

‡ EDITOR'S INTRODUCTION

Chiasma: A Site for Thought was established in September 2013 as an annual, double-blind, peer-reviewed journal to further the disruption, generation and dispersion of theory. Each year we will feature invited essays, peer-reviewed articles, and solicited reviews of books and of academic fields, from both established and emerging scholars. While housed in Western University's Centre for the Study of Theory and Criticism, *Chiasma's* editorial board and contributors are drawn together each year from disciplines within the arts, humanities and social sciences to a common site—theory—where we pursue the breakdown and reconfiguration of what, how and why we think in theory.

The theme of our inaugural issue is “What the Doing of Thinking Does and Doesn't Do Today.” Starting from the name of hip-hop artist KRS-ONE—**K**nowledge **R**eigns **S**upreme **O**ver **N**early **E**veryone—this issue's Call for Papers asked contributors to respond to any of these three interrelated problems: Who is excepted by the “Nearly” of “Nearly Everyone,” or, what, if anything, maintains a power of sovereignty in the face of “Knowledge”? What are the political or intellectual costs of a “conflict of knowledges,” and how are technologies and the doing of thinking implicated in such conflicts? How, when, and why does or could one resist, or advance, “knowledge”?

Responding to this call, we are delighted to feature invited papers from Roland Boer and Eileen Joy, peer-reviewed articles from Andrew Reszitaryk, Roshaya Rodness, Michael Mackenzie, and Casey Beal, and a premiere English-language translation of a text by philosopher François Laruelle from Nicholas Hauck.

Eileen Joy inaugurates our issue by addressing the impact of digital

technologies on current trends in academic publication and the library as an institution in her bracing article, “A Time for Radical Hope.” After surveying the dialectic of institutionalism and anti-institutionalism in contemporary art and scholarship, and proceeding from her deep commitments to style and the utopian, Joy argues that if future publics and para-institutional spaces desire to live, with Foucault, “counter to all forms of fascism,” and, with Derrida, to embrace “the university without condition,” then they—and we—in the doing of thinking today must accept the responsibility of using the opportunities that these new technologies present to actualize the potential for freedom of thought, and to preserve the possibility *of* possibility.

Then, the three-part work of Andrew Reszitaryk, Nicholas Hauck and Roshaya Rodness on François Laruelle’s non-philosophy contributes to contemporary scholarship on the distinctions between non-philosophy and the principle of sufficient philosophy, and how the technologies of philosophy and philosophical *praxes* can be used. Andrew Reszitaryk’s “Wonder Without Domination” provides an overview of the core tenets, arguments, and terms of non-philosophy. This assists the reader in approaching the first English-language translation of Laruelle’s essay “Deconstruction and Non-Philosophy,” which appears here courtesy of Nicholas Hauck. In “On Dismantling the Master’s House,” Roshaya Rodness then completes the triptych by examining the retooling of Laruelle’s vocabulary, arguing that the relationship between theory and practice must be rethought—that the aim of mastery must be set aside for non-philosophy to be practiced.

In “Music in the Monopolization of Knowledge,” Michael Mackenzie takes up Glenn Gould’s turn from live performance to broadcast media in the context of Gould’s engagement with Marshall McLuhan’s work and the post-war top-down structuring of Canadian media. Taking three of Gould’s television programmes as case studies, Mackenzie uses Harold Innis’ and Benedict Anderson’s theories to argue that CBC Television incorporated viewers into its emerging monopoly of knowledge while working to build an imagined community, and that Gould, at the nexus of music and media, embraced his privileged and political role in the formation of the Cold War era discourse of Canadian national identity.

Casey Beal examines the significance of the form-content dichotomy and the idea of “rupture” for political theory, aesthetics, and philosophy in “Political Percontation,” responding to our questions with a series of his own.

Finally, in “Karl Kautsky’s *Forerunners of Modern Socialism*,” Roland Boer discusses Kautsky’s historical materialist work on the revolutionary (and heretical) tradition of early Christian communism. Boer argues that, in the course of his extended examination of the conflict between political and theological thinking during revolutionary times, Kautsky draws closer to Engels’ assertion that theology is a language for expressing political aspirations, while still preserving a greater distinction between politics and theology as means of thinking and knowing.

In addition to the above articles, this year’s review section includes book reviews from Allan Pero, Mazen Saleh, Matthew Halse, and Vincent Marzano. Allan Pero reviews *After Queer Theory*, arguing that the text offers a serious critique of the identity politics and emerging nihilism of academic queer theory. *Heidegger, Metaphysics, and the Univocity of Being* is reviewed by Mazen Saleh, who questions if the vocabulary of univocity and analogy is the most adequate to Heidegger’s work. Queer theory is taken up again in Halse’s review of *The End of San Francisco*, and Marzano closes the section with a review of Rolf Kühn’s French-language book on Michel Henry’s phenomenology, originally a lecture series, entitled *Individuation et vie culturelle*.

Thanks are due to the faculty of the Centre for the Study of Theory and Criticism, especially Dr. Călin Mihăilescu, for their support of this project; to the members of our Advisory Board, for their advice and encouragement; to the invited authors, for their generosity; to the contributors, for their enthusiasm and dedication; and to the editors of this inaugural issue, for surmounting every obstacle that a conflict of faculties, knowledges, and technologies could offer on the way to publication.

Alayna Jay
Chief Editor