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# Contributors to this issue

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Avant : pismo awangardy filozoficzno-naukowej 4/3, 373-380

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Artykuł został opracowany do udostępnienia w internecie przez Muzeum Historii Polski w ramach prac podejmowanych na rzecz zapewnienia otwartego, powszechnego i trwałego dostępu do polskiego dorobku naukowego i kulturalnego. Artykuł jest umieszczony w kolekcji cyfrowej [bazhum.muzhp.pl](http://bazhum.muzhp.pl), gromadzącej zawartość polskich czasopism humanistycznych i społecznych.

Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

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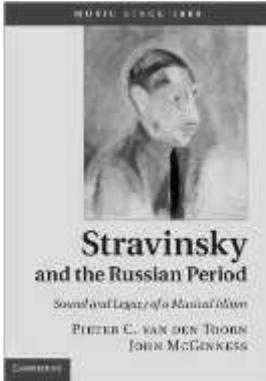
### **Millicent Hodson & Kenneth Archer**

They are a dance and design team based in London. They are known internationally for their reconstructions of lost ballet masterpieces from the early 20th century, most notably *Le Sacre du Printemps* from 1913, with scenario and designs by Nicholas Roerich, music by Igor Stravinsky and choreography by Vaslav Nijinsky. Since its premiere in 1987, they have staged their recon-

structed *Sacre* to acclaim in the United States, England, France, Finland, Portugal, Italy, Switzerland, Russia, Germany, Brazil and Japan. Four films have been made about their work on *Le Sacre* and three on other ballets in their repertoire. The couple lecture internationally, write books and articles about their productions and exhibit drawings from their projects.

Through *Ballets Old & New*, Hodson and Archer have built a repertoire of some twenty ballets, both reconstructions and creations. In addition to *Le Sacre* they have reconstructed two other ballets by Nijinsky for Diaghilev's *Ballets Russes* (*Jeux* and *Till Eulenspiegel*), five by Balanchine, mostly for Diaghilev (*Valse Triste*, *Le Chant du Rossignol*, *La Chatte*, *Le Bal* and *Cotillon*) and five by Jean Borlin for Rolf de Mare's *Ballets Suedois* which competed with Diaghilev's company in the 1920's (*Dervishes*, *Skating Rink*, *Within the Quota* and *La Creation du Monde*). Their creations include Stravinsky's opera *Persephone*, a version of Prokofiev's *Pas d'Acier* and a series of Greek ballets for Carla Fracci and other dancers in Italy.

[source: <http://www.hodsonarcher.com>]



### Pieter C. van den Toorn

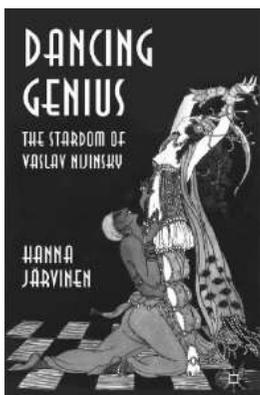
The music of Igor Stravinsky, theory and analysis of tonal and atonal music, sketch studies, aesthetics, and meta-theory. His books include *The Music of Igor Stravinsky* (Yale University Press, 1983), *Stravinsky and the Rite of Spring* (University of California Press, 1987), *Music, Politics and the Academy* (University of California Press, 1995), ), and *Stravinsky and the Russian Period; Sound and Legacy of a Musical Idiom* (co-author: John McGinness, Cambridge University Press, 2012). *Stravinsky and The Rite of Spring* won the Deems Taylor-ASCAP award in 1989 and the Outstanding Publication Award of the Society for

Music Theory (SMT) in 1990. Articles on a variety of subjects ranging from Beethoven to Stravinsky and atonal music have appeared in the *Journal of Music Theory*, *Music Analysis*, *Perspectives of New Music*, and the *Journal of Musicology*.

Recent articles on Stravinsky include "Stravinsky, Adorno, and the Art of Displacement", *Musical Quarterly* 87, no.3 (2004), "Stravinsky, Les Noces, and the Prohibition Against Expressive Timing", *Journal of Musicology* 20, no.2 (2003), and "The Sound of Stravinsky", *Music Theory Spectrum* 25, no.1 (2003). "Will Stravinsky Survive Postmodernism?", *Music Theory Spectrum* 22, no.1 (2000), is a critical review of recent literature on Stravinsky. Other articles include "Metrical Displacement in Stravinsky", *Mitteilungen der Paul Sacher Stiftung* 11 (1998), "Neoclassicism and Its Definitions", in James Baker, ed., *Music Theory in Concept and Practice* (U. of Rochester Press, 1997), and "What's in a Motive? Schoenberg and Schenker Reconsidered", *Journal of Musicology* 14, no.3 (1996).

Recent lectures include "Stravinsky and His Critics", keynote address, Stravinsky Festival, SUNY-Fredonia, February, 2004, and "Continuity and Discontinuity in Stravinsky", keynote address, West Coast Conference, University of San Francisco, March, 2005. Professors van den Toorn and Hall served as co-organizers of the annual meeting of the West Coast Conference held at UCSB, April, 2004. Professor van den Toorn will be lecturing and supervising seminars at the Mannes Institute in New York, June, 2005.

[source: <http://www.music.ucsb.edu>]



### **Hanna Järvinen**

Hanna Järvinen works as a University Lecturer at the Performing Arts Research Centre of the Theatre Academy of the University of the Arts Helsinki, Finland. She holds a PhD in Cultural History as well as an MA in Performance Studies and is currently the Treasurer of the Society of Dance History Scholars. She has published in several journals, including *The Senses and Society*, *Dance Research*, and *Dance Research Journal*. Her book, *Dancing Genius: The Stardom of Vaslav Nijinsky* (2014), is a critical study on virtuosity, stardom and genius in the figure of Vaslav Nijinsky.

[source: H. Järvinen's archive]



### **Lucy Weir**

She obtained her PhD in History of Art and Theatre Studies from the University of Glasgow, UK. Specialising in modern dance and performance studies, the interdisciplinary nature of her thesis reflects a wide range of research interests, which include experimental theatre practices, Viennese Actionism, and Japanese postwar performance, with a particular emphasis on Butoh. Lucy regularly gives public talks on the history of art and dance. She lectures on a variety of subject areas within art history and dance studies, both at the University of Glasgow and the Glasgow School of Art.

[source: L. Weir archive]



### **Helen Sills**

She followed her music degree from Nottingham University with an M.A. thesis exploring the relationship between violin techniques, as seen in the concerti grossi of the Late Baroque Era, and the development of the symphony, in the transition to the Early Classical Period.

Her professional career has been mainly as a freelance musician: as a Director of Music for the Girls' Public Day School Trust, a lecturer for the Workers' Educational Association, an examiner for the Associated Board of the Royal Schools of Music, a conductor for operatic societies, a private violin and piano teacher, and a freelance violinist. She has a special love of chamber music and is the violinist of the Plaegan Piano Trio which gives regular concerts.

In 1992 she gained a Ph.D from Birmingham University, with a thesis on the spirituality and creative philosophy of Igor Stravinsky. Since then, she has continued her research into this area, expanding her exploration into the field of neuroscience and making connections between her work and some of its recent discoveries. Fulfilling a life-long interest in the subject of Time, she is a member of the International Society for the Study of Time, which, together with its Founder, the late J.T.Fraser, has been a source of inspiration and support to her in her work as an independent scholar.

Helen now hopes to enjoy more time to write, living near Brighton in the UK and also in France, near Poitiers.

[source: H. Sills' archive]



### **Piotr Przybysz**

He works at the Institute of Philosophy at Adam Mickiewicz University in Poznan.

Previously he was interested in methodology of the social sciences.

He published a book entitled *Modele teoretyczne we współczesnej filozofii politycznej liberalizmu* [Theoretical models in contemporary political philosophy of liberalism] (2009).

Currently he deals with neurocognitive issues, focusing on neuroaesthetics and social neurocognitive sciences.

Most recently, he was co-editor of a book *Neuroestetyka muzyki* [Neuroaesthetics of Music] (2013).

[source: P. Przybysz's archive]



### **Howard Gardner**

He is the John H. and Elisabeth A. Hobbs Professor of Cognition and Education at the Harvard Graduate School of Education. He also holds positions as Adjunct Professor of Psychology at Harvard University and Senior Director of Harvard Project Zero. Among numerous honors, Gardner received a MacArthur Prize Fellowship in 1981. He has received honorary degrees from twenty-nine colleges and universities, including institutions in Bulgaria, Chile, Greece, Ireland, Israel, Italy, South Korea and Spain. In 2005 and again in 2008, he was selected by *Foreign Policy* and *Prospect* magazines as one of the 100 most influential public intellectuals in the world. Most

recently, Gardner received the 2011 Prince of Asturias Award for Social Sciences. The author of twenty-eight books translated into thirty-two languages, and several hundred articles, Gardner is best known in educational circles for his theory of multiple intelligences, a critique of the notion that there exists but a single human intelligence that can be adequately assessed by standard psychometric instruments.

During the past two decades, Gardner and colleagues at Project Zero have been involved in the design of performance-based assessments; education for understanding; the use of multiple intelligences to achieve more personalized curriculum, instruction, and pedagogy; and the quality of interdisciplinary efforts in education. Since the middle 1990s, in collaboration with psychologists Mihaly Csikszentmihalyi and William Damon, Gardner has directed the GoodWork Project—a study of work that is excellent, engaging, and ethical. More recently, with long time Project Zero colleagues Lynn Barndsen and Wendy Fischman, he has conducted reflection sessions designed to enhance the understanding and incidence of good work among young people. With Carrie James and other colleagues at Project Zero, he is also investigating the nature of trust in contemporary society and ethical dimensions entailed in the use of the new digital media. Among new research undertakings are a study of effective collaboration among non-profit institutions in education and a study of conceptions of quality, nationally and internationally, in the contemporary era. His latest book, *Truth, Beauty, and Goodness Reframed*, was published in the spring of 2011.

[source: H. Gardner's archive]



### **Timothy D. Taylor**

He is a Professor in the Departments of Ethnomusicology and Musicology at the University of California, Los Angeles.

He has published extensively on a range of subjects, from classical to popular music, and a variety of theoretical issues. He is the author of *Global Pop: World Music, World Markets* (Routledge, 1997), *Strange*

*Sounds: Music, Technology and Culture* (Routledge, 2001), *Beyond Exoticism: Western Music and the World* (Duke, 2007), and *The Sounds of Capitalism: Advertising, Music, and the Conquest of Culture* (Chicago, 2012), which won the 2012 John C. Cawelti Award from the Popular Culture Association/American Culture.

His collection, *Music, Sound, and Technology in America: A Documentary History of Early Phonograph, Cinema, and Radio*, co-edited with Mark Katz and Tony Grajeda (Duke, 2012), was awarded a Certificate of Merit in the Association for Recorded Sound Collections Awards for Excellence for Historical Recorded Sound Research in General Topics. His article "The Commodification of Music at the Dawn of the Era of Mechanical Music," published in *Ethnomusicology* in 2007, was awarded the Jaap Kunst Prize by the Society for Ethnomusicology. His work has been supported by a junior fellowship and the Charles A. Ryskamp Fellowship from the American Council of Learned Societies, and the National Humanities Center.

He is currently completing a book about music in today's capitalism, to be published by the University of Chicago Press.

He is an avid performer of Irish traditional music on the flute and can be heard regularly at sessions in southern California.

[source: T.D. Taylor's archive]



### **Richard Taruskin**

He is Professor of Musicology at the University of California, Berkeley.

A musicologist, music historian, critic. His research interests are: Theory of Performance, Russian music, Twentieth-century music, nationalism, theory of modernism, analysis.

Books:

*Oxford History of Western Music*, 6 vols. (New York: Oxford University Press, 2005); *Music in the Western World: A History in Documents* (with Piero Weiss), second (expanded) edition (Belmont, CA: Thomson-Schirmer, 2007); *The Danger of Music, and Other Anti-Utopian Essays* (Berkeley and Los Angeles: University of California Press, 2008); *On Russian Music* (University of California Press, 2008).

Articles and Reviews:

“A Suggestive Detail in Weber’s Freischütz,” in L. Vikarius and V. Lampert, ed., *Essays in Honor of László Somfai: Studies in the Sources and the Interpretation of Music* (Lanham, MD: Scarecrow Press, 2005), pp. 269-72; “Speed Bumps” (Review of *The Cambridge History of Nineteenth-Century Music*, ed. J. Samson [2001], and *The Cambridge History of Twentieth-Century Music*, ed. N. Cook and A. Pople [2004]), *Nineteenth-Century Music*, XXIX (2005-6), 185-207; “The Birth of Contemporary Russia out of the Spirit of Russian Music,” *Muzikologija* (Journal of the Institute of Musicology of the Serbian Academy of Sciences, Belgrade), no. 6 (2006), pp. 63-76; “Is There a Baby in the Bathwater?” [on aesthetic autonomy], *Archiv für Musikwissenschaft*, LXIII (2006), 163-85, 309-27; Review of *Roots of the Classical: The Popular Origins of Western Music* by Peter van der Merwe, *Music & Letters*, LXXXVIII (2007), 134-39.

Others:

Greenberg Prize, 1978; Alfred Einstein Award, 1980; Dent Medal, 1987; Kinkeldey Prize 1997.

Member American Philosophical Society.

[source: <http://music.berkeley.edu>]



### **Róża Puzynowska**

She is a painter and costume designer, representing art filled with symbolism and hyper-realism giving us an inviting flirtatious wink. Diplomant of the International School of Costume and Fashion Design (Warsaw). Graduated in 2012 from Costume Design under supervision of costume designer Zofia de Ines; diploma: "Persona. Angels & Demons" awarded with distinction. Graduate of the Academy of Fine Arts (Warsaw). MA diploma 2009 in the field of Painting from the workshop of Professor Krzysztof Wachowiak; diploma cycle: "Stereotypes vs Identity" earned with the Rector's distinction. In 2007 she studied at the University College of Falmouth - BA Hons Fine Arts course (Cornwall, UK). Inter alia she took part in: International Audio-Visual Workshops "Moving Districts Budapest" (EUShorts festival, Budapest), costume realizations for music videos and theatrical performances, numerous exhibitions of paintings, interviews and discussions about art. From 2010 she co-operates with costume realizations by working on commission for Costume Painting Department in the Grand Theatre National Opera (Warsaw). In 2012 she joint the team of lecturers of the International School of Costume and Fashion Design and became an assistant to one of the most interesting Polish fashion designers – Mariusz Przybylski. Her paintings can be found in private collections, mainly in Poland, the United Kingdom and the United States. She realised an art project based on Nijinsky's "The Rite of Spring" [more – in the interview].

[source: <https://rozaartist.see.me> and R.Puzynowska's archive]