

ELDRITCH PRIEST

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RESEARCH AND TEACHING FIELDS

Sound art & musical aesthetics; Affect theory; Philosophy of experience (specifically libidinal philosophies and theories of habit); Media theory dealing with aurality, embodiment, subjectivity, prosthesis; Avant-garde/Experimental film and music; Modernism and postmodernism.

EDUCATION

- 2011 PhD, Institute for Comparative Studies in Literature, Art & Culture, Carleton University
- 2009 Visiting Student, Society for The Humanities, Cornell University
- 2004 MMus in Composition, University of Victoria
- 1999 BMus in Jazz Studies, St. Francis Xavier University

PROFESSIONAL APPOINTMENTS

- 2015- Visiting Assistant Professor, Department of Music, New York University
- 2015 Scholar-in-Residence, Centre for the Study of Theory and Criticism, Western University
- 2013-15 SSHRC Postdoctoral Fellow, Department of Communication, University of Montreal
- 2013-15 Sessional lecturer, OCAD University
- 2014 Invited guest faculty, York University, Goldfarb Summer Institute, “Sonic Praxis in X Actions”
- 2012-14 Visiting scholar, Faculty of Fine Arts, York University
- 2007-09 Contract faculty, School of Music, Carleton University

PUBLICATIONS

Sole-authored books

Eldritch Priest, *Boring Formless Nonsense: Experimental Music and the Aesthetics of Failure*. London & New York: Bloomsbury, 2013.

Reviews of *Boring Formless Nonsense*:

Andrew Hugill, *Tempo* 69, no. 271 (2015): 271 98-99.

Dan Barrow, *The Wire* 363, (May 2014): 84-85.

Greg Hainge, “Metacritique in the Eighth Circle of Hell,” *Symploké* 21, no.1-2 (2013): 341-345.

Andrew Key, “This Is All Bullshit, Really,” *Review 31* (2013):

<http://review31.co.uk/article/view/169/this-is-all-bullshit-really>.

Books In Progress

Earworm and Event: Sound, Music and Other Lived Abstractions (under consideration at Duke University Press for the series “Thought in the Act,” series eds. Brian Massumi and Eric Manning)

Ludic Dreaming: Listening Away from Contemporary Technoculture (Bloomsbury, 2017)—co-authored w/ David Cecchetto, Marc Couroux, and Ted Heibert.

Peer-reviewed journal articles

“Earworms, Daydreams, and the Fate of Useless Thinking in Cognitive Capitalism.” *Theory, Culture & Society* (2018).

“Obscurity and the Poetics of Non/Sense in the Writings of Raymond Roussel and Fernando Pessoa.” *Mosaic: A Journal for the Interdisciplinary Study of Literature* 43, no. 2 (2012): 1-17.

“Listening to Nothing in Particular: Boredom and Contemporary Experimental Music.” *Postmodern Culture* 21, no. 2 (2011).

“A Sprawling Mess: The Poetics of Recent Experimental Music.” *Radical Musicology* 4 (2009), <http://www.radical-musicology.org.uk/2009/Priest.htm>.

Chapters in Edited Books

“Auditory Hallucination,” and “The Sonic Egregor.” *Unsound: Undead*, edited by Toby Heys, Steven Goodman, and Eleni Ikonaidou. Minneapolis: Univocal Press (forthcoming)—Co-written w/ David Cecchetto, Marc Couroux, and Ted Heibert.

“The Worm Refrain: Pataphysical Networks and Narratives of Discontinuity in *Upstream Color*.” *Pataphysics Then & Now*, edited by Michael R. Taylor and Katie L. Price. Philadelphia: University of Pennsylvania Press (forthcoming).

“Felt as Thought (or, musical abstraction and the semblance of affect).” *Sound, Music, Affect: Theorizing Sonic Experience*, edited by Marie Thompson and Ian Biddle. London and New York: Bloomsbury, 2013.

“Listening Aside: An Aesthetics of Distraction in Contemporary Music,” *Resonances: Noise and Contemporary Music*. Eds, Michael Goddard and Benjamin Halligan. London: Bloomsbury, 2013, pp. 209-221. (Co-authored with David Cecchetto).

Other Published Writings

“What Listening Sounds Like: Review of Jean-Luc Nancy’s *Listening*.” *Parallax* 53 (Nov 2009): 120-21.

“A History of the New.” Review of *Compositional Crossroads*. *CAML Review* 36, no. 2-3 (2008).

Encyclopedia entries

“Humorous Songs,” “Background Music,” “Circus Music,” “Location Songs,” “Mourning Songs,” “Funeral Songs,” “Wedding Music,” “Drinking Songs,” in *Encyclopedia of Popular Music of the World*, vol. III-XIII. Edited by John Shepherd et al. London: Bloomsbury, forthcoming.

SCHOLARSHIPS, RESEARCH FELLOWSHIPS AND ARTS GRANTS

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| 2015 | Co-Applicant, Social Sciences and Humanities Research Council of Canada (SSHRC) Connections Grant (\$22,500) |
| 2013-15 | Social Sciences and Humanities Research Council of Canada Postdoctoral Fellowship (\$81,000) |
| 2011 | Grant to Individual Musicians, Canada Council for the Arts (\$4,500) |
| 2009 | Naida Bell Waite Doctoral Scholarship, Carleton University (\$5,000) |
| 2009 | Grant to Individual Musicians, Canada Council for the Arts (\$5,000) |
| 2009 | Creation and Production Funding for Individual Artists, City of Ottawa (\$4,000) |
| 2008-09 | Social Sciences and Humanities Research Council of Canada Doctoral Fellowship (\$20,000) |
| 2005-09 | Domestic Tuition Scholarship, ICSLAC, Carleton University (\$24,000) |
| 2005-08 | Doctoral Scholarship, ICSLAC, Carleton University (\$15,000) |
| 2006 | Project Grant, “(failure)” Music Festival, Neither/Nor, Canada Council for the Arts (\$4,500) |
| 2005 | Project Grant, “obscurity” Music Festival, Neither/Nor, Canada Council for the Arts (\$4,000) |
| 2004 | Society of Composers, Authors and Music Publishers of Canada (SOCAN) Young Composers Award (\$500) |
| 2004 | Canadian finalist, International Society for Contemporary Music: World Music Days |
| 2003 | Society of Composers, Authors and Music Publishers of Canada (SOCAN) Young Composers Award (\$500) |

- 2003 Martlet Award for Advanced Composition, University of Victoria (\$5,000)
- 2002 Project Grant, “inconsequence” Music Festival, Neither/Nor, Canada Council (\$1,500)
- 2002 Official Selection, Gaudeamus International Music Festival, Amsterdam
- 2001 Society of Composers, Authors and Music Publishers of Canada (SOCAN) Young Composers Award (\$500)
- 2001 Grant to Individual Musicians, Canada Council for the Arts (\$6,000)
- 2000 Grant to Individual Musicians, Toronto Arts Council (\$3,500)

INVITED LECTURES

- 2016 “On Ludic Dreaming,” Conversations with Unusual Suspects, Institute for Performance Studies, Simon Fraser University, (2016)
- 2016 “Listening in Technoculture: From Lucid to Ludic Dreaming,” Department of Music Colloquium, New York University (2016)
- 2015 Keynote, “Failing to Fail as it Ought to Fail,” Western University Visual Arts Graduate Conference (20-21 March)
 - “The Worm Refrain: Noisy Networks and Habits of Discontinuity,” Propriomedia lecture series, OCAD University
 - “Boring Formless Nonsense—the *brown study*,” Arraymusic lecture series, Toronto
 - “Tapping the Virtual Sonic,” New Technologies, New Critical Perspectives (VISM 6B03), OCAD University, Faculty of Liberal Arts
- 2014 “Upstream Color; Downstream Habits,” *Signal Path: The Present and Future Sound of Noise*, Centre for Transformative Media, The New School, NYC
- 2013 Plenary address, “Semblance and the Sense of Spreading Lies,” (Un)sound Occupation Workshop on Sound and Politics, Trinity Square Video, Toronto
- 2012 “What Modern Art Sounds Like,” History of Modern Art (VISM 2B07), Faculty of Liberal Arts, OCAD University, Toronto
- 2011 “Occultism, Hyperstition, and Bullshit in My Music,” Sound, Politics, and Media Art (VISM 4B02), Faculty of Liberal Arts, OCAD University, Toronto
- 2008 “On the Refrain of Pain and Imagining,” School of Music, University of Victoria

- “As Such, Music is Nonsense...” PECHA KUCHA, Society for Arts and Technology, Montreal, QC
- 2007 “Sound, Art, Technology,” Faculty of Fine Arts, Concordia University, Montreal
- 2006 “Music's Imaginary Revolution,” Dept. of Art History and Communication, McGill University, Montreal
- 2003 “Alternative Intentions: Ambiguity as Poetic Injunction,” Department of Music University of Alberta, Edmonton
- 2003 “Anatomy of Melancholy: The Music of Rudolf Komorous,” Art Gallery of Calgary
- 2002 Composer Lecture Series, Arraymusic, Toronto, Canada

CONFERENCE PAPERS

- 2017 Aberrant Nuptials, 2nd International Conference on Deleuze & Artistic research, Ghent, Belgium
 Paper: “A Matter of Style and Sheer Enthusiasm,” (November 2017).
 American Comparative Literature Association annual conference, Utrecht, Holland
 Paper: “Do Animals Get Earworms?” (November 2017)
- 2016 Tuning Speculation IV: Detuning Speculation, York University, Toronto, ON
 Paper: “Impractical Enthusiasms”
 “Animal Abstractions,” Music and Philosophy Study Group, American Musicological Society Annual Conference, Vancouver, BC
 Tuning Speculation: ‘Maginary Magnitudes & Sonic Diffractions, New York University
 Paper: “Absolute Ventriloquy”
- 2015 Tuning Speculation III: (in)audible (im)possibilities, York University, Toronto, ON
 Paper: “Imaginary Magnitudes and the Aboriginal Hypocrisy that Vanishes in the Meantime”
 Affect Theory Conference: Worlding|Tensions|Futures, Lancaster, MA
 Paper: “Sonic Contagions and Libidinal Technics”
 European Society for Literature, Science, and the Arts annual conference, Malta
 Paper: “Between Dreams and the Intelligence of Machines”
 Existential and Phenomenological Theory and Culture annual conference, University of Ottawa, Ottawa
 Paper: “The Worm Refrain”

- 2014 Tuning Speculation II: Auralnerics and Imaginary Networked Futures, York University, Toronto, ON
 Paper: “Absolute Ventriloquy, or Earing of the Senses”
- London Conference in Critical Thought, Goldsmiths, London, UK
 Paper: “Parasitic Color”
 Session: “Sounding the Counterfactual: Hyperstition and Audial Futurities”
- Canadian Communication Association (CCA) annual conference, Brock University, St. Catherines, ON
 Paper: “Woolgathering and the Imaginary Refrain of Cognitive Capitalism”
- American Comparative Literature Association (ACLA) annual conference, New York, NY
 Paper: “Daydreams and Earworms (or, The Comestibles of Cognitive Capitalism).”
 Session: “Sonic Affect”
- 2013 Tuning Speculation: Experimental Aesthetics and the Sonic Imaginary, York University, Toronto, ON
 Paper: “A plague on both your ears.”
- Universities Art Association of Canada (UAAC) annual conference, Banff, AB
 Paper: “Earworms: A Nonsensory Hyperstition.”
 Session: “The Cognitive Turn”
- Society for Literature, Science, and the Arts (SLSA) annual meeting, University of Notre Dame, South Bend, IN
 Paper: “Distracted Abductions: A Hyperstitional Theory of Earworms”
 Session: “Speculative Aesthetics and Aesthetic Speculations”
- 2012 Society for Literature, Science, and the Arts (SLSA) annual meeting, University of Wisconsin-Madison, Madison, WI
 Paper: “Semblance and Reality: Abstraction and Speculative Aesthetics.”
 Session: “The Nonhumanity of Sound”
- Interdisciplinary Perspectives on Music in Canada workshop, Wilfrid Laurier University, Kingston, ON
 Paper: “Felt as Thought”
- 2011 Duration (Before and After) Media, Ontario College of Art and Design University, Toronto, ON
 Paper: “Warped Time and Distracted Duration”
- 2010 Bigger than Words, Wider than Pictures: Noise, Affect, Politics Conference, University of Salford, Salford, UK
 Paper: “Noise and Distracted Listening”

Listening: Music and Philosophies of the Ear, City University of New York, New York, NYC

Paper: "Listening Aside: The Aesthetics of Distraction in Contemporary Composition"

2009 &Now Conference, Buffalo, NY

Paper: "The Charm of Failure"

Session: "Glorious Failure"

Un/Music Conference, Harvard University, Cambridge, MA

Paper: "(Un)boring (Un)music: Experimenting with Excess"

2008 Veils Philosophy and Art Conference, SUNY Stony Brook, Manhattan, NYC

Paper: "Notes on 'the brown study': A Gloomy Contemplation on Veils of Sense"

2006 2nd International Conference on Music and Gesture, Royal Northern Conservatory of Music, Manchester, UK

Paper: "Virtual Sensibility & the Stutter"

Dark Matters Conference, University of Western Ontario, London, ON

Paper: "Towards an Aesthetic of Obscurity"

PROFESSIONAL SERVICE

Steering committee, Sonic Research Initiative, York University, 2014 -

Editorial Work

Manuscript Assessment: Bloomsbury Publishing (2014, 2015, 2016); *Body & Society* (2014); *ASAP: Journal of Association for the Study of the Arts of the Present* (2016); *Theory Culture and Society* (2017)

Conference Organization

Co-organizer, "Tuning Speculation IV: Detuning Speculation," Toronto (November 2017) Co-organizer, "Tuning Speculation: 'Maginary Magnitudes & Sonic Diffractions, New York City (April 2016).

Co-organizer, "Tuning Speculation III: (in)audible (im)possibilities, Toronto (November 2015).

Co-organizer, "Tuning Speculation II: Auralnerics and Imaginary Networked Futures," Toronto (November 2014)

Co-organizer (lead), "Tuning Speculation I: Experimental Aesthetics and the Sonic Imaginary," Toronto (November 2013)

Creative arts peer-reviewer

Jury member, Commissioning of Canadian composers, Canada Council for the Arts, 2013

Jury member, Arraymusic Young Composers Workshop, Toronto, 2012

Jury member, Jules Léger Prize for New Chamber Music, Canada Council for the Arts, 2011

Jury member, Grants to Individual Musicians, Canada Council for the Arts, 2009

COURSES TAUGHT

Imaginary Sounds (graduate seminar), New York University, spring 2016

Music and Philosophy (undergraduate seminar), New York University, spring 2016

Music, Sound and Posthumanism (graduate seminar), New York University, fall 2015

Experimenting with Failure (undergraduate seminar), New York University, fall 2015

Experimental Film and Media (undergraduate seminar),

OCAD University, spring 2015 Modernism and Postmodernism (undergraduate lecture),

OCAD University, summer 2013

Music since 1945 (undergraduate lecture), Carleton University, winter 2008 and winter 2009

Principles of Orchestration (undergraduate lecture), Carleton University, fall 2007

REFERENCES

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