

## Education

*M.A. in English and Media Studies, Rutgers University–Camden, 2024*

Specialized Areas of Focus: Contemporary Literary Criticism and Poetics  
(Posthumanism, Queer Studies, and Postcolonial/Diaspora Studies) under the facilitation  
of Drs. M.A.R. Habib and Jillian Sayre.

*B.F.A in Sculpture, Stockton University, 2017*

Specialized Areas of Focus: Performance Art, Site-Specific Art, Sound Art, and  
Interdisciplinary Collaboration under the facilitation of professors Mariana Smith and  
Jedediah Morfit.

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“apart from and a part of: the poetic dislocation,” MA capstone under the direct advising of Dr.  
M.A.R. Habib and with assistance from Dr. Jillian Sayre, Rutgers University–Camden,  
**September 2023–April 2024.**

Abstract:

“This text narratively conceives of and investigates the parameters of a poetic device, the *dislocation*, posed as a posthumanist complement to the *translocation*, the device coined by Dr. Amelia Glaser in her 2020 book *Songs in Dark Times*. Glaser’s *translocation* describes intercultural solidarity through the usage of reference to intracultural historical suffering and myth-making. The *dislocation* proposed here seeks to describe a framework of multidisciplinary vantage points intended to create liberatory spaces of safety and healing through shared vulnerability and communal rest. Envisioned as a resource capable of catalyzing “collective dreaming,” the dislocation is a meeting point between transcultural solidarity through careful acknowledgment of the many faces of state-sanctioned oppression and a posthumanist disorientation making possible a poetics of a world to come. Conducted as an autoethnography, this research examines the researcher’s lived experiences—as an artist-activist, as a white citizen/subject of the American empire, as a queer person most commonly perceived as “male,” as a Diasporist, anti-Zionist Jewish person, etc.—and their poetry in conversation with the poetry of their cultural ancestors and diasporic kin, demonstrating how one might decipher and outline a literary tool intent to catalyze poetry into language of revolution.”

*Practicum for Teaching Writing* with professor Travis DuBose, Rutgers University–Camden,  
**September–December 2023:**

- Studied and practiced liberatory classroom techniques, researched experimental modes of facilitating learning communities, demonstrated teaching methods in critique spaces among fellow educators.

*Undisciplined: Exercises in the Particular* with professor Patrick Rosal, Rutgers University–Camden, **January–May 2023**:

- A workshop series dedicated to improvisation, play, and experimentation across form and genre, a study of all the mechanisms of and implications for performance, focusing on art made by those who teach each other so they might teach themselves.
- Workshops led by: [Ross Gay](#); [Aracelis Girmay](#); [Billy Martin](#); [Renata Merrill](#); [Sami Miranda](#).

*Publishing & Editing* with Dr. Carol Singley, Rutgers University–Camden, **September–December 2022**:

- Copyediting, keyboarding, transcribing, collating, fact-checking: projects included work completed for the [Encyclopedia of Greater Philadelphia](#), [The Virgilio Project](#), and [The Complete Works of Edith Wharton](#) (forthcoming).
- The creation of a complete style guide for an experimental liberatory audio archive for the nonprofit Stories of Atlantic City.

“Who Owns a Language,” a narrative interview and autoethnographic study in two parts, conducted under the direction of Dr. Shanyin Fiske, Rutgers University–Camden, **September–December 2022**:

- [A video/audio interview](#).
- [A research paper](#) positioning the methodology for conduction of the interview.

2017 Fellow during [The Artist as Citizen Conference](#), facilitated by the organization Arts Ignite (formerly Artists Striving to End Poverty), The Juilliard School, **June 2017**:

- Workshops led by: [Adejoke Tugbiyele](#); [Daniel Alexander Jones](#); [Zachary Fine](#); [Ali Stroker](#); [Muriel](#) and [Gloria Miguel](#); [Eisa Davis](#); [John Wessel-McCoy](#); [Mary-Mitchell Campbell](#); [Ibanda Ruhumbika](#); [Samora Pinderhughes](#).

*Researcher, Organizer, Facilitator* of the *Artist Collectives: Catalysts for Social Change* Symposium, under the direct facilitation of professor of art history Kate Ogden, Stockton University, **April 2017**.

*Archeological Illustrator* under the direction of Stockton University professor of archeology Amy Papalexandrou, Polis-Chrysochous, Cyprus, **May 2015** (1-month session).

Private Music Composition Instruction with composer Bruce Yurko, **September 2013–May 2014**.

## Teaching Experience and Community Leadership

*Adjunct Professor*, [First-Year Studies, William T. Daly School of General Studies](#), Stockton University:

**Fall 2025**

- Two sections of [GSS2121: Argument and Persuasion in the Social Sciences](#): This course encourages students to form a relationship between drafting and revising

arguments in community, focusing on dialogue around human rights, and, in particular, centering close analyses of the role of the global spectator as a way to embolden students' voices and positions on critical global studies.

- One section of [FRST2120: Rhetoric and Composition](#): This course introduces incoming undergraduate students to elements of scholarly and professional writing at the collegiate level through a sustained practice of analyzing and experimenting with a variety of genre, style, and voice, unifying their personal selves—and the unique, important lived experiences they bring to critical thought—and their professional selves.

**Fall 2024**

- One section of [GSS2121: Argument and Persuasion in the Social Sciences](#)

*Community Organizer*, “The Town(e?) Criers!,” Oddball Vintage, **May 2024–Present**:

- A monthly experimental poetry and song open mic series.

*Community Organizer*, “The New York Avenue Writers’ Guild,” Hayday Coffee, **December 2024–Present**:

- A community project in partnership with Oddball Vintage’s *Town(e?) Criers!* poetry and song open mic and the Atlantic City-based arts collective Weekday Underground, this monthly writing session invites community members of varying language-based expression to practice writing together, exploring their craft from an interdisciplinary and multimodal lens.

*Research Assistant* in partnership with Executive Director of [Camden FireWorks](#) Asiyah Kurtz, conducting community arts-based research in the Waterfront South neighborhood of Camden, New Jersey, **February 2023–June 2025**.

*Community Organizer/Audio Producer*, [Stories of Atlantic City \(SOAC\)](#), **October 2022–February 2025**:

- Community Leadership: designing and facilitating regular community events such as [Artist Meetups](#), which bring together artists of the city’s disparate micro-communities, with the intention of instilling liberatory pedagogical practices, providing varied methods of mutual aid, and grounding our members’ understanding that art is inherently political by allowing them to deeply investigate their relationships to themselves and their histories, one another’s lived experiences, and the genealogy of their communities.
- Community Education: upkeep of a [regular essay reflection series](#) discussing the pedagogy, theory, and praxis behind the SOAC Artist Meetups’ design each month. This series functions as a way to archive the history of the meetups, provide access to members who are unable to attend meetups in person, and to share liberatory pedagogical material for our community members so that they might feel supported to guide their own community spaces with our shared knowledge.
- Editing and Publishing: [conducting interviews](#) with members of the city, editing, transcribing, and uploading audio interviews, [creating and maintaining SOAC’s audio archive](#), editing and producing text articles, and assisting in the management of interns.
- Guest Lecturer: leading workshops on reflexivity and restorative narrative with the following Stockton University classes: COMM 4610 (Spring 2024, Fall 2023); COMM 4907 (Spring 2023).

*Community Organizer*, [The Dreamscape](#), an inclusive interdisciplinary online art community facilitated through Discord and Patreon, **December 2019–September 2021**:

Developed in full at the onset of the COVID-19 pandemic, this community held regular art critiques of our members' work in the form of community-wide video chats and monthly audio chats with Resident Artists, accomplished creators and activists who we were able to invite into our community to share their lived experience by funneling community funds directly to those resident artists. At its height, The Dreamscape saw more than 200 participants tuning in across the globe, from teens just getting into their craft to successful professionals and scholars engaging deeply in their fields.

*Guest Artist* during [Valleto Dance Company's Summer Intensive](#), **June 2019**:

- Guided and performed aleatoric sound art alongside researching artists' movement performances.

*Artistic Director* of [The Creation Labs](#), a psychodrama-based workshop series focusing on community-based art-making as a tool for therapy, facilitated by Carlos Martinez, in partnership with Stockton University's Counseling Center and ASTEP (Artists Striving to End Poverty), **June 2017–January 2018**.

*Teaching Assistant* for the class *Sustainable Object / Sustainable Environment*, co-taught by professors Ron Hutchison and Elizabeth Hall, under the direct facilitation of professor Hutchison, Stockton University, **January–May 2017**.

*Founder, President* of The Creators' Collective, an interdisciplinary art collective centered on creating safe spaces for sharing and critiquing art, thoughts, projects, actions, Stockton University, **August 2014–August 2016**.

*Private Educational Tutor*, Grades 6–12, **September 2009–August 2014**:

- English, Creative Writing, Rhetoric, Music, Mathematics, Biology, Physics, Chemistry, History, French, Latin.

## Further Work Experience

*Farmer*, [Walking Bird Farm](#), a 40-acre pesticide-free vegetable, berry, and flower farm focused on both production for the on-location shop and local foodbanks and agritourism, **June–September 2025**.

*Live Sound Engineer/AV Technician*:

- Flannel & Hammer, **February–July 2022**.
- Dante Hall, **June 2018–March 2020**.
- Spellcaster Productions, **June 2018–June 2019**.
- Atlantic Media Productions, **January 2018–March 2020**.
- One Atlantic, **June 2017–June 2018**.

- Yeoman Service, **January 2011–March 2020.**

*Lead Audio Engineer*, [Rehearsing Philadelphia](#)'s Public Orchestra, a Pew-funded project created by representatives from Drexel University and Curtis Institute of Music in partnership with composer Ari Benjamin Meyers, **February–May 2022.**

*Farmer*, [The Potato Homestead](#), a small community-oriented farm dedicated to sustainable production and distribution of organic vegetables, **May–August 2021.**

*Scriptwriter, Producer, Sound Designer/Engineer* for [Brandon Havard](#), **August 2018–January 2021:**

- Responsibilities included: writing scripts, writing and recording original music, engineering and designing sound, directing shots, and communicating with potential sponsor partners.
- Contracted partnerships included: *Google, OnePlus, dbrand, SANDMARC, Ring, Moment, Skillshare.*

*Volunteer Farmhand* with [WWOOF](#)

- Quebec, Canada (**July 2015**, 1-month session)
- New York, U.S. (**August 2014**, 1-week intensive)
- Pennsylvania, U.S. (**July 2014**, weekend intensive)
- Quebec, Canada (**August 2012**, 1-month session)

## Performances and Publications

### Performances

*MC, headlining performer*, Stories of Atlantic City's "Celebration of Expression," Noyes Arts Garage of Stockton University, **July 18 2024.**

- [Recording of performance available here.](#)

*Invited Reader* during [Ivy Raff's](#) virtual poetry reading and open mic "Poetry for Liberation," raising funds for the [National Lawyers Guild](#), **May 30 2024.**

*MC, headlining performer* for "Unplugged," a poetry and song open mic held at the Atlantic City Arts Foundation's pop-up [ARTeriors space at the James Candy Company](#), **December 10 2023**, for which I created and shared an eponymous art piece, a "poem:zine:manifesto," to open the event.

*Composer, performer* for 277 Dance Project's body of work [Sixth Exit](#), a full length dance performance, in direct collaboration with choreographer Nicole Philippidis, **January 2019–January 2021:**

- An initial test showing of this piece took place at Gibney 280 on Broadway, Manhattan NY, on **May 19 2019**. Opening night for this completed project was slated for March 15

2020, but was cancelled indefinitely due to the pandemic. The company shifted to producing dance film during the pandemic.

*Performer, collaborator, composer* for an [untitled interdisciplinary performance](#) during the Artist as Citizen Conference, Glorya Kaufman Dance Studio, Juilliard School, **June 8 2017**.

*Artist, performer* of largescale charcoal movement drawings during [ARTeriors'](#) pop-up space at Ginsburg Bakery, Atlantic City, **April 2017**.

#### Published poetry

The poem “roads” was published in the Anarchist-Socialist Party of Poets inaugural issue, **February 2026**.

[WITNESS](#), a 12-part season-cycle poem published as a chapbook, Bottlecap Press, **July 2025**.

[Pillar Of Fire](#), a Haggadah produced and published **April 2024** by [Pushcart Judaica](#) and [Making Mensches](#), features “i. anthropocene,” part one of a four-part poem titled “next year, home.”

The [Jewish Zine Archive](#) features “polished smooth,” a four-part poem-zine, in its [omnibus zine WE LIVE AS IF ON THE EDGE OF A VOLCANO](#), published **September 2023**.

The journal Pandemonium features the two poems “[our names](#)” and “[stasis](#),” published **January** and **March 2023** respectively.

The retired anarchist anthology [Rulerless](#) featured early excerpts of the poem “WITNESS,” then called “minyan” in full in its volume *LOVE, HOPE, & JOY*, published **May 2022**.

The magazine Levatio features an early excerpt of “WITNESS” titled “how i dreamed to leave the light on,” in its **February 2022** edition [Serenity](#).

#### Published Music (solo)

[passenger](#), debut album under the name Jacob Wolos, released **September 2020**, followed by the release of its partner album, [this air i've cradled in me](#), released **June 2021**, a collection of experimental sounds, songs, and poems made during the creation of *passenger*, from **December 2018–September 2020**.

[tristate](#) and [penelope](#), two albums released **December 2018** and the album [within, without](#), **August 2018**, all originally released under the pseudonym Painted Soup, since rereleased under my own name.

#### Interdisciplinary Creations and Works In Collaboration

*Producer, Editor, Sound Designer/Engineer:* [Camera Roll](#), an album by longtime collaborator Douglass Lang, **May 2021**.

*Composer, Musician, Sound Designer/Engineer:* an original score commissioned by director Brian Matthews for a staging of Caryl Churchill's "Far Away," **March–May 2019**. A piece of the same name from this score, a hymn written to open the play, has been released publicly in the album *this air i've cradled in me*, **June 2021**.

*Composer, Musician, Sound Designer/Engineer:* *the shrine, the heart of the valley at the center of town, oh how we've missed you*, a collaboration with performance and installation artist [Nava Waxman](#), **January–March 2019**, released publicly in the album *this air i've cradled in me*, June 2021.

"confluent edges," mixed media installation of two plaster busts and two slightly out of sync tape loops of poetry, designed sound, and collaged field recordings from my time working in Cyprus, 2015, Richard E. Bjork Library, Stockton University, **January–September 2019**. The audio component can be found publicly under the same name in the album *penelope*.

"Reverse of Motion," a solo gallery installation of plaster monoliths as echoes of improvisational movement on clay, Noyes Arts Garage, **April 2017**.

*Participating Artist* for Stockton University's Senior BFA Exhibition, **April 2017**:

- Contributed a series of ink-doused plaster sculptures and monoprints on paper and plexiglass suspended in space which captured three-dimensional echoes of my movement as performer upon the mediums.

*Curator* for the two parallel gallery shows "flags for peACe" and "Social Justice: Art Changes Lives," Noyes Arts Garage, **March–May 2016**, both affiliated with the community event *Sustain.Create*, held on **April 9 2016**.