5-16.

“Traumas of Code,” *Critical Inquiry* 33.1 (Autumn 2006): 136-157. Reprinted, *Digital and Other Virtualities: Renegotiating the Image*, ed. Anthony Bryant and Griselda Pollock. London; I. B. Truris, 2010: 23-41.

“Unfinished Work: From Cyborg to Cognisphere,” *Theory, Culture and Society* 23 (2006): 159-166.

“Commentary: The Search for the Human,” *New Literary History* 36, no. 2 (Spring 2005): 327-333.

”Electronic Literature: What Is It?” Electronic Literature Organization, <http://elit.org>.
Translated into Korean by Jiyeon Kim, *Text@Media* , 2010: 18-37.

“Narrating Bits: Encounters between Humans and Intelligent Machines,” [etext version]
Vectors 1 (March 2005);
[print version] *Comparative Critical Studies* 2.2 (2005):165-90.

Nathan Brown and N. Katherine Hayles, “Science and Representation,” *Oxford Encyclopedia Of Science and Society*. 2005.

“Refiguring the Posthuman,” *Comparative Literature Studies* 41.3 (2004): 311-316.

“Print is Flat, Code is Deep: The Importance of Media-Specific Analysis,” *Poetics Today* 25.1 (Spring 2004): 67-90.

N. Katherine Hayles and Nicholas Gessler, “The Slipstream of Mixed Reality: Unstable Ontologies and Semiotic Markers in *The Thirteenth Floor*, *Dark City*, and *Mulholland Drive*,” *PMLA* (April 2004).

“Translating Media: Why We Should Rethink Textuality,” *Yale Journal of Criticism*, vol. 6, no. 3 (2003): 263-290.

“Afterword: The Human in the Posthuman,” *Cultural Critique* 53 (Winter 2003): 134-137.

“Deeper into the Machine: Learning to Speak Digital,” *Computers and Composition* 19 (2002): 371-386. Reprinted in revised form with images in *Culture Machine* 5 (Feb. 2003) http://culturemachine.tees.ac.uk/frm_f1.htm and in *State of the Arts: The Proceedings of the Electronic Literature Organization’s 2002 State*

of the Arts Symposium, edited by Scott Rettberg (Los Angeles: Electronic Literature Organizational), 13-38.

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Editor, Literature and Science Series, University of Michigan Press, 1995-2000.

Advisory Board, Open Humanities Press, 2010-present.

Board of Literary Advisors, Electronic Literature Organization

Editorial Board, *Iowa Review* (on the Web)

President, Society for Literature and Science, 1991-93; First Vice-President, 1989-91; Second Vice-President 1987-89.

Advisory Board, *PMLA*, 1996-9

Executive Committee, Association for Computers in the Humanities, 200-2003.

Executive Committee, Literary Criticism Division, Modern Language Association, 2004-2009.

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