

# ELDRITCH PRIEST

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Assistant Professor · School for the Contemporary Arts · Simon Fraser University ·  
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## PROFESSIONAL APPOINTMENTS

- 2022 - Associate Professor, School for the Contemporary Arts, Simon Fraser University  
2016-22 Assistant Professor, School for the Contemporary Arts, Simon Fraser University  
2015-16 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 Guest Faculty, York University, Goldfarb Summer Institute  
2012-14 Visiting scholar, Faculty of Fine Arts, York University  
2007-09 Contract faculty, School of Music, Carleton University

## 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

## PUBLICATIONS

### Manuscripts

*Earworm and Event: Music, Daydreams and Other Imaginary Refrains*. Duke University Press, 2022. (64,000 words)

Reviews of *Earworm and Event*:

- Dan Barrow, *The Wire*, April (2022): 68.

*Ludic Dreaming: Listening Away from Contemporary Technoculture*. London & New York: Bloomsbury, 2017—co-authored w/ David Cecchetto, Marc Couroux, and Ted Heibert. (50,000 words)

Reviews of *Ludic Dreaming*:

- Andrew Hugill, *Organized Sound* 22, no.3 (2017): 437–438
- Samuel Stoeltje, *Magic, Ritual, and Witchcraft* 13, no.2 (2018): 486-489
- Marcel Cobussen, *Journal of Sonic Studies*,  
<https://www.researchcatalogue.net/view/558982/676962>

*Boring Formless Nonsense: Experimental Music and the Aesthetics of Failure*. London & New York: Bloomsbury, 2013. (83,000 words)

Reviews of *Boring Formless Nonsense*:

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

### **Peer-reviewed journal articles**

“Melodies, Moods, and The Zone as a Hole,” *AM Journal of Art and Media Studies* 23, (2020): 45-66.

“Earworms, Daydreams, and Cognitive Capitalism,” *Theory, Culture & Society* 35, no. 1 (2018): 141–162.

“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**

“Thinking Non/Humanly,” in *The Bloomsbury Handbook of Susanne K. Langer*, edited by Lona Gakis. London and New York: Bloomsbury (forthcoming).

“Auditory Hallucination” in *Unsound: Undead*, edited by Toby Heys, Steven Goodman, and Eleni Ikonaidou, 109-114. Falmouth: Urbanomic, 2019. (Co-written w/ David Cecchetto, Marc Couroux, and Ted Hiebert)

“The Sonic Egregor” in *Unsound: Undead*, edited by Toby Heys, Steven Goodman, and Eleni Ikonaidou, 247-250. Falmouth: Urbanomic, March 2019. (Co-written w/ David Cecchetto, Marc Couroux, and Ted Hiebert)

“Felt as Thought (or, musical abstraction and the semblance of affect),” in *Sound, Music, Affect: Theorizing Sonic Experience*, edited by Marie Thompson and Ian Biddle (London: Bloomsbury, 2013), 45-63.

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

**Other Published Writings**

“Something from Nothing,” Introduction to *Music for Listen/Space*, vol. 1. Lebanon, NH: Frog Peak Music, 2018, 11-18.

“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, ed., John Shepherd et al (London: Bloomsbury, forthcoming).

**Creative Work (selected since 2016)****Chamber music**

new work commissioned by Arraymusic (2023)

*too, so like nothing* (piano solo) 2020, 18’00”

*glint* (violin solo) 2020, 18’00”, commissioned by Mira Benjamin

*tinge* (cello solo) 2020, 17’00”, commissioned by Anton Lukoszevieve

*woolgathering* (musicbox and electronics) 2017 14’00

**Commercial Releases**

*omphaloskepsis* (solo guitar album)—Halocline Trances Records (Spring 2022)

Reviews:

Nick Ostrum, Free Jazz Blog, (April 2022):

<https://www.freejazzblog.org/2022/04/elritch-priest-omphaloskepsis.html>

*Many Traceries* (chamber music)—Rat Drifting Records (May 2021)

*Deep Fauna/Deep Flora* (improvisation Duo, “Alfred Jarry”)—Passim Recordings (April 2018)

**INVITED LECTURES**

“Presque Rêvé (or, To Want To Be a Metaphor), Western University, Centre for the Study of Theory and Criticism, London, ON, April 2022.

“Impractical Enthusiasm,” Koninklijk Conservatorium, The Hague, The Netherlands, Nov. 2017

“Of Local Detail,” Of the Now Music Festival, Open Space, Victoria, September 2017

“On Ludic Dreaming,” Conversations with Unusual Suspects, Institute for Performance Studies, Simon Fraser University, November 2016

- “Listening in Technoculture: From Lucid to Ludic Dreaming,” Department of Music Colloquium, New York University, April 2016
- “Boring Formless Nonsense—*the brown study*,” Arraymusic lecture series, Toronto, April 2015
- Keynote, “Failing to Fail as it Ought to Fail,” Western University Visual Arts Graduate Conference, March 2015
- “The Worm Refrain: Noisy Networks and Habits of Discontinuity,” Propriomedia lecture series, OCAD University, February 2015
- “Tapping the Virtual Sonic,” The 2014 Goldfarb Summer Institute, SONIC PRAXIS IN X ACTIONS, May 2014
- “Upstream Color; Downstream Habits,” *Signal Path: The Present and Future Sound of Noise*, Centre for Transformative Media, The New School, NYC, May 2014
- Plenary address, “Semblance and the Sense of Spreading Lies,” (Un)sound Occupation Workshop on Sound and Politics, Trinity Square Video, Toronto, April 2013
- “What Modern Art Sounds Like,” History of Modern Art (VISM 2B07), Faculty of Liberal Arts, OCAD University, Toronto, January 2012
- “Occultism, Hyperstition, and Bullshit in My Music,” Sound, Politics, and Media Art (VISM 4B02), Faculty of Liberal Arts, OCAD University, Toronto, November 2011
- “On the Refrain of Pain and Imagining,” School of Music, University of Victoria, October 2008
- “Music is Nonsense...” PECHA KUCHA, Society for Arts and Technology, Montreal, Aug. 2008
- “Sound, Art, Technology,” Faculty of Fine Arts, Concordia University, Montreal, March 2007
- “Music's Imaginary Revolution,” Dept. of Art History and Communication, McGill University, Montreal, February 2006
- “Alternative Intentions: Ambiguity as Poetic Injunction,” Department of Music University of Alberta, Edmonton, October 2003

## CONFERENCE PAPERS

- “Thinking (Non)humanly.” Paper presented at Feeling, Form, Mind: A conference on the Thought of Susanne K. Langer, Max Planck Institute, Frankfurt, Germany, June 2022.
- “Dreaming Animals.” Paper presented at the Association for Philosophy and Literature’s “Nature: Animal, Moral, Technological,” Banff, Canada, May 2022
- “That animals dream....” Paper presented at Dreams and the Animal Kingdom in Culture and Aesthetic Media, Universität des Saarlandes, Saarbrücken, Germany, September 2021
- “To want to be a metaphor.” Paper presented at Tuning Speculation VII: Non, York University, Toronto, November 2019.
- “The sound of the future-past from Chernobyl” Paper presented at &Now: Points of Convergence, University of Washington, Bothell, September 2019.

- “It’s All in the Set Up.” Paper presented at Experimental Theory and Radical Thought, The New School, New York, May 2019.
- “Moods, Melodies and the Zone as a Hole.” Paper presented at Summer of Theory, University of Victoria, Victoria BC, June 2019.
- “Melody Casting.” Paper presented at Stalking the Chernobyl Zone: Atmospheres, Temporalities and Vital Reminders, Simon Fraser University, April 2019.
- “Beating a Dead Beetle.” Paper presented at the Limits of Aurality, Simon Fraser University, March 2018.
- “After the Fact in Anticipation.” Paper presented at Experimental Theory Experiments, University of Victoria, March 2018.
- “A Matter of Style and Sheer Enthusiasm.” Paper presented at Aberrant Nuptials, 2<sup>nd</sup> International Conference on Deleuze & Artistic research, Ghent, Belgium, November 2017.
- “Do Animals Get Earworms?” Paper presented at American Comparative Literature Association annual conference, Utrecht, Holland, November 2017.
- “Ex post facto ex ante.” Paper presented at Tuning Speculation V: Vibratory (Ex)changes, York University, Toronto, November 2017.
- “Impractical Enthusiasms.” Paper presented at Tuning Speculation IV: Detuning Speculation, York University, Toronto, November 2016.
- “Animal Abstractions.” Paper presented at Music and Philosophy Study Group. American Musicological Society annual conference, Vancouver, November 2016.
- “Absolute Ventriloquy.” Paper presented at Tuning Speculation: ‘Maginary Magnitudes & Sonic Diffractions, New York University, April 2016.
- “Imaginary Magnitudes and the Aboriginal Hypocrisy that Vanishes in the Meantime.” Paper presented at Tuning Speculation III: (in)audible (im)possibilities, York University, Toronto, November 2015.
- “Sonic Contagions and Libidinal Technics.” Paper presented at Affect Theory Conference: Worlding|Tensions|Futures, Lancaster, MA, October 2015.
- “Between Dreams and the Intelligence of Machines.” Paper presented at European Society for Literature, Science, and the Arts annual conference, Malta, June 2015.
- “The Worm Refrain.” Paper presented at Existential and Phenomenological Theory and Culture annual conference, University of Ottawa, Ottawa, May 2015.
- “Absolute Ventriloquy, or Earing of the Senses.” Paper presented at Tuning Speculation II: Auralnerics and Imaginary Networked Futures, York University, Toronto, November, 2014
- “Parasitic Color.” Paper presented at London Conference in Critical Thought, Goldsmiths University, London, UK, June 2014.

- “Woolgathering and the Imaginary Refrain of Cognitive Capitalism.” Paper presented at Canadian Communication Association annual conference, Brock University, St. Catherines, ON, May 2014.
- “Daydreams and Earworms (or, The Comestibles of Cognitive Capitalism).” Paper presented at American Comparative Literature Association annual conference, New York City, March 2014.
- “A plague on both your ears.” Paper presented at Tuning Speculation: Experimental Aesthetics and the Sonic Imaginary, York University, Toronto, November 2013.
- “The Cognitive Turn.” Paper presented at Universities Art Association of Canada annual conference, Banff, AB, October 2013.
- “Distracted Abductions: A Hyperstitional Theory of Earworms.” Paper presented at Society for Literature, Science, and the Arts annual meeting, University of Notre Dame, South Bend, IN, October 2013.
- “Semblance and Reality: Abstraction and Speculative Aesthetics.” Paper presented at Society for Literature, Science, and the Arts annual meeting, University of Wisconsin-Madison, Madison, WI, November 2013.
- “Felt as Thought.” Paper presented at Interdisciplinary Perspectives on Music in Canada workshop, Wilfrid Laurier University, Kingston, ON, May 2013.
- “Warped Time and Distracted Duration.” Paper presented at Duration (Before and After) Media, Ontario College of Art and Design University, Toronto, ON, May 2011.
- “Noise and Distracted Listening.” Paper presented at Bigger than Words, Wider than Pictures: Noise, Affect, Politics Conference, University of Salford, Salford, UK, June 2010.
- “Listening Aside: The Aesthetics of Distraction in Contemporary, Composition.” Paper presented at Listening: Music and Philosophies of the Ear, City University of New York, NYC, May 2010.
- “The Charm of Failure.” Paper presented at &Now Conference, Buffalo, NY, October 2009.
- “(Un)boring (Un)music: Experimenting with Excess.” Paper presented at Un/Music Conference, Harvard University, Cambridge, MA, March 2009.
- “Notes on ‘the brown study’: A Gloomy Contemplation on Veils of Sense.” Paper presented at Veils Philosophy and Art Conference, SUNY Stony Brook, Manhattan, NYC, March 2008.
- “Virtual Sensibility & the Stutter.” Paper presented at 2nd International Conference on Music and Gesture, Royal Northern Conservatory of Music, Manchester, UK, July 2006.

## **CONFERENCE AND WORKSHOP ORGANIZATION**

- Organizer, “The New Daydream Imaginary – On the Ethico-Aesthetics of Spontaneous and Non-productive Thought,” Simon Fraser University, Vancouver, June 2023.
- Co-organizer, “Tuning Speculation VII: NON,” York University, Toronto, November 2019
- Co-organizer, “Experimental Theory and Radical Thought,” The New School, New York City, May 2019.

Co-organizer, “What is the Zone,” SFU, Institute for the Humanities, Vancouver, April 2019

Co-organizer, “Tuning Speculation VI: Auscultations | Occultations, Listening to the Occult,”  
Bloomington, IN, November 2018

Co-organizer, “The Limits of Aurality,” Vancouver, March 2018

Co-organizer, Tuning Speculation V: Vibratory (Ex)changes, York University, Toronto  
November 2017

Principal organizer, Apartment House, concert and composer workshop, School for the  
Contemporary Arts, SFU, September 2017

Principal organizer, Eric Cazdyn, public lecture and film screening, School for the Contemporary  
Arts, SFU, January 2017

Co-organizer, Tuning Speculation IV: Detuning Speculation, Toronto, November 2016

Principal organizer, Tuning Speculation: 'Maginary Magnitudes & Sonic Diffractions, New York  
University, 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, Tuning Speculation I: Experimental Aesthetics and the Sonic Imaginary, Toronto,  
November 2013

## **SCHOLARSHIPS, RESEARCH FELLOWSHIPS, AWARDS, AND ARTS GRANTS**

- 2021 University Publications Fund, SFU (\$2000)
- 2019 Social Sciences and Humanities Research Council of Canada Insight Development  
Grant (\$59,967)
- 2019 FCAT Emerging Researcher Award (\$1500).
- 2019 University Publications Fund, SFU (\$2000)
- 2018 FCAT Rapid Response Fund, SFU (\$1000)
- 2017 VPR Travel Grant, SFU (\$1500)
- 2016 President’s Research Start-up Grant, SFU (\$20,000)
- 2015 Social Sciences and Humanities Research Council of Canada Connections Grant  
(\$22,500) (Co-Applicant)
- 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)

**PROFESSIONAL SERVICE**

**University Service at Simon Fraser University**

- Faculty Search Committee, Experimental Sound Design, tenure-track position, SCA, 2022
- Equity, Diversity, and Inclusion Committee, SCA (2020-21)
- SCA Search Committee, Contemporary Scenography, tenure-track position, SCA, 2021
- Graduate Committee, SCA 2018-2022
- Tenure and Promotion Committee, SCA, 2018-19
- Faculty Search Committee, FCAT Dean, 2019-2020
- Faculty Search Committee, Experimental Composition tenure-track position, SCA, 2019-20
- Undergraduate Curriculum Committee, SCA, 2016-2018
- Faculty Search Committee, Acoustic Composition, tenure-track position, SCA, 2017-18

## **Other service (peer review and thesis examination)**

### Manuscript referee

Goldsmiths University Press

- Simon O’Sullivan, *From Magic and Myth-Work to Care and Repair* (May 2022)

Punctum Books (Immediations series)

- Curt Cloninger, *Some Ways of Making Nothing: Apophatic Apparatuses in Contemporary Art* (November 2018)

Bloomsbury Academic (prospectus)

- Scott Wilson, *Scott Walker and the Song of the One-all-alone* (September 2016)
- Richard Elliot, *The Sound of Nonsense* (November 2015)
- G. Douglas Barrett, *After Sound: Toward a Critical Music* (September 2014)

### Journal referee

- “Sensing the Animal Sound: Bioacoustics and the Science of Compressed Listening,” *Theory Culture and Society* (March 2017)
- “Someday We’ll Evaporate Together,” *ASAP/Journal* (October 2016)
- “Embodying mirror neurons: Phenomenological networks contesting neurobiological interpretations,” *Body & Society* (March 2014)

### Dissertation examiner

- Johannes Snape, “Between the Spaceship and the Submersible: Weird Adventures in Sound Technology and the Shadows of Capital,” New York University (external, April 2021)
- Michael Filimowicz, “An Audiovisual Colocation Display System,” Simon Fraser University (internal-external, August 2018)
- Andrew Brooks, “A Poetics of Interruption: Fugitive speech acts and the politics of noise,” University of New South Wales (external, December 2017)

## **SUPERVISION**

### Post-Doctoral Fellows

Dr. Armando Castro (CECULT - UFRB – Brazil) (2018)

### Graduate Students

Doctoral Supervisor:

- David Biddle, PhD in Contemporary Arts, SFU (2021 - in progress)
- Matthew Horrigan, PhD in Individualized Interdisciplinary Studies, SFU (2019 - in progress)
- Tobias Ewé, PhD in Art History, UBC (in progress)

MFA/MA supervisor

- Lief Hall, MFA in Interdisciplinary Studies, SFU, 2019
- Mozhddeh Bashirian, MA in Contemporary Arts, SFU, 2022
- Emily Clarke, MA in Contemporary Arts, SFU, 2021
- Michelle Kim, MA in Contemporary Arts, SFU, 2019
- Storm Greenwood, MA in Contemporary Arts, SFU, 2018

Committee member

- Alexandre Klinke, MFA in Interdisciplinary Studies, SFU (completed November 2019)
- Carl Winter, MFA in Interdisciplinary Studies, SFU (completed May 2018)
- David Biddle, MFA in Interdisciplinary Studies, SFU (completed May 2017)

**COURSES TAUGHT**

Seminars

- Studio in Fine and Performing Arts II (fall 2021)
- Selected Topics in Fine and Performing Arts (spring 2020, spring 2021, spring 2022)
- Research Methods in Comparative Media Arts (SFU, fall 2018, fall 2019, fall 2020)
- Experimental Film and Video (SFU, spring 2019)
- Music and Philosophy (SFU, Spring 2018, spring 2022)
- Interdisciplinary Graduate Seminar (SFU, fall 2016, fall 2017)
- Audio Media Analysis (SFU, spring 2017)
- Imaginary Sounds (New York University, spring 2016)<sup>[SEP]</sup>
- Music and Philosophy (New York University, spring 2016)
- Music, Sound and Posthumanism (New York University, fall 2015)
- Experimenting with Failure (New York University, fall 2015)
- Experimental Film and Media (OCAD University, spring 2015)

Lectures

- Sound Art (SFU, fall 2017, fall 2018, fall 2019, fall 2020)
- Sound (SFU, spring 2017, spring 2018, spring 2019, spring 2020)
- Modernism and Postmodernism (OCAD University, summer 2013)
- Music since 1945 (Carleton University, winter 2008, winter 2009)
- Principles of Orchestration (Carleton University, fall 2007)