

FOR IMMEDIATE RELEASE
ADEENA KARASICK'S, *SONIC WARFARE*, ROOF BOOKS, NOV. 2026

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Through a language mired in interlingual insurrection, *Sonic Warfare* negotiates the fraught reality of generative artificial intelligence, large language models and their impact on contemporary socio-philosophical, linguistic and political ethos. Highlighting how when presence is relational and there *is* no fixed, locatable Truth, when *everything* is haunted by repetition, substitutions, veiled surveillance, within a scrolling corollary of coded communication, it wryly examines the public conversation on one of the most important global challenges facing the world today.

Also referred to as acoustic weaponry, “Sonic warfare,” is the use of intense, directed sound waves causing vertigo, nausea and disorientation. In the way Nan Goldin draws on the metaphor of the Stendhal Syndrome, a psychosomatic condition of dizziness, confusion or even hallucinations triggered by exposure to intense beauty, *Sonic Warfare* emits ultra-high frequency blasts of vibratory infrasonic psychological “warfare” vertiginously reorienting us towards new socio-semantic- perceptions of meaning and being.

PRAISE FOR SONIC WARFARE

Adeena Karasick’s *Sonic Warfare* reads like the explosive scrying of a digital Delphic oracle spoken by a Cassandra decoder operating with the protocols of a stuttering LLM going into spastic analytics in an excess of insight affordances. For extras, throw in the pop-Golem conjured through Kabbalistic combinatorics and watch the protocols unravel. Or, we could just say this is as of-the-moment hyper-poetics as any being composed today. Kind of dazzling’ hot blasted as flesh circuitry spinning out obsessively. “Faux sure.” - Johanna Drucker

Sonic Warfare is an implosion in a Torah factory: textual shards metamorphose into coloratura whirligigs, creating textual topiaries of mercurial revolt. The symbolic disorder is hereby warned: there are fireworks at the end of the LLM storm. Hold tight! – Charles Bernstein

A poetry of furious philosophical energy and exquisite sonic revolt against the presiding dominations of the multitude, our bodies and our words. – Carla Harryman

Echoic of how Marcel Duchamp's 1912 "Bride" merges the mechanical and the erotic creating a fragmented geometry of intersecting lines, shapes, forms -- through vulnerability and abstraction, Karasick's techno-erotically charged, *Sonic Warfare* delivers a symphonic masterwork that is at once hauntingly hypnotic, potent and prescient, reminding us how the machine *is* and *has always been* an aspect of our ever-kinetic embodiment. Electric, radiant and propulsive. Must. Read. Now. – Sir Frank London

Sonic Warfare (2026), just through its title, ignites in the mind of the prospective reader the collective gloom and angst of a culture in the midst of unprecedented political chaos and a changing technological environment becoming ever more dominated by AI, and as the author hints, quantum. However, in this latest offering, Adeena Karasick offers a media-ecological and poetic exegesis of our often trying times, exploring both the inherent *slippage* of the notion of 'truth' but as well the notion of artificiality itself to which many attribute our 'post-truth' condition. Karasick, with her characteristic scholarly-meets-poetic virtuosity melding a myriad of perspectives reinserts our contemporary AI technologies into the equation of our cultural condition of near quantum entanglement, ultimately rendering AI less alien while also ruminating on the politics of the 'pro-tech'tion it is alleged to provide by its purveyors. – Steve Hicks, editor of *New Explorations: Studies in Culture and Communication*

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Adeena Karasick, Ph.D, www.adeenkarasick.net is a NY based Canadian poet, performer, cultural theorist and media artist and the author of 18 books of award-winning poetry and poetics. Her Kabbalistically inflected, urban, Jewish feminist mashups have been described as "electricity in language" (Nicole Brossard), "proto-ecstatic jet-propulsive word torsion" (George Quasha), noted for their "cross-fertilization of punning and knowing, theatre and theory" (Charles Bernstein), "a twined virtuosity of mind and ear which leaves the reader deliciously lost in Karasick's signature 'syllabic labyrinth'" (Craig Dworkin); "demonstrating how desire flows through language, an unstoppable flood of allusion (both literary and pop-cultural), word-play, and extravagant and outrageous sound-work" (Mark Scroggins), "informed by a ferocious and acute rigor." (Barrett Watten). Honors include: 2023 Susanne K. Langer Award for Outstanding Scholarship in the Ecology of Symbolic Form (MEA), Outstanding Book of the Year Award (ICA); 2023 Inaugural League of Canadian Poets Spoken Word Award; Canada Council for the Arts Creation Award (2025) for *Star/Crossed: The Judia of Toledo and the King of Castille*; 3-time recipient of the Andrew W. Mellon Foundation Award and the Voce Donna Italia Award for contributions to feminist thinking. Dr. Karasick teaches Literature and Critical Theory for the Humanities and Media Studies Department at Pratt Institute, is Poetry Editor of *Explorations in Media Ecology*, Associate editor of *New Explorations: Studies in Culture and Communication*, and Poet Laureate of the Institute of General Semantics. The "Adeena Karasick Archive" is established at Special Collections, Simon Fraser University.