

MATTHEW HORRIGAN

PhD Candidate (ABD)
School for the Contemporary Arts
Simon Fraser University

19181 68 Avenue
Surrey, BC, V4N0Z6
(778) 996-9770
mhorriga@sfu.ca | matt.horrigan@icloud.com

AREAS OF SPECIALIZATION

Communication Studies, Media Studies, Media Industries, Game Studies, Sound Studies

APPOINTMENTS

- 2023– Instructor in Communications, Alexander College
2016 Visiting Researcher, University of Huddersfield

EDUCATION

- 2025 Expected: **PhD**, Individualized Interdisciplinary Studies
Faculty of Graduate Studies, Simon Fraser University
Dissertation: "Departmentality: Class, Myth, and Service Moviemaking"
Advisor: Eldritch Priest (Contemporary Arts)
Committee: Lindsey Freeman (Sociology), Nicolas Kenny (History),
Aleena Chia (Media, Communications & Cultural Studies, Goldsmith University)
- 2016 **MFA**, Interdisciplinary Studies
School for the Contemporary Arts, Simon Fraser University
Thesis: "Flatness and Non-Immersion"
Advisor: Arne Eigenfeldt
- 2014 **BMus**, Composition
Schulich School of Music, McGill University
Advisors: John Rea & Brian Cherney (composition), Martin Karlicek (piano)

AWARDS

2024. Award for Educational Excellence, Teaching Assistant, Faculty of Communication, Art and Technology, Simon Fraser University.
2022. Best Paper, Canadian Game Studies Association Conference.
2018. SOCAN Foundation Awards (Society of Composers, Authors and Music Publishers of Canada), 3rd Prize, Hugh LeCaine award for electroacoustic composition.

2016. SOCAN Foundation Awards, 2nd Prize, Godfrey Rideout award for vocal composition.
2016. SOCAN Foundation Awards, 3rd Prize, Hugh LeCaine award for electroacoustic composition.

CERTIFICATIONS

- 2022 Certificate in University Teaching and Learning, Simon Fraser University
2017 Instructional Skills Workshop, Simon Fraser University

PUBLICATIONS

Peer-reviewed Journal Articles

2023. "Draining a Swamp." *Comparative Media Arts Journal*, no. 13. <https://www.sfu.ca/cmajournal/issues/issue-thirteen-the-outside/Matt-Horrigan.html>.
2022. "Nulltopia: Of Disjunct Space." *Acta Ludologica* 5 (2): 58–70.
2022. "Listening to Interruptions: Sonic Dominance and Sonic Norms." *Sound Studies* 8 (2): 219–34. <https://doi.org/10.1080/20551940.2022.2107347>.
2022. "Playing for the Legend in the Age of Empires II Online Community." *Press Start* 8 (1): 20–40.
2021. "The Liminoid in Single-Player Videogaming: A Critical and Collaborative Response to Recent Work on Liminality and Ritual." *Game Studies* 21 (2). <http://gamestudies.org/2102/articles/horrigan>.
2020. "A Flattering Robopocalypse: Human Exclusion and the Procedural Rhetoric of Captcha." *M/C Journal* 23 (6). <https://doi.org/10.5204/mcj.2726>.

Articles in Edited Collections

- Forthcoming. "'Boosting': Ambivalent Victory Symbols." In *Trophy Cases: The Theory, Design, & Cultural Politics of Video Game Trophies & Achievements*, edited by Ryan Scheiding, Dan Staines, and Sarah Christina Ganzon. Lanham: Lexington Press.
2021. "Aggregate Monsters: Ecologies Challenging Encounters." *Analog Game Studies*, 8, Special Issue: The Fiend Folio, October 7.

Refereed Conference Proceedings

2023. "First Glue: Protocolar Power and the Texts of Game Cultures." In *Proceedings of DiGRA 2023*. Online. <https://dl.digra.org/index.php/dl/article/view/2110/2109>.
2023. "Enormous Fabricated Ability: Boosting in the Battlefield II Player Community." In *Proceedings of DiGRA 2023*. Online. <https://dl.digra.org/index.php/dl/article/download/1968/1967/1964>.
2018. Andrew R. Brown, Matthew Horrigan, Arne Eigenfeldt, Toby Gifford, Daniel Field, and Jon McCormack. "Interacting with Musebots." In *Proceedings of the International Conference on New Interfaces for Musical Expression*. Blacksburg, Virginia, USA. <https://zenodo.org/record/1302659>.

Book Reviews

2023. "A Review of Cineworlding: Scenes of Cinematic Research-Creation, by Michael B. MacDonald." *Performance Matters* 9 (1–2): 406–8.

Manuscripts in Submission

"Voiceshifting, Gender, and Prolific Profiles through the Songs of 100 gecs and Alex G." *Rock Music Studies*.

Manuscripts in Preparation

"Ludocracy: Gamified Governance in Online Roleplay." Article for submission to *Game Studies*.

"Noiromantic, Nooromantic, Neoromantic: Lovecraft and the Ends of Ratiocination." Article for submission to *M/C Journal*.

Articles (non-refereed)

2024. Poirier-Poulin, Samuel, Cassandra Barkman, Andrew Fleshman, Meg Ritchie, Matt Horrigan, Charlotte Courtois, Olivia Shepard, et al. "Editorial: Ten Years of Press Start." *Press Start* 10 (1): i–iii.
2022. "Puppers Not Yppers (On Abstractive Mnemonics)." *Society for Ethnomusicology Student News* 18 (1). <https://www.semsn.com/181-horrigan>.
2020. Horrigan, Matthew, and Bradley Young. "The Scholar Class in the Tabletop Role-Play Party - First Person Scholar." *First Person Scholar* (blog). November 25, 2020. <http://www.firstpersonscholar.com/the-scholar-class-in-the-tabletop-role-play-party/>.
2017. Horrigan, Matthew. "Doodling in the Posthuman Corpus." *eContact!* 19 (3). https://www.econtact.ca/19_3/horrigan_posthuman.html.

TALKS

Invited Talk

2022. "DOJRP: A Study in Authoritarian Ethic." Presented at the Canadian Game Studies Association Top Paper Panel, Online, October 12.

Conference Presentations

2024. "Tracing Technopacity." Forthcoming at the Society for Literature, Science, and the Arts, Dallas, Texas, November 7.
2024. "Exhuming Ravenhood." Presented at the Canadian Sociological Association, Online, June 20.
2024. "Background Figures." Presented at the Canadian Sociological Association, Online, June 19.
2024. "Industrial Catastrophilia: Perils, Pleasures, Prepermissions." Presented at the Film and Media Studies Association of Canada, Concordia University Loyola, Montreal, Quebec, June 16.
2024. "Narrative Engines: Survival Gameshows, Hollywood Legacies." Presented at the Canadian Game Studies Association, Concordia University, Montreal, Quebec, June 15.
2024. "Crass: For a Labour Anthropology of Dysphemism." Presented at the Language Sciences Graduate Student and Postdoctoral Research Day, University of British Columbia, Vancouver, May 10.
2023. "Abject-Curious: Of Unitology." Presented at the Society for Literature, Science, and the Arts, Arizona State University, Phoenix, October 29.
2023. Matthew Horrigan and Carina Xu. "Specters of the Civilian: Hauntology versus Militainment." Presented at the Canadian Game Studies Association, Online, June 6.

2023. "GameSense Does Not Exist: Rogue Alea as Governmentality." Presented at the International Communication Association Game Studies Preconference, University of Toronto, Mississauga, May 25.
2023. "From Clandom to Regime: Specters of the 'Digital Tribe.'" Presented at the Conduits Graduate Conference, Simon Fraser University, Vancouver, May 12.
2022. "Bantering: Recorded Para-Song Vocalizations." Presented at the Vicarious Vocalities: Voices in and Out of Place, Newcastle University, Online, September 6.
2022. "Paralyzed from the Inside? Nostalgia in Dreampop." Presented at the Music Theory Society of the Mid-Atlantic, Online, July 30.
2022. "DOJRP: A Study in Authoritarian Ethic." Presented at the Canadian Game Studies Association, Online, May 30.
2022. "Defending the Sublime: Scary Stories in an Age of Magical Reproduction." Presented at the Contemporary Arts Graduate Symposium, Simon Fraser University, Vancouver, April 8.
2021. "Social Climate and Collective Entities at War in *Age of Empires II*." Presented at the International Medieval Congress, Online, July 7.
2021. "Hauntology, Appropriation and the Aesthetic Apocalypse of an Empire." Presented at the Harvard Graduate Music Forum, Online, February 19.
2021. Ferguson, Alexander, Patrick Blenkarn, Milton Lim, Maria Horner, and Matthew Horrigan. "Videocan Report 2021: International Attitudes and Regulations on Video Documentation." Presented at the Canadian Association for Theatre Research, Online, June 26.
2020. "Apocalyptic Fictions, Thanatic Simulations: Videogames and the Figure of Death." Presented at the Video Games and Religion: Apocalypse and Utopia, Centre for the Critical Study of Apocalyptic and Millenarian Movements, Online, November 19.
2020. "State Visioning of the Performing Arts in Canada." Presented at the BC Political Studies Association, Online, October 16.
2020. "Playing for the Legend." Presented at the Digital Heroisms Conference, University of Glasgow, Online, August 4.
2017. "Ethics in Contemporary Electroacoustic Music and Its Instruction." Presented at the Toronto International Electroacoustic Symposium, Toronto, August 10.
2017. "Consenting to Instruction: When Do I Persuade and When Do I Teach?" Presented at the 16th Annual Symposium on Teaching and Learning, Simon Fraser University, Burnaby, BC, May 17.
2015. "The Musical Status Transaction." Presented at the Musical Intersections, University of Calgary School of Music, April 18.

Departmental Talk

2024. "Teaching Assistant Skills." Presented at the School for the Contemporary Arts, Simon Fraser University, September 9.

TEACHING

Alexander College

Communication and Social Change (CMNS 130)
Winter 2025, 2 sections, 58 students
Summer 2024, 2 sections, 70 students

Spring 2024, 2 sections 70 students
Fall 2023, 2 sections, 70 students
Summer 2023, 1 section, 35 students
Introduction to New Media and ICTs (CMNS 253)
Fall 2024, 1 section, 35 students
Summer 2024, 2 sections, 70 students
Summer 2023, 1 section, 34 students
Introduction to Communication Studies (CMNS 110)
Fall 2024: 2 sections, 61 students

Simon Fraser University, Sessional Instructor

Critical Writing in the Arts
Spring 2025: Simon Fraser University (CA 319), 1 teaching assistant, 52 students
Thinking and Writing About Sound: Musical Subcultures
Spring 2023: Simon Fraser University (CA 344), 19 students
Advanced Topic in the History of Art, Performance and Cinema Studies: Hauntology
Fall 2023: Simon Fraser University (CA 414), 19 students
Electroacoustic Music I
Fall 2017: Simon Fraser University (CA 247), 10 students

Simon Fraser University, Teaching Assistant

Filmmaking I (CA 131)
Spring 2023
Spring 2022
Contexts in Creative Music & Sound (CA 140)
Summer 2023, Online
Fall 2022, Online
Audio Media Analysis (CMNS 257)
Spring 2022
Digital Media Communication Techniques (CMNS 226)
Fall 2022
Fundamentals of Film (CA 130)
Fall 2022
The History and Aesthetics of Cinema (CA 136)
Fall 2022
Introduction to Cinema (CA 135), Online Synchronous
Summer 2021
Film Music (CA 386), Online Asynchronous
Summer 2021
Music Composition and Theory (CA 146/246/346), Online Synchronous
Fall 2020, Spring 2021
Sound Design (IAT 340)
Fall 2020
20th Century Music Appreciation (CA 142), Online Asynchronous
Summer 2020
Selected Topics in Art and Culture Studies: Sonic Fiction (CA 312)
Fall 2019

Music After 1900 (CA 140)

Summer 2017

Fall 2016

Music Fundamentals (CA 104), Online Asynchronous

Summer 2022

Summer 2021

Spring 2020

Fall 2019

Spring 2017

Summer 2016

Consultant Course Developer

Inclusive Interpersonal Communications

Summer 2024: Alexander College (CMNS 2XX)

Tutor

Five students of piano and music theory, 2006–18

RESEARCH EXPERIENCE

- 2023–24 "Reading Modalities: Conditions of Interface Between Student and Text." Funding: Transforming Inquiry into Teaching and Learning, Simon Fraser University. PI: Eldritch Priest. As a collaborator, I conducted textual analysis of qualitative student experience data.
- 2021 "Videocan." Funding: Digital Strategy Fund, Canada Council for the Arts. PI: Patrick Blenkarn. As a research assistant, I conducted archival research of union contracts governing performance documentation.
- 2017 "Collaborative musical composition and performance with creative agents." Funding: Insight Grant, Social Sciences and Humanities Research Council of Canada. PI: Arne Eigenfeldt. As a research assistant, I developed interactive music generation software using Max/MSP and Node.js.
- 2014–15 "The poetics of image, sound, computation and flow in the creation of generative time-based art." Funding: Insight Grant, Social Sciences and Humanities Research Council of Canada. PI: James Bizzocchi. As a research assistant, I reviewed literature on parameterizations of musical emotion.

SERVICE

To the Profession

2023–25. Editorial board member, *Press Start*

2015–25. Peer reviewer, *New Media and Society*, *M/C Journal*, *Press Start*, *SAGE Open*, *Comparative Media Arts Journal*, International Conference on Games and Narrative (ICGAN) 2025,

- Canadian Game Studies Association (CGSA) 2025, CGSA 2024, CGSA 2023,
Foundations of Digital Games (FDG) 2021, Musical Metacreation Workshop (MUME)
2015
2023. Conference co-organizer, *The New Daydream Imaginary*, Simon Fraser University, June 15–17
2023. Conference committee, Canadian Game Studies Association
2022–24. Panel chair, Canadian Game Studies Association Conference (4 panels)

To the Institution

- 2024 Strategic Planning Committee, Social Sciences Department, Alexander College
2023–24 Advisory Committee, Sexual Assault Awareness Month, Simon Fraser University
2020 Advisory Committee, Covid Safety Plan, School for the Contemporary Arts, Simon Fraser University
2015–16 Chair, Graduate Student Caucus, School for the Contemporary Arts, Simon Fraser University

To the Community

- 2018 Host, *The Arts Rational*, CFRO 100.FM Vancouver Co-op Radio
2017–18 Board Member, Vancouver Pro Musica
2016–17 Organizer, Co.Crea.Tive Performance Art Collective (Vancouver)
2015–17 Host, *re:composition*, CFRO 100.FM Vancouver Co-op Radio
2013–14 Editor, *The Phonograph* newspaper, Schulich School of Music, McGill University

FUNDING

- 2024 SFU Dissertation Completion Fellowship (7000 CAD)
SFU Travel and Research Award (1600 CAD)
SFU Humanities Fellowship (7000 CAD)
2023 SFU Travel and Research Awards (1500 CAD)
2022 SFU Transforming Inquiry into Learning and Teaching grant (5000 CAD)
Co-applicant with principal investigator Eldritch Priest
2020–24 SFU Graduate Fellowships (34750 CAD)
2019–20 BC Graduate Scholarships (30000 CAD)
2019 SFU Dean's Graduate Fellowship (5000 CAD)
2018 CCA (Canada Council for the Arts) Concept to Realization Grant (13000 CAD)
2017 BCAC (BC Arts Council) Early Career Development Grant (8541 CAD)
2016 SSHRC Michael Smith Foreign Study Supplement (5449 CAD)
2015 SSHRC Joseph–Armand Bombardier Graduate Scholarship (17500 CAD)
SFU Travel & Minor Research Award (500CAD)
2014 McGill University Bernhard Shapiro Prize (500 CAD)
2013 McGill University Marion Magor Memorial Scholarship (3400 CAD)
2012 McGill University Schulich School of Music Scholarship, (1000 CAD)
2011 McGill University William MacDonald Scholarship in Music (1200 CAD)

ARTWORKS AND PERFORMANCE PIECES (PROJECT LEAD)

2022. *Rock walls and damp—these match our dream; but, Rector, the cold is new*, interactive digital narrative, Small File Media Festival, Online, August.
2018. *Monstercill 5: ReMonstercilled*, stage play, 1h20m, Havana Theatre, Vancouver, October.
2018. *Quanta/Qualia (Ambient Academia)*, ambient work for loudspeakers & video, 3h, Nightshift: Quantum Futures, University of British Columbia Museum of Anthropology, April 5.
2018. *Heavy Traffic*, electric guitarist Graham Banfield & subwoofers, 25m, Canadian Music Centre, Toronto, August 11.
2017. *Hewn from Living Rock*, guitarist Adrian Verdejo & loudspeakers, 10m, *Play Nice* at Sawdust Collector, Vancouver, July 28.
2017. *Follow Turtle Chase Leaf*, for chamber ensemble Ecstatic Waves, 30m, 240 Northern Street, Vancouver, June 23; reworked as *Around the House* for chamber ensemble, 11m, Boca da Lupo, Vancouver, October 13.
2017. *Apple Season*, stage play reading, 1h20m, Carousel Theatre, Vancouver, August 6.
2017. *Assimilations*, for pianist Beatrice de Trenqualye, 10m; and *100, 91, 84, 81, 72, 69, 58, 44, 37, 38, 42, 21, 28, 12, 7*, for pianist Nadia Schibli, 10m30s, Canadian Music Centre, Vancouver, July 5.
2017. *Why*—, voice & chamber group Erato Ensemble, 7m30s, Sonic Boom festival, The Annex (Vancouver), March 19.
2016. *Gourd Motor Mindscape*, classical guitar & surface transducer, 10m50s, Canadian Music Centre, Toronto, December; Clara Lichtenstein Hall, Montreal, January 19, 2017; Canadian Music Centre, Vancouver, March 15, 2017; Martin Batchelor Gallery, Victoria, 19 April 2018.
2016. *Feral Instruments*, loudspeakers & mechatronic instruments, 14m04s, Djavid Mowafaghian World Art Centre, Vancouver, December 3.
2016. *Don't Make Me Talk About Politics*, guitar & surface transducer, 10m, The Gold Saucer, Vancouver, October 24.
2016. *Flatness*, spoken word & loudspeakers, co-created with Julia Siedlanowska, 1h10m, SFU Woodward's Soundstage, Vancouver, August 25–6.
2016. *Return Main*, chamber ensemble, 5m19s, 918 Bathurst Centre, Toronto, June 24.
2016. *Swear Jar*, drums, choreography & telematic audio, 12m, co-created with Minah Lee & Maren Lisac, VIVO Media Arts Centre, Vancouver, June 3.
2016. *Domestic Instruments*, loudspeakers, 9m26s, SFU Woodward's Studio T, Vancouver, April 15.
2015. *Kyrie*, vocalist Dorothea Hayley & loudspeakers, 18m50s, SFU Woodward's Studio T, Vancouver, April 24–5.
2015. *In the Minimal Senses*, loudspeakers, 7m59s, Western Front, Vancouver, November 22.
2015. *Sonatinas*, piano, 6m30s; *Three Songs*, voice & piano, 3m; and *Serial Box*, chamber ensemble, 4m30s; Dissonant Disco, Merge, Vancouver, August 15.
2014. *juxtapositions, collisions, juxtapositions “between” objects, collisions*, McGill Brass Ensemble, 7m5s, Pollack Hall, Montreal, April 30.
2013. *Terms of Entwinement*, saxophone & percussion, 3m20s, *Montreal Contemporary Music Lab*, Conservatoire de musique de Montreal, July 22.
2013. *(avec nous) dans la rue*, cello, 59s, Jan Hus United Church, New York, May 19; Virtual Concert Halls, online, 15 August 2020.
2013. *In Prophecy*, trumpet & loudspeakers, 8m, Tanna Schulich Hall, Montreal, April 7–8.
2013. *Noisekiller*, McGill Brass Ensemble, 45s, Redpath Hall, Montreal, November 24.
2012. *Immurement*, loudspeakers, 5m7s, Clara Lichtenstein Hall, Montreal, December 5.

CREATIVE INDUSTRY ROLES

Audio

2022. Composer, *An Honourable Man*, short film directed by Ryan Curtis, Run N Gun 48-hour Film Festival (Vancouver).
2021. Composer, *Sen Nemuri*, stage play directed by Kanon Hewitt & Julia Siedlanowska, June–July, workshop at Carousel Theatre (Vancouver).
2021. Sound Designer, *Attachment Theory Through the Lens of a Bear*, audio play created by Julia Siedlanowska, April, Hive Performance Collective (Vancouver).
2020. Composer, *Nom Nom Gnomes*, audio play directed by Manami Hara & Kanon Hewitt, December, Carousel Theatre (Vancouver).
2020. Sound Designer, *Beirut*, stage play directed by Louisa Phung, October, Vancouver Fringe.
2020. Composer, *Date Night Facades*, short film directed by Yvonne Chapman, April.
2019. Sound Designer, *Unsettled*, Theatre Terrific, KW Studios (Vancouver), July.
2018. Composer, *Sonata d'été*, dance duet, 8m10s, choreographed by Marc Arboleda, November 23–24, Kababayang Pilipino, The Vancouver Playhouse.
2017. Sound Designer, *ROAD*, stage play, 10m, directed by Davey Calderon, About Love Festival, June, Havana Theatre, Vancouver, June 13–17.
2017. Composer, *The Green Wanderer*, Vancouver Polish Theatre, May–August.
2017. Composer, *Pas de Deux*, dance duet, 5m, choreographed by Marc Arboleda, The Gold Saucer, Vancouver, April 15–16.
2017. Composer, *Plus Ultra*, solo dance, 9m50s, choreographed by Marc Arboleda, Moberly Arts & Cultural Centre, Vancouver, March 2–3.
2016. Composer, "The Exquisite Corpse," MAYCE Dance, The Beaumont, Vancouver, January 29; Fey Milton Wong Experimental Theatre, Vancouver, April 6–9, 2016.

Video

2016. Projection Designer, *Any Night*, July, Stone's Throw Theatre, Vancouver, June.
- 2015–16. Software Developer, *Musebot Chill-Out Session* generative music project directed by Arne Eigenfeldt. Presented at conferences including ISEA 2015 (Vancouver), SMC 2016 (Hamburg), NIME 2016 (Brisbane).
2015. Software Developer, *Fake Gems*, performance directed by The Party, August, Inter-Urban Gallery, Vancouver, August 28.

Performer

- 2008–18. Drummer: Harley Small, Vancouver, 2017–18; Dumbpop, Vancouver, April 2018; Reagan Mutt, Vancouver, March–April 2018; Sister Island, Montreal, 2011–14; Arpa Nova Ensemble, Ottawa, 2008–10.
2017. Actor, *Dark Matter*, interactive play directed by Mily Mumford, The James Black Gallery, Vancouver, October–November.

Labour & Technician

- 2018–21. BC motion picture industry: craftsperson (IATSE 891 permittee lamp operator, set dresser, construction labourer) & production assistant (DGC BC permittee locations PA, van driver).
2019. Greater Vancouver live entertainment industry: stagehand (IATSE 118 permittee).

MEMBERSHIPS

Canadian Game Studies Association (2022–)
Society for Literature, Science & the Arts (2023–)
Society for Cinema and Media Studies (2023–)
Canadian Sociological Association (2024–)
Film and Media Studies Association of Canada (2024–)
Digital Games Research Association (2023–2024)

LANGUAGES

French: converse, write, read
Spanish: read
Italian: read
German: read