

## Biographies

**Buket Altinoba** is a researcher in the DFG project titled *Machines for Reproducing Sculpture: Competition of Reproduction Techniques 1770–1880* at the Institute of Art History of the Ludwig Maximilian University in Munich. Before holding a visiting professorship at the University of Regensburg, she worked as a research assistant at the Institute for Art and Architectural History at the Karlsruhe Institute of Technology (KIT). She participated as a fellow in the Mathilde Planck Lectureship Program at the State Academy of Fine Arts Stuttgart and was a PhD fellow at the Karlsruhe University of Arts and Design (HFG). Her PhD on the subject of the Istanbul Academy of Art (2012) was published under the title *The Istanbul Academy of Art from Its Foundation until Today: Modern Art, Nation Building and Cultural Transfer in Turkey* (Berlin 2016).

**Claudia Giannetti** is a theoretician, writer, and exhibition curator, with a transdisciplinary background in music, contemporary art, aesthetics, and the relationship between art, science, and technology. For eighteen years, Giannetti was director of institutions and cultural centers, including L'Angelot Kunstverein, MECAD | Media Centre of Art & Design, and Canariasmediafest (Spain); Edith-Russ-Haus for Media Art (Germany); and Fundação Eugénio de Almeida (Portugal). She is the curator of more than a hundred and fifty international exhibitions in major museums. She has been a professor in Spanish and Portuguese universities for the past two decades, and a guest lecturer at several universities worldwide. She has published numerous catalogues and articles, as well as fourteen books in different languages, including: *Media Culture* (1995); *Ästhetik des Digitalen: Ein intermediärer Beitrag zu Wissenschaft, Medien- und Kunstsystemen* (2004); *The Discreet Charm of Technology—Arts in Spain* (2008); *Something Other Than Photography: Photo & Media* (2013); *AnArchive—A Minimal Encyclopedia* (2013); *WhatsAppropriation—The Art of Revisiting Art* (2015); *Image and Media Ecology: Art and Technology* (2017).

**Elizabeth Anne Johnson** is senior lecturer in critical and contextual studies at the Cambridge School of Art, Anglia Ruskin University. She is currently developing a book investigating how contemporary artists are using digital technologies to pioneer new socially-engaged models of monumentality. Previously she has held positions as the Henry Moore Foundation Post-Doctoral Research Fellow at University College London, Associate Research Fellow in the Vasari Research Centre for Art and Technology at Birkbeck, and Arts and Humanities Research Council Research Fellow at the Archives of American Art, Smithsonian Institution. She holds a PhD in humanities and cultural studies from the London Consortium, University of London. Her writing has been published in *Sculpture Journal*, *Archives of American Art Journal*, and reproduced in the Whitechapel Gallery and MIT Press Documents of Contemporary Art series on *The Object*.

**Mara-Johanna Kölmel** is a curator, lecturer, and art historian with a special interest in (post-)digital art and culture. She obtained her MA in Art History at the Courtauld Institute of Art and holds a BA in Cultural Studies from Leuphana University Lüneburg where she has also completed her PhD on *Sculpture in the Augmented Sphere: Reflections at the Intersection of Corporeality, Plasticity, and Monumentality*. Her research explores the fundamental expansion of sculpture through digital technologies and examines how speculative, feminist, and decolonial sculptural concepts take on new meaning and immediacy in light of the digital. Mara has performed international curatorial roles for the Biennale of Sydney, Kunsthalle Hamburg, Arko Art Center, and Akademie Schloss Solitude, also realizing exhibitions with *Approved by Pablo* in London and *peer to space* in Berlin. She has presented her research at conferences internationally and recently published the anthology *Dada Data: Contemporary Art Practice in the Era of Post-Truth Politics* (coedited with Sarah Hegenbart) for Bloomsbury.

**Verena Kuni** is a scholar in the field of art, culture and media studies. She is a professor for visual culture studies at the Goethe University, Frankfurt am Main. Among her passions is the development of inter- and transdisciplinary projects and programs at the intersections of theory and practice. Her research and teaching, projects and publications focus on transfers between material and media cultures; media of imagination; technologies of transformation; DIY and critical making; toys and/as tools; workshops, toolboxes, and kits for inventive methods and methodologies; creative entanglements between imagination and invention; (in)visibilities and (im)materials; visual epistemologies and (con)figurations of knowledge; biotopes, biotopias, and technonaturecultures; alternate realities; and (trans)formations of time. More at [www.kuniver.se](http://www.kuniver.se)

**Michael Rottmann** is an art historian and media theorist. His research focuses on the history and theory of art and (digital) media in the twentieth and twenty-first century. After professional training in IT and some programming experience, he studied fine arts/art history and mathematics in Stuttgart and Vienna. He graduated with a thesis on analogue and

digital images. As a doctoral fellow in the DFG research group *Notational Iconicity (Schrift-bildlichkeit)*, he completed the PhD program. His doctoral thesis (book *Gestaltete Mathematik*), submitted at Freie Universität Berlin, explores the roles of mathematics in the fine arts in New York around 1960. He has curated exhibitions at mumok—Museum moderner Kunst Stiftung Ludwig Vienna (exhibition *Genau und anders*) and TU Vienna. Since 2017, he has worked at the Academy of Art and Design Basel, currently leading the SNSF research project *Automated Innovations*, looking at machine arts in the twentieth and twenty-first century. His work has been supported by the Klocker Foundation, DAAD, DFG, the Swiss Government, and the SNSF. He has held teaching appointments in Basel, Berlin, Graz, Linz, Ludwigsburg, and Vienna. For publications and further information see: michaelrothmann.org.

**Jens Schröter** has been chair for media studies at the University of Bonn since 2015. From 2018, he has been director (together with Anja Stöffler, Mainz) of the DFG research project *Van Gogh TV: Critical Edition, Multimedia Documentation and Analysis of Their Estate*. Together with Anna Echtermöller, Andreas Sudmann, and Alexander Waibel, he is director of the VW Main Grant *How Is Artificial Intelligence Changing Science?* and together with Christoph Ernst, he is director of the project *Informations- und Datenvisualisierungen der Corona-Pandemie*. In summer 2017, he had a senior fellowship at IFK Vienna, Austria; in winter 2018, he had a senior fellowship at IKKM Weimar; in winter 2021–22, he had a fellowship and the Center of Advanced Internet Studies. Recent publications include *Medien und Ökonomie* (2019) and, together with Christoph Ernst, *Media Futures: Theory and Aesthetics* (2021).

**Sasha Sobrino** is an arts administrator, artist, independent curator, and recovering academic living and working in Toronto. She holds multiple degrees in art history and fine art, and her research engages with new media art practices, with a focus on decolonial and narrative works. Her artistic practice is preoccupied with costume, representation, and sexuality in contemporary subcultures. Sasha is the Executive Director of the Canadian Association of Professional Image Creators.

**Ursula Ströbele** is a research associate at Zentralinstitut für Kunstgeschichte Munich and head of the Study Centre for Modern and Contemporary Art. In 2021–22, she was a visiting professor at HBK Braunschweig, and in 2019 she was artistic director of Kunstverein Arnshaus. From 2012 to 2018, she was a research associate at the University of the Arts Berlin, and cofounder of the *Theory of Sculpture* network. She holds a PhD from HHU Düsseldorf (*The Reception Pieces of the Académie Royale de Peinture et de Sculpture 1700–1730*). In 2020, she finished her habilitation on the sculptural aesthetics of the living since the 1960s (Hans Haacke and Pierre Huyghe). Her current research interests include digital, time-based phenomena of the sculptural, art and (queer) ecologies, twentieth-century women sculptors, infrastructures of modernity, and, ephemeral media images.

**Alexandra Weigand** is a Munich-based designer and art historian who works as a curator, lecturer, and researcher in the fields of design, architecture, and art. Her work includes the co-publication *Virtual Aesthetics: Considering Perception at the Dawn of the 21st Century* (Kyrene 2008) and the research and exhibition project *Flow of Forms/Forms of Flow. Design Histories between Africa and Europe* with the eponymous publication (with K. Pinther, 2018). Between 2017 and 2020, she was part of an international DFG research group at Ludwig Maximilian University in Munich, researching design and urbanism in Lagos, Nigeria. For the exhibition *Look at This* at Pinakothek der Moderne Munich in 2021, she was part of the international curatorial team as an academic advisor. Since autumn 2020, she is co-directing the design research project *New Parameters of Making* with partners in Germany, Ethiopia, and Nigeria (funded by the German Federal Foreign Office).