APPENDIX/

PRESENTATION OF THE CONTRIBUTORS

Though **MIMI THI NGUYEN** still believes that punk saved her life, some of her greatest life lessons are learned from the movies. These are: *be excellent to each other; fair is fair;* and *I’m perfect, but nobody in this shithole gets me, because I don’t put out.*

**PHILIPPE THEOPHANIDIS** is doing research on the ideas of community and inoperativeness. In this regard, his efforts are successfully not working. He likes to wear an old t-shirt bearing the inscription “Qualities are for losers,” even though he feels he’s not qualified to do so. When asked to introduce himself in a casual, if not funny way, he replied that he would rather not. When pressed, he tried and failed, and tried again, and failed again. Hopefully, he managed to failed better.

**HANNA BAUMANN** has boundary issues.

**SOPHIA AZEB** has a fraught relationship with her dentist owing largely to her (several) terrible habits, including but not limited to tobacco-smoking, pen-chewing, and single-handedly emptying London (and often Marseille) of its sugar stores with her morning coffee. She still has all her own teeth, however, and flosses regularly.

**DEREK GREGORY**’s first love is the theatre, but he consoles himself with the thought that lecturing means you get to write the script *and* grade the audience....

**STUART ELDEN** is interested in territory and geopolitics and enjoys cycling. Sometimes he is able to combine these, such as on a hot June day in 2013, when he rode round the sea of Galilee, starting in Israel, and traveling across the Jordan river, through the occupied Golan Heights, through a cleared minefield, very close to the Jordan border, and back to the town of Tiberias.

**GASTÓN GORDILLO** particularly enjoys the spatial intersection of land and sea, where matter changes its texture and becomes liquid and swimmable. He is drawn to that spatial and material threshold.
colloquially called the beach to read, write, and of course also to swim, particularly but not necessarily in the summer. His beach toolkit always includes swim goggles and a Moleskine notebook.

PEDRO HERNÁNDEZ MARTÍNEZ hates architecture but, also ... he loves architecture! One could say that he suffers from agoraphobia, an irrational fear of being trapped, which forces him to struggle in order to escape, attacking and destroying architecture and the ideas that established it.

TINGS CHAK doesn’t like borders, and borders of all sorts. She believes in the freedom to move, freedom to stay, and freedom to return for all migrant people, and spends a lot of her time drawing, disrupting, and shit-disturbing.

ALEX SHAMS has always been obsessed with traffic and crowds. He is especially interested in the strange sensation of other people’s sweat imprinting itself onto his body while he is holding on for dear life in the Cairo metro. Other times it’s the way sweat moves between bodies at Iranian shrines that fascinates him, including but not limited to that particular moment when the love and lust for saints and gods overwhelms and produces not only tears and moans but also extremely dank under (and over) shirts.

As a child SOFIA LEMOS was never truly present, and she would read and reenact historical events always adding to it a pinch of salt. Lemos is interested in radical political imaginaries thereby using speculation as a tool to critically unfold history and render alternative understandings of the body and its agency. Growing up brought about the here and now, and today she revels in being a cultural organizer and researcher.

GRÉGOIRE CHAMAYOU currently admires kangaroos for their sound ability to summarize, which can be watched here: https://www.youtube.com/watch?v=UFWUIObSgn0

RENISA MAWANI lives and works in the busy port city of Vancouver. Due, in part, to her spatial location, she thinks a great deal about bodies in motion: human (migrants), nonhuman (insects), and objects (ships). Though she is fascinated by oceanic movements, her body restricts her from making her own….she has yet to acquire sea legs.

NICK AXEL is generally skeptical about the appearance of things, which can sometimes lead to a performance of the devil’s advocate. He look into things. Not at them, over or around them, but through them, always searching to evoke the latent potential of what we have at hand.
As a kid, **SARAH CHOUKAH** was fascinated with science fiction stories and movies. Her favorites depicted how machines, cyborgs or space aliens would threaten one day to take over the world. That kid is still secretly disappointed we didn’t bring back carnivorous dinosaurs in a clever feat of bioengineering just yet. There’s nevertheless a lot to figure out when it comes to the potential biosciences and biotechnologies have in shaping a certain sense of ourselves, and vice versa. Just in case.

**ANDREAS PHILIPPOPOULOS-MIHALOPOULOS** is a philosopher who pretends to be an artist who pretends to be a legal academic who pretends to be a theorist who pretends to be a writer who pretends that he is not pretending. This is why he has recently taken to seeing the world from up there, usually on an airplane. Very little margin to pretend up there.

**ERIN MANNING** has three cats, a cat-toad and a step-son. The oldest cat left home at about the same time as the step-son, both of them signaling that better food was to be had elsewhere. They both still visit on occasion. When the cats aren’t deciding where she can sit, she writes, paints, sews and dances.

**ADRIENNE HART** once spent a year living in one of London’s last untouched factories from the 1800s. Sleeping rooms were small white pods slotted next to one another in varying formation, the smallest only wide enough for one body to launch itself into. She always had the best nights, sleep in that pod, and somehow her claustrophobia did not apply.

Although **ELENA LOIZIDOU** is a Reader in Law and Political Theory, her research and interests lay primarily outside the field of law. She is interested in finding out whether anarchism offers an art of living that runs parallel to the one provided and cultivated by neoliberalism, and she loves the minimalist sounds of John Cage, spring sun rays and drawing. She lives in London and dreams of warmer climates.

If there is something **JOANNE POUZENC** has trouble learning, it’s the art of waiting. She can not do nothing. And even if you think she actually does nothing, she is probably analysing the details, imagining someone else’s stories, picturing the moment and trying hard not to forget it. Because there is just one thing she’s sure about: time exists, and so does everything within.

**CHRYSANTHI NIGIANNI** often finds herself in world-weariness. She thinks philosophy is a mood rather than discipline. She likes the type of psychoanalysis that makes philosophy suffer. She feels trapped in the body of knowledge and seeks instead darkness and ignorance. This is where she can start writing. Whatever she starts writing about, it ends up being about love.
INA KARKANI is fascinated by anything that frustrates and dares our routine of being boring human bodies. Weirdness in cinema is one part of it. She loves philosophizing about living entities, human or not, that perform gorilla dances, wiggle with their shoulder blades and hiss like cats in heat.

ALAN PROHM considers inquiry a full-bodied experience: if you never work up a sweat, it’s not worth thinking. He believes all the arts can be talked like one language, in space, at power, and is on a hunt for the levers leveraging the aesthetic for more radical efficacy. Start now.

DAN MELLAMPHY, also known under the name of Yhpmallem Sawsib Atidnan, is a Borgesian Bharatnayam Blackbelt or ‘Maeterlinckian triple-B{ee}’ with an assortment of degrees adding up to the five Pythagorean polyhedra or ‘Keplerian panchatrantra.’ He keeps the latter degrees stuffed in a ‘panching bag, (पांचबैग)’ at his neighbourhood gym (a gymnasium coincidentally named after the chapter on gymnosphy from Sarane Alexandrian’s primer on occult physics and metaphysics). In Year Zero he married a Bengal-Donegal ‘Bhean Gual’ named Nandita (see Nandita Biswas Mellamphy).

NANDITA BISWAS MELLAMPHY, also known as the Yhpmallem-nad, was born on the Ring of Kerry at a well-named wishing-well: the Spring of Sauron. As a child, she worked on the infamous Bengal-Donegal Express in the role of Engine-Room ‘Bhean Gual’ (coal-girl) and has always, as a result, had a fascination with fire (and, of course, soot). On one of the Express Trips, she was scouted by a Bollywood Movie-mogul and cast as a young pre-cog in Hrishikesh Mukherjee’s नामुमकिन. With the proceeds from that film, she became a struggling academic, met her husband Danananda Mahalamfi and secured, shortly after that, a primo professorial position.

SEHER SHAH is interested in the ambiguous relationship of objects and landscapes. She uses the basic elements of architecture such as the wall, grid and column to examine various formal and visceral qualities of particular moments in architectural history. Using historical and personal iconographies, her interests use constructed landscapes, the X-large or mammoth sized object, erasure, Corbusier and courtyards to explore through drawings, prints, photographs and sculptural objects.

Although LÉOPOLD LAMBERT founded the Funambulist, he would fully experience corporeal pain if he were to attempt tighrope walking. Similarly, his obsession for questions related to the body should not make him forget that sitting at a desk does not qualify as fully embracing his existence as a body in the world! As always, he is thankful to count so many talented friends and colleagues, who enrich his clumsy understanding of this world.

**THE CENTER FOR TRANSFORMATIVE MEDIA**, Parsons The New School for Design is a transdisciplinary media research initiative bridging design and the social sciences, and dedicated to the exploration of the transformative potential of emerging technologies upon the foundational practices of everyday life across a range of settings.

**PUNCTUM BOOKS**: spontaneous acts of scholarly combustion is an open-access and print-on-demand independent publisher dedicated to radically creative modes of intellectual inquiry and writing across a whimsical para-humanities assemblage. punctum books seeks to curate the open spaces of writing or writing-as-opening, the crucial tiny portals on whose capacious thresholds all writing properly and improperly takes place. Pricking, puncturing, perforating = publishing in the mode of an unconditional hospitality and friendship, making space for what Eve Sedgwick called “queer little gods” – the “ontologically intermediate and teratological figures” of y/our thought. They seek to pierce and disturb the wednesdayish, business-as-ususal protocols of both the generic university studium and its individual cells or holding tanks. They also take in strays.