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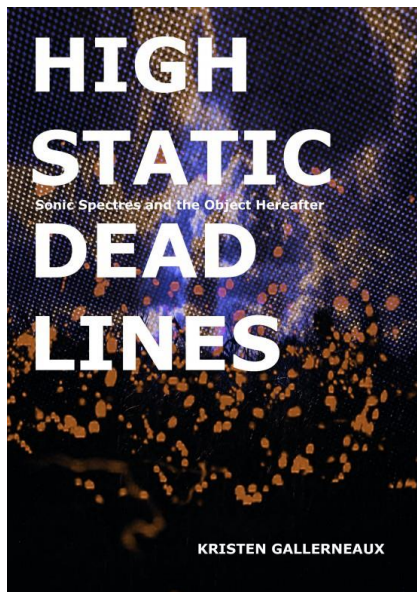"*High Static, Dead Lines* is one of the most imaginative books to contend with sound in recent memory."   *- Geeta Dayal, 4columns*

"There's a lot of mystery in her work—and lucidity, too."   *- ARTnews*

"An enthralling look at how sound waves have contributed to what we think of as paranormal culture."   *- Chicago Review of Books*

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A literary mix tape that explores the entwined boundaries between sound, material culture, landscape and esoteric belief.

Trees rigged up to the wireless radio heavens. A fax machine used to decode the language of hurricanes. A broadcast ghost that hijacked a television station to terrorize a city. A failed computer factory in the desert with a slap-back echo resounding into ruin.

In *High Static, Dead Lines*, media historian and artist Kristen Gallerneaux weaves a literary mix tape that explores the entwined boundaries between sound, material culture, landscape, and esoteric belief. Essays and fictocritical interludes are arranged to evoke a network of ley lines for the "sonic spectre" to travel through—a hypothetical presence that manifests itself as an invisible layer of noise alongside the conventional histories of technological artifacts.

The objects and stories within span from the mid-nineteenth century to the present day, touching upon military, communications, and cultural history. A connective thread is the recurring presence of sound—audible, self-generative, and remembered—charting the contentious sonic histories of paranormal culture.

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Kristen Gallerneaux, PhD is an artist, curator, and sonic researcher. She has published on topics as diverse as mathematics in midcentury design, the visual history of telepathy research, the world's first mouse pad, and car audio bass battles in Miami. Gallerneaux has most recently appeared as a speaker at Unsound Krakow, Moogfest, and Pop Kultur festivals and has written for the Barbican Center, ARTnews, and the Quietus. She is also Curator of Communications and Information Technology at the Henry Ford Museum in Dearborn, Michigan, where she continues to build upon one of the largest historic technology collections in North America.

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