

## Notes on Contributors

Composer-theorist **Leila Adu-Gilmore**'s compositions are played by Bang on a Can, the London Sinfonietta, the Crossing, and the Brentano String Quartet – as artist Leila Adu she also sings and performs songs and improvisations globally with over twenty releases including five solo albums. A Ghanaian New-Zealander born in London, Dr Adu-Gilmore is passionate about black and indigenous music, decolonization and social change. She has been published in *Critical Studies in Improvisation journal*, *Electronic Cities: Music, Policies and Space in the 21st Century* (Palgrave MacMillan) and the *Music Technology Cookbook* (Oxford University Press). Dr Adu-Gilmore received her BMus from Victoria University of Wellington, her Phd from Princeton University, and is an Assistant Professor in New York University's music technology program where she founded Critical Sonic Practice Lab.

American pedal steel guitarist and composer **Susan Alcorn** encompasses and transcends the traditional country and western role of her instrument, by drawing upon free jazz, avant-garde and world musics. She is renowned both for her improvisation and for her transcriptions of Messiaen and Piazzolla. She performs around the world both as a soloist and together with such luminaries as Pauline Oliveros, Evan Parker, Eugene Chadbourne and Joe McPhee, to name only a few.

**Andreas Beyer Gregersen** is a PhD student enrolled at the Department of Philosophy and History of Ideas in Aarhus University, Denmark. His PhD-project is titled *The Dialectics of Civility: A Conceptual Investigation into the Relation between Ethics and Politics* and consists of a critical analysis and reinterpretation of the concept of civility. As a former student in Applied Philosophy at Aalborg University, Gregersen has worked for several years on the field of and interaction between philosophy and politics with a specific focus on political ontology. His Master's thesis, written together with Anders Frederiksen Jensen, is a philosophical analysis of present-day debt resistance with starting point in Slavoj Žižek's dialectical materialism. The conceptual approach in the PhD-project relates to a more general focus in his academic work on concepts within social and political philosophy. In this regard, Gregersen works particularly with neologisms and radical reinterpretations of existing concepts to yield new insights and explore unknown territories of thought. This methodological approach has also been used to develop concepts such as 'hypermorality', 'micropolitics' and 'extreme solidarity' in recently published articles in Danish. Additionally, Gregersen is also an active member of the *Danish Philosophical Association* as well as *Dynamis*, the national association in Denmark for PhD students in philosophy.

**Boris Benko** is a composer and vocalist. In 1992, Benko and Primož Hladnik founded Silence, an electronic, synthpop, and soundtrack music composing duet. The duet's discography consists of four studio albums: *Ma non troppo* (1997), *Unlike a Virgin* (1999), *Vain - A Tribute to a Ghost* (2004), and *Musical Accompaniment for the End of the World* (2012). The duet has scored numerous plays, dance performances, and films, and released four soundtracks: *Maison des rendez-vous* (2003), *Love Unto Death* (2007), *Veronika* (2005), and *The Passion of the Cold* (2008). The duet regularly collaborates with Laibach. In 2006, the duet composed and produced

*Volk*, Laibach's 7th studio album. In 2015, Laibach and Silence became the first Western alternative acts to perform in North Korea. Silence rearranged a number of standards from Rodgers and Hammerstein's musical *The Sound of Music* for the occasion. The songs were released by Mute Records in 2018. The duet operates under the auspices of the Pekinpah Association, a production house that mixes contemporary dance, design theory, music, and architecture.

**Christopher Breu** is Professor of English at Illinois State University, where he teaches contemporary literature and culture as well as critical and cultural theory. He is the author of *Insistence of the Material: Literature in the Age of Biopolitics* (Minnesota, 2014) and *Hard-Boiled Masculinities* (Minnesota 2005) and co-editor of *Noir Affect* (Fordham, 2020). He is currently working on a theory monograph entitled, *In Defense of Sex*.

**Peter Brötzmann** is a German free-jazz saxophonist and clarinetist who has released over fifty albums: <http://www.peterbroetzmann.com/index2.php>

**Gregory Camp** is Senior Lecturer in Music Studies at the University of Auckland, where he teaches a variety of courses in musicology, music theory, and opera. His research focusses on Disney music, film music of the 1950s, and Monteverdi. He has recently published two monographs, both with Routledge: *Howard Hawks: Music as Communication in Film* (2020) and *Scoring the Hollywood Actor in the 1950s* (2021). Current projects include chapters on community singing in Disney texts and on Disney's musicalisation of the South Pacific, and a textbook on linguistics for singers

**Eve de Castro-Robinson** Award-winning composer Dr Eve de Castro-Robinson is commissioned and performed by a wide variety of orchestras, ensembles, vocalists, and instrumentalists in NZ and internationally. She has recently retired as Associate Professor in Composition from the University of Auckland after 25 years, and works freelance from Tāmaki Makaurau. She has many works on CD including three solo albums with Atoll, and three on the Rattle label. 2018 saw her win Best Classical Artist at the Vodafone NZ Music Awards for her solo Rattle album *The Gristle of Knuckles*. Eve is often an adjudicator, speaker, writer, reviewer and broadcaster on musical topics. She has directed several new music ensembles and curated many concerts and events, and is Co-Chair | Toihau Matarua of the Board of SOUNZ Centre for New Zealand Music. 2022 sees her undertaking a Masters in Creative Writing at AUT.

**Andrew Cole** is a writer and musician based in Athens, GA who works in the Department of English at Princeton University: <https://english.princeton.edu/people/andrew-cole>

Interviewer **Reuben Derrick** is an Aotearoa New Zealand based reed player and composer. His diverse collaborations include free jazz, noise and traditional jazz styles, avant-garde theatre, film and world musics. His composition focuses on environmental sound recording.

**Ryan Engley** is an Assistant Professor of Media Studies at Pomona College. His research highlights the intersection of psychoanalytic theory and media studies. His current book

manuscript casts the notion of seriality as a primary social and cultural formation, claiming that the serial has a primary place in psychic life. His work has appeared or will soon appear in *New Review of Film and Television*, *Comparative Literature and Culture*, *International Journal of Žižek Studies*, *Cinematic Cuts: Theorizing Film Endings*, *The Serial Podcast and Storytelling in the Digital Age*, and *Can Philosophy Love? Reflections and Encounters*. Along with Todd McGowan, Ryan co-hosts the podcast *Why Theory?*, which brings continental philosophy and psychoanalytic theory together to examine contemporary phenomena.

Drummer and composer **Riki Gooch** is an intricate part of the Aotearoa New Zealand music scene for two decades. His has collaborated with various musicians and music-makers nationally and internationally. Today his composition focusses on conduction as pioneered by American composer Butch Morris.

**Mike Grimshaw** is Associate Professor in Sociology, at the University of Canterbury, New Zealand. He works at the intersections of continental thought, social and cultural theory, intellectual history and radical theology. Co-editor of *Continental Thought and Theory* <http://ctt.canterbury.ac.nz/>

**Kathleen James-Chakraborty** is Professor of Art History at University College Dublin. She has also taught at the University of Minnesota, the University of California Berkeley, the Ruhr University Bochum, and Yale University, where she was the Vincent Scully Visiting Professor of Architectural History. Her books include *Architecture since 1400* (Minnesota, 2014) and *Modernism as Memory: Building Identity in the Federal Republic of Germany* (Minnesota, 2018) as well as the edited collections *Bauhaus Culture from Weimar to the Cold War* (Minnesota, 2006) and *India in Art in Ireland* (Routledge, 2016). She has received an Advanced Grant from the European Research Council and the gold medal in the humanities from the Royal Irish Academy.

**Sigi Jöttkandt** is an Associate Professor of English at the University of New South Wales. She is author of *Acting Beautifully: Henry James and the Ethical Aesthetic* (2005), *First Love: A Phenomenology of the One* (2010) and numerous articles on literature, philosophy and psychoanalysis. She is Editor of *S: Journal*, and a Co-founding Director of Open Humanities Press.

**Panayiotis Kokoras** is an internationally award-winning composer and computer music innovator. He is an Associate Professor and CEMI Director - Centre for Experimental Music and Intermedia at the University of North Texas. Born in Greece (1974), he studied classical guitar and composition in Athens, Greece, and York, England; he taught for eight years at Aristotle University in Thessaloniki (among others). His music has been performed in over 1000 concerts around the world by renown ensembles, orchestras, and soloists. His compositions have been selected by juries in more than 300 international calls for music and have received 84 distinctions and prizes in international composition competitions. His music appears in 54 album compilations in print or online. He has given over 90 lectures, workshops and presentations in festivals, conferences, and universities and his service includes participation in more than 80

juries, committees and boards in competitions, conferences, and journals. Kokoras's sound compositions use sound as the only structural unit. His concept of "holophonic musical texture" describes his goal that each independent sound (phonos), contributes equally into the synthesis of the total (holos). In both instrumental and electroacoustic writing, his music calls upon a "virtuosity of sound," a hyper-idiomatic writing which emphasizes on the precise production of variable sound possibilities and the correct distinction between one timbre and another to convey the musical ideas and structure of the piece. His compositional output is also informed by musical research in Music Information Retrieval compositional strategies, Extended techniques, Tactile sound, Hyperidiomaticity, Robotics, Sound and Consciousness. More information at <http://www.panayiotiskokoras.com>

**The Rev. Gerald C Liu**, PhD is Director of Collegiate Ministries, Initiatives, and Belonging for the Global Board of Higher Education and Ministry of the United Methodist Church. He is also the author of *Music and the Generosity of God* (Palgrave, 2017) and co-author with Khalia Williams, *Assistant Dean of Worship and Music* at Candler School of Theology, of *A Worship Workbook: A Practical Guide for Extraordinary Liturgy* (Abingdon, 2020).

**James Martell** is Associate Professor of Romance Languages at Lyon College. He has published articles on Derrida, Deleuze, Beckett, Malabou, and the cinema of Béla Tarr in journals like *Mosaic*, *the Oxford Literary Review*, and *Sanglap*. He co-edited in 2018 together with Fernanda Negrete a special volume of *Samuel Beckett Today/Aujourd'hui*, titled *Beckett Beyond Words* and in 2021 *Tattooed Bodies: Theorizing Body Inscription Across Disciplines and Cultures* (Palgrave) with Erik Larsen. His book, *Modernism, Self-Creation, and the Maternal: The Mother's Son* (Routledge) was published in 2019. He is currently working on a book on surfaces of thought in European literature and philosophy.

**Jean-Luc Nancy** (26 July 1940 – 23 August 2021) was a French philosopher. With Philippe Lacoue-Labarthe, he published *Le titre de la lettre* (*The Title of the Letter*, [1973] 1992), which read the work of French psychoanalyst Jacques Lacan. His collaboration with Lacoue-Labarthe continued over the years. Nancy's intellectual influence in philosophy, critical theory and the arts remains an important counterpoint and source of singular influence for scholars and thinkers today. Specifically, he wrote seminal pieces on Hegel, Kant, Descartes and Heidegger. Nancy is credited with helping to reopen the question of the ground of community and politics with his 1985 project, *La communauté désœuvrée*.

**Brett Nicholls** is Head of Media, Film, and Communication at the University of Otago, New Zealand. Most recently he published with Rosie Overell an edited volume titled *Post-Truth and the Mediation of Reality* (2019). He is editor of *Borderlands journal: Culture, Politics, Law and Earth* and the new journal, *Baudrillard Now*.

**Rosemary Overell** is a Senior Lecturer in Communications and New Media at the National University of Singapore. Her work has been published in *Theory & Event*, *Popular Music History* and *Continuum*. She tweets @muzaken.

**Martin Pogačar** is a researcher at the Institute of Culture and Memory Studies, Research Centre of the Slovenian Academy of Sciences and Arts. His research interests include memory in digital media ecologies, technology and memory, as well as Yugoslav popular culture and industrial heritage. He is particularly interested in the influence of the media on the processes and practices of transmitting, recording, and re-presenting the past and the social imaginaries that emerge out of the intertwining of technology, media, and memory practices.

**Vladimir Pinheiro Safatle** is Professor at Universidade de São Paulo (Department of Philosophy), author of, among others: *Grand Hotel Abyss: desire, recognition and the restoration of the subject* (Leuven University Press, 2016).

**Linda Caitlin Smith** grew up in New York and lives in Toronto. Her music has been performed by: BBC Proms, Tafelmusik, BBC Scottish Orchestra, Tectonics Festival (Glasgow), and many others. Recordings include: *Thought and Desire*, with Eve Egoyan, and five recordings: *Dirt Road*, *Drifter*, *Wanderer*, *Among the Tarnished Stars* (with Messiaen's 'Quartet for the End of Time') and *Ballad*, all with 'another timbre'. Recently her string trio 'Meadow' was released on CD with Louth Contemporary Music Society. Her works are available through Composers Edition and the Canadian Music Centre.

**Silvan Wagner** studied Music at the Hochschule für Musik Köln / Department Wuppertal, and German studies and protestant Theology at the University of Bayreuth. He earned his PhD in Bayreuth with a thesis about the function of God in Middle High German short stories and wrote his second book about virtual space in courtly narrations. He works at the chair of Germanistische Mediävistik at the University of Bayreuth as a college professor with the research foci Medieval short stories, virtual space in literature, courtly laical theology, and performance of medieval literature. In 2018 Wagner founded *Brevitas - Gesellschaft zur Erforschung vormoderner Kleinepik*.

**Slavoj Žižek** is a Slovenian philosopher at the Slovenian Academy of Sciences and Arts and international director of the Birkbeck Institute for the Humanities of the University of London.