

CONTRIBUTORS' BIOGRAPHIES

LISA BARG teaches at the Schulich School of Music at McGill University. Her research and teaching focus on the intersection of race, gender, and sexuality in twentieth-century music, modernism, jazz, and popular music. She has published articles in *American Music*, *Journal of the Society of American Music*, *Journal for the American Musicological Society*, *Musical Quarterly*, *Black Music Research Journal*, and *Women and Music*. She is currently finishing a book, *Day Dream: Billy Strayhorn, Queer History and Midcentury Jazz*. An article from that project, "Queer Encounters in the Music of Billy Strayhorn," was awarded the Philip Brett Award for excellence in LGBTQ musicology in 2015.

GEORGINA BORN trained as an anthropologist and performed as an improvising cellist and bass guitarist with groups that include Henry Cow, the Feminist Improvising Group (FIG), Derek Bailey's Company, and Mike Westbrook's Orchestra. She is Professor of Music and Anthropology at Oxford University and Professorial Fellow of Mansfield College. In 2014, she was the Bloch Visiting Professor in Music at the University of California, Berkeley, and from 2013 to 2015, she was the Schulich Visiting Chair in Music at McGill University. Born researches cultural production, including major Western cultural institutions. She has also written on television, software, art-science, and interdisciplinarity. She directs the research program Music, Digitization, Mediation: Towards Interdisciplinary Music Studies, which is funded by the European Research Council. Her recent books are *Interdisciplinarity* (with Andrew Barry; 2013) and *Music, Sound and Space* (2013). She is a Fellow of the British Academy and of Academia Europaea.

DAVID BRACKETT teaches at the Schulich School of Music of McGill University, where he specializes in the history of popular music, jazz, and contemporary classical music. In addition to more than forty journal articles, book chapters, and book reviews, he has published three books: *Interpreting Popular Music* (1995) and *The Pop, Rock, and Soul Reader: Histories and Debates* (2005). His latest book, *Categorizing Sound: Genre and Twentieth-Century Popular Music* (2016), analyzes the conditions necessary for the emergence and perpetuation of the categories that are central to the classification of popular music.

NICHOLAS COOK is the 1684 Professor of Music at the University of Cambridge. His books range from *Music: A Very Short Introduction*, which has appeared in fifteen languages, to *The Schenker Project: Culture, Race, and Music Theory in Fin-de-siècle Vienna*, which won the Society for Music Theory's Wallace Berry Award in 2010. His latest book is *Beyond the Score: Music as Performance* (2013). Currently, he is a British Academy Wolfson Research Professor, working on a project titled "Musical Encounters: Studies in Relational Musicology." He is a Fellow of the British Academy and of Academia Europaea.

MARION FROGER is Professor of Cinema Studies at the University of Montreal. Her research is concerned with the place of cinema within the formation of the social bond. It addresses how cinema reveals subtle features of forms of sociability within particular contexts (those of France and Quebec) and the different sorts of social imaginary conveyed by films. She has published, among other books, *Le cinéma à l'épreuve de la communauté: La production de l'ONF 1960–1980*, which won the Prix du Canada in Sciences Sociales in 2011. In 2013–14, she held the chair in Contemporary Quebec Studies at the Université Sorbonne-Nouvelle in Paris. She is a member of the scientific committee of the Centre de Recherches Intermédiales sur les Arts, les Lettres et les Techniques and a research fellow at the Centre d'études et de recherches internationales of the University of Montreal. She has edited the journal *Intermédialités/Intermediality* since 2013.

SUSAN KOZEL works at the convergence between dance and digital media. She combines movement practices such as improvisation and somatics with philosophical writing on affect and phenomenology. She is a professor at the School of Art and Culture of Malmö University in Sweden, project leader of the interdisciplinary research project Living Archives, and a member of the Advisory Board of the Swedish National School for Artistic Research. Her publications include *Closer: Performance, Technologies and Phenomenology* (2007) and *Mobile Choreographies: Affect and Encryption in the Performance of Mobile Media* (forthcoming). Recent shorter scholarly writings addressed topics of augmented reality, somatic materialism, and bodily expression in electronic music. Her current artistic research explores affect using mobile devices, while previous performances and installations spanned a wide range of responsive technologies from motion capture to wearables.

ERIC LEWIS is Associate Professor of Philosophy at McGill University, where he is also the Director of the Institute for the Public Life of Art and Ideas. He is the author of *The Video Art of Sylvia Safdie* (2013) and *Alexander of Aphrodisias on Book 4 of Aristotle's Meteorologica* (1996). His research focuses on the philosophy of improvised arts; he has also written on improvisation and copyright law, feminist theory, visual art, and new media art. He leads a research team on improvisation, disabilities, and new technologies and runs an improvised new media art residency program. He is currently completing a manuscript entitled

Intents and Purposes: Towards a Philosophy of Afrological Aesthetics. He is also an active improviser playing both trumpet and electronics.

GEORGE E. LEWIS is the Edwin H. Case Professor of American Music at Columbia University and a Fellow of the American Academy of Arts and Sciences. He has been a member of the Association for the Advancement of Creative Musicians (AACM) since 1971, and his widely acclaimed *A Power Stronger than Itself: The AACM and American Experimental Music* (2008) received the American Book Award and the American Musicological Society's first Music in American Culture Award. His creative work as a composer, improviser, and computer/installation artist is documented in more than 140 recordings. He and Benjamin Piekut are co-editors of the *Oxford Handbook of Critical Improvisation Studies* (2016).

INGRID MONSON is the Quincy Jones Professor of African American Music at Harvard University, where she holds a joint appointment in the Department of Music and Department of African and African American Studies. She is a noted jazz scholar and ethnomusicologist with a lifelong interest in the relationships among music, race, aesthetics, and politics. Her most recent book, *Freedom Sounds: Civil Rights Call Out to Jazz and Africa* (2007), addresses these issues in the jazz world of the 1950s and 1960s. She is also the author of *Saying Something: Jazz Improvisation and Interaction* (1996), which addresses the interactive and communal dimensions of jazz improvisation as a musical process. She is currently working on the book *Kenedougou Visions*, about the Malian balafonist Neba Solo, and a series of essays on aesthetics and the body.

TRACEY NICHOLLS is Associate Professor of Philosophy at Lewis University, Romeoville, Illinois; co-director of the Women's Studies Program; and research associate with the Improvisation, Community, and Social Practice project. She is the author of *An Ethics of Improvisation: Aesthetic Possibilities or a Political Future* (2012), based on her dissertation. Her work in social and political philosophy contributes to discourses about privilege and marginalization in decolonization theory, feminist theory, and peace studies. Her current book project, *Places We Come From; Places We Call Home*, explores social possibilities embedded in postcolonial conceptions of belonging and national identity, and she is planning a book-length consideration of how an ethics of improvisation can support "culture-jamming" efforts to dismantle rape culture.

WINFRIED SIEMERLING is Professor of English at the University of Waterloo and an associate of the W. E. B. Du Bois Institute at Harvard University. His most recent monograph is *The Black Atlantic Reconsidered: Black Canadian Writing, Cultural History, and the Presence of the Past* (2015). Earlier books include *Canada and Its Americas: Transnational Navigations* (2010), *The New North American Studies: Culture, Writing, and the Politics of Re/Cognition* (2005), *Cultural Difference and the Literary Text* (1996–97), *Writing Ethnicity* (1996), and *Discoveries of the Other* (1994). He is a contributor to *The Oxford Handbook*

of the *African American Slave Narrative* (2014) and *The Cambridge History of Postcolonial Literature* (2012) and a co-researcher in the International Institute for Critical Studies in Improvisation: A Partnered Research Institute (2013–20), funded by the Social Sciences and Humanities Council of Canada.

WILL STRAW is Professor in the Department of Art History and Communications Studies at McGill University. He is the author of *Cyanide and Sin: Visualizing Crime in '50s America* (2006) and the co-editor of *Circulation and the City: Essays on Urban Culture* (2010), *Aprehendiendo al delincuente: Crimen y medios en América del norte* (2011), *Cambridge Companion to Pop and Rock* (2001), and fifteen more volumes in cultural and media studies. He is the author of more than 150 articles on urban culture, cinema, music, and media. He has directed collaborative research projects on Media and Urban Life in Montreal and The Urban Night as Interdisciplinary Object. His current research focuses on the relationship between conceptualizations of cultural scene and the culture of night in cities.

ZOË SVENDSEN holds a lectureship in Drama and Performance in the English Faculty, University of Cambridge. As the director of METIS in London, she is involved in creating interdisciplinary projects that explore contemporary political issues. As a dramaturg, Svendsen has collaborated on contemporary productions of classic texts, including *Arden of Faversham*, *Miss Julie*, *Edward II*, *Measure for Measure*, and *The Changeling*. She is an artistic associate at the New Wolsey Theatre and associate artist with the Company of Angels, for which she has translated several plays from German. She is currently the affiliated artist at the Max-Planck-Institute for the History of Science in Berlin and is an honorary research fellow at Birkbeck College, University of London's Centre for Contemporary Theatre.

DARREN WERSHLER is the Concordia University Research Chair in Media and Contemporary Literature and the co-founder and co-coordinator of the Concordia Media History Research Centre. He is the author or co-author of twelve books, including, most recently, *Guy Maddin's My Winnipeg* (2009), *The Iron Whim: A Fragmented History of Typewriting* (2005), *Free as in Speech and Beer: Open Source, Peer-to-Peer, and the Economics of the Online Revolution* (2002), and *Nicholodeon: A Book of Lowerglyphs* (1997).