

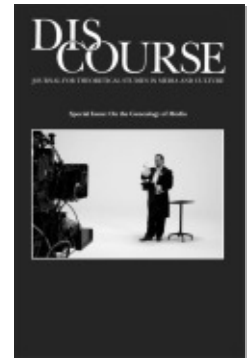


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Contributors

Tom Cohen is professor of English at SUNY–Albany, where he teaches literary and media studies. He is the author of *Ideology and Inscription: “Cultural Studies” after Benjamin, de Man, and Bakhtin* (Cambridge University Press, 1998) and one of the editors of *Material Events: Paul de Man and the Afterlife of Theory* (University of Minnesota Press, 2000). In his contribution, Cohen develops and expands from a treatment of Alfred Hitchcock’s relation to Nietzsche appearing in his *Hitchcock’s Cryptonymies*, volume 1: *Secret Agents* (University of Minnesota Press, 2005). For a development of these logics, see also volume 2, *Hitchcock’s Cryptonymies: War Machines* (University of Minnesota Press, 2005).

Rebecca Comay is Professor of Philosophy at the University of Toronto and specializes in continental philosophy and contemporary French thought. Coeditor of *Endings: Questions of Memory in Hegel and Heidegger* (Northwestern University Press, 1999) and editor of *Lost in the Archives* (Alphabet City, 2002), she is the author of numerous essays on Benjamin, Nietzsche, Hegel, and Heidegger. Her contribution to this special issue is from a book in progress on the theorization of technology in Proust.

Friedrich A. Kittler is professor of Aesthetics and Media History at the Humboldt University in Berlin. The most original interpreter of Lacan of his generation, his seminal works *Discourse Networks (Aufschreibesysteme)* (Stanford University Press, 1992) and *Gramophone, Film, Typewriter* (Stanford University Press, 1999) provided the foundation for the theoretical school of discourse analysis.

Laurence A. Rickels teaches at the University of California (in Santa Barbara) and European Graduate School (in Saas Fee, Switzerland). His books include *Aberrations of Mourning: Writing on German*

Crypts (Wayne State University Press, 1988), *The Case of California* (Johns Hopkins University Press, 1991), *The Vampire Lectures* (University of Minnesota Press, 1999), *Nazi Psychoanalysis* (University of Minnesota Press, 2002), and *The Devil Notebooks* (University of Minnesota Press, 2008). In his contribution to this issue, he develops a portion or advance preview of his forthcoming book, *I Think I Am: Philip K. Dick* (University of Minnesota Press).

Avital Ronell is University Professor at New York University, where she also serves as director of the Trauma Studies Center. She is a member of the core faculty at the European Graduate School. Ronell is the author of *Dictations: On Haunted Writing* (University of Nebraska Press, 1993), *The Telephone Book: Technology, Schizophrenia, Electric Speech* (University of Nebraska Press, 1989), *Crack Wars: Literature, Addiction, Mania* (University of Nebraska Press, 1992), *Finitude's Score: Essays for the End of the Millennium* (University of Nebraska Press, 1998), and *Stupidity* (University of Illinois Press, 2002). Her contribution to this special issue develops a test site between Nietzsche and AI research that is extracted from her recent study *The Test Drive* (University of Illinois Press, 2005).

Craig Saper is a professor of Texts and Technology in the English Department at the University of Central Florida, where he is also director of Media Studies. He returned to Florida after a lifetime of teaching in Philadelphia (at the University of Pennsylvania and the University of the Arts). Saper is the author of *Artificial Mythologies: A Guide to Cultural Invention* (University of Minnesota Press, 1997) and *Networked Art* (University of Minnesota Press, 2001).

Barbara Stiegler teaches at the University Michel de Montaigne-Bordeaux 3. Her contribution, "Sur l'avenir de nos incorporations: Nietzsche, les médias et les événements" (On the future of our incorporations: Nietzsche, media, events) was originally composed for the 2004 Cerisy-la-salle conference on "La lutte pour l'organisation du sensible" (The struggle for the organization of the perceptible). It folds out of her recent book *Nietzsche et la critique de la chair: Dionysos, Ariane, le Christ* (Nietzsche and the critique of the flesh) (Presses Universitaires de France, 2005).

Diana Thater is an artist who lives and works in Los Angeles. Her work can currently be seen in a solo show at the Santa Barbara Museum of Art; the Towner, in Eastbourne, UK; and as part of the Darwin 200 exhibition at the London Natural History Museum.

Between Science and Magic is Thater's newest work, which will premiere at her solo exhibition at the Santa Monica Museum of Art on 15 January 2010.

Klaus Theweleit revolutionized sociology and psychoanalytic criticism with his two-volume study *Male Fantasies* (University of Minnesota Press, volume 1: *Women, Floods, Bodies, History* [1987]; and volume 2: *Male Bodies: Psychoanalyzing the White Terror* [1989]). His contribution is excerpted from a section of his 1988–94 multivolume study establishing the Orpheus complex as that which organizes each introduction of new media via couples, whether the Perón couple, for instance, or the coupling of a change in reception with catastrophe.

Gregory L. Ulmer teaches at the University of Florida and the European Graduate School. He is the author of *Applied Grammatology: Post(e)-Pedagogy from Jacques Derrida to Joseph Beuys* (Johns Hopkins University Press, 1984), *Teletheory* (Routledge, 1989), *Heuretics: The Logic of Invention* (Johns Hopkins University Press, 1994), *Internet Invention: From Literacy to Electracy* (Longman, 2002), and *Electronic Monuments (Electronic Mediations)* (University of Minnesota Press, 2005). His contribution to this collection runs through the implications of his theory of chorography—as a rereading of Thoreau—for our computerate era.