

About the Contributors

Alessandro Bertinetto is Professor of Theoretical Philosophy at the University of Turin. Research interests: aesthetics, philosophy of music, hermeneutics, German idealism. Recent books: *Esequire l'inatteso*, Roma 2016; *Il bello dell'esperienza* (coedited with G. Bertram), Milano 2016; *La pensée des sons*, Paris 2017. Under contract: The Routledge Handbook of Philosophy and Improvisation in the Arts (co-edition with M. Ruta). Personal Webpage: <https://sites.google.com/site/alessandrobertinetto/>

Tracy McMullen is an Associate Professor of Music at Bowdoin College in Brunswick, Maine, USA. Her book, *Haunthenticity: Musical Replay and the Fear of the Real* (2019 Wesleyan University Press), examines live musical reenactment in popular music, jazz, and performance art. She is a Research Associate with the International Institute for Critical Studies in Improvisation and has written numerous articles on improvisation, jazz, and popular music.

Abolfazl Mohammadi comes from Zanjan, Iran. He has got his master's degree in English literature from the University of Tehran. He currently works as a temporary IELTS instructor in Tehran. He is passionate about the philosophy of art as well as various theories of consciousness, and he constantly tries to create a clash between these two. In his critical analyses of movies, paintings, and novels, he draws on various philosophers such as Alain Badiou, Slavoj Žižek, Maurice Merleau-Ponty, Gilles Deleuze; however, Jacques Lacan always lurks between his lines as his main source of theoretical inspiration.

Steve Odin is a Professor of Japanese and East-West comparative philosophy at the University of Hawaii. He has been a Visiting Professor at Boston University, Tohoku University, and the University of Tokyo in Japan. His books include *Process Metaphysics* and *Hua-yen Buddhism* (1982), *The*

Social Self in Zen and American Pragmatism (1995), Artistic Detachment in Japan and the West: Psychic Distance in Comparative Aesthetics, and Tragic Beauty in Whitehead and Japanese Aesthetics (2018).