

Biographies

Karez Abdulhameed is a master's student majoring in Drilling Engineering at the Department Geoenergy Engineering (formerly the Department of Petroleum Engineering) at the University of Leoben. She holds a bachelor's degree in Petroleum Engineering from the University of Kurdistan Hewlêr and is a member of the Society of Petroleum Engineers (SPE). She was vice president of the SPE Leoben in the year 2023/2024. She is currently working on the research project "Hydrogen transportation—compressor station modeling and market cost analysis." The project involves modeling hydrogen compressor stations and analyzing market costs to evaluate and enhance the economic feasibility of hydrogen distribution networks in Europe. Her project aims to aid the smooth transition from natural gas transportation to hydrogen transportation utilizing similar pathways with improvised technology.

Pit Arnold received his PhD in Reservoir Engineering at the University of Leoben. His research interests include the investigation of rock-fluid and fluid-fluid properties under varying conditions, microemulsion formation in the reservoir during Enhanced Oil Recovery (EOR) processes, analysis of microemulsions, and the investigation of displacement processes using CT scanning.

Amanda Boetzkes is Research Leadership Chair and Professor of Contemporary Art History and Theory at the University of Guelph, Canada. Her research focuses on the relationship between perception and representation, theories of consciousness, and ecology. She has analyzed complex human relationships with the environment through the lens of aesthetics, patterns of human waste, and the global energy economy. She is the author of *Plastic Capitalism: Contemporary Art and the Drive to Waste* (MIT Press, 2019), *The Ethics of Earth Art* (University of Minnesota Press, 2010), and a book titled *Ecologicity: Vision and the Planetarity of Art*. Edited books include *Artworks for Jellyfish* (Noxious Sector, 2022), *Heidegger and the Work of Art History* (Routledge, 2014), and a volume on *Art's Realism in the Post-Truth Era* (Edinburgh University Press, 2023).

Her current project, *At the Moraine*, considers modes of visualizing environments, focusing on Indigenous territories of the circumpolar North.

Alexander Damianisch is a passionate educator, researcher, and advocate for art and research, dedicated to nurturing collaborative, innovative, and future-focused perspectives. Known internationally for his expertise in research funding and institutional development, he is dedicated to promoting transformative practices in both artistic and scientific inquiry. As the head of Support Art and Research and an executive board member of AIL (Angewandte Interdisciplinary Lab) at the University of Applied Arts Vienna, along with his role as a representative board member of ELIA (European League of Institutes of the Arts), he plays an essential role in advancing interdisciplinary research. Damianisch founded Zentrum Fokus Forschung (2014–24), co-initiated the Artistic Research PhD program, and was the first manager of Austria's PEEK program, which sets an international standard in arts-based research funding. Additionally, he has made meaningful contributions as a long-time executive board member of the Society for Artistic Research, where he continually champions fresh and innovative approaches to artistic and academic exploration.

Michael Duchêne received his PhD on cartilage collagen from the University of Munich, working at the Max Planck Institute of Biochemistry. He stayed on at the Gene Center Munich working on molecular studies of *Pseudomonas aeruginosa* membrane proteins. In 1989, he relocated to the Faculty of Medicine at the University of Vienna, that later became the Medical University of Vienna. Duchêne collaborated closely with allergy researchers, but his main focus were studies on the human protist parasite *Entamoeba histolytica*. He again turned his attention to antigenic structures such as the lipopeptidophosphoglycan (LPPG), a complex surface molecule. Other projects included research on the mode of action of the well-known anti-amoebic compound metronidazole and the search for alternatives. Duchêne's work was always centered around understanding pathogenic microorganisms. He officially retired at the end of 2024.

Mari Fraga is an artist and researcher working in various media, such as sculpture, photography, video, painting, and installations. She is a professor at the School of Fine Arts of the Federal University of Rio de Janeiro. Mari Fraga holds an arts-based PhD in Art and Contemporary Culture, with a visiting PhD at the Konstfack University of Arts, Crafts and Design in Sweden. She founded the journal *Revista Carbono* (www.revistacarbono.com), was a member of the Cooperativa de Mulheres Artistas, and head of the GAE Arte e Ecologias research group. Fraga investigates human agency in nature, the natural–artificial dichotomy, Anthropocene, climate change, fossil fuels, mining, and industrial land use. Her work proposes body–earth analogies, inspired by ecofeminism and from a Latin American perspective.

Michaela Geboltsberger is an art historian and curator specializing in contemporary art, society, and politics. She has managed numerous exhibitions and projects including *tranzit.at*, was part of the curatorial team of the Kyiv Biennale 2015, and co-curated the exhibition *Stopover—Ways of Temporary Exchange* in Vienna's Museumsquartier. She was also involved in several symposia, including "Things we suspect of each other!" at the Volkskundemuseum in Vienna and "Whose Europe?", an international conference that took place in Yerevan, Armenia, Belarus, Georgia, Ukraine, and the Republic of Moldova. She also led the project "The Empire Strikes Back? A Traveling Academy through the Post-Soviet Urban Landscape." She is a co-founder of several residency projects such as Solidarity Belarus and FOCUS International, which support international cultural practitioners. She was part of the management team of the Kyiv Biennale 2023 in Vienna and is currently managing director of IG Architektur.

Simone Gingrich is Professor in Environmental History at the Institute of Social Ecology, BOKU University, in Vienna, Austria. Trained as an ecologist (master's degree from the University of Vienna), she advanced into interdisciplinary sustainability sciences and environmental history (gaining a doctorate and habilitation in social

ecology). Her research explores the historical dynamics of present sustainability challenges from land and resource use, particularly during industrialization processes. This includes, for example, reconstructing the climate impacts of agriculture, forestry, and energy use during the past centuries, by integrating historical statistical sources with environmental accounting and modeling. Increasingly, she also investigates the political dynamics that have shaped these socio-ecological changes. In 2018, she was awarded a European Research Council Starting Grant. She is a member of the Austrian Academy of Sciences' Young Academy.

Patrick Jasek is a PhD candidate in the field of Reservoir Engineering at the University of Leoben (Department Geoenergy), and is dedicated to advancing subsurface engineering, focusing on energy storage, geo-methanogenesis, and geothermal energy recovery. Employing experimental and numerical methodologies, his research focuses on porous media flow phenomena on the pore- and continuum scale. In collaboration with his research team, he pioneers screening methods to discern critical subsurface parameters crucial for ensuring the safe and reliable operation of energy recovery and storage processes in porous reservoirs.

Kinga Kielczyńska lives and works in Warsaw. She studied Spanish philology at Warsaw University before graduating in fine arts from the Gerrit Rietveld Academy and the Sandberg Institute in Amsterdam. Through her multidisciplinary practice, she reflects on the relationship between humans and the environment. Her mediums include video, text, drawing, and installation. She calls her works "environments" to underline the works and physical extension into their context and modes of production. Kielczyńska frequently shows her works outside of the gallery setting—at a nudist beach, a nightclub, a forest. She has created several pieces centered around the Białowieża primeval forest, a UNESCO World Heritage Site in Poland. Her work has been shown at Exile Gallery, Berlin and Vienna; Manifesta 12, Palermo; MoCAB, Belgrade; WWB/MOMA,

Warsaw; Mediamatic, Amsterdam; Aether, Sofia; SAVVY, Berlin; FOAM, Amsterdam; and De Appel, Amsterdam, among others.

Jordan B. Kinder is assistant professor in the Department of Communication Studies at Wilfrid Laurier University where he studies and teaches on the cultural politics of energy, media, infrastructure, and environment. He previously held postdoctoral fellowships at McGill and Harvard universities. He is a citizen of the Métis Nation of Alberta.

Ernst Logar (*1965 in Klagenfurt, Austria) is an artist and cultural worker, active in the fields of photography, film, video, sound, sculpture, and installation. In addition to international exhibition activities and interdisciplinary collaborations with various experts and institutions, Logar realizes projects in public spaces and site-specific works that tackle prevailing power relations as well as contemporary historical, sociocultural, ecological, and socio-political phenomena. His works have been presented in the Austrian Parliament, at the scenes of Nazi crimes, and other locations relevant to his artistic engagement. Logar is active in local cultural politics and is currently a research assistant and lecturer at the University of Applied Arts Vienna.

David Misch holds a doctoral degree from the University of Leoben, where he also obtained his habilitation in geology. He worked as an invited postdoctoral fellow at RWTH Aachen University and was awarded the Walther E. Petraschek and Hans Höfer von Heimholtz prizes of the Austrian Academy of Sciences (ÖAW) and Austrian Geographical Society (ÖGG), respectively, for his early career research in sedimentology. He was appointed Professor of Energy Geosciences at the University of Leoben in 2023 and currently heads the Chair of Energy Geosciences as well as the Department of Applied Geosciences and Geophysics.

Andrei Molodkin was born in Boui, Moscow, in 1966. His artistic practice is recognized as a leading example of Political Minimalism, due to the formal approach that he takes to material, working almost exclusively with human blood,

crude oil, steel, and biro. Molodkin's projects have been censored throughout his career, from the Venice Biennale in 2009, where he represented his country in the Russian Pavilion, to his 2021 piece *White House Filled with the Blood of US Citizens* that was deemed too dangerous to show and was pulled from its intended location due to political tensions in the lead up to the insurrection in Washington D.C. Recently, he made international headlines with *Dead Man's Switch* which saw him hold over \$45m worth of artworks hostage in exchange for the life of Julian Assange. His large-scale installations are held in distinguished museum collections with *Liquid Modernity*, 2009, entering the Tate Collection, UK, in 2012. Molodkin has exhibited world-wide.

Arianna Mondin is an architect and PhD candidate, her research and production focuses on the relationship between oil, architecture, and power. She is currently in charge of educational projects and spaces at The Foundry art institution in France. Mondin has lectured in universities and institutions and curated workshops for university and PhD students. She participated in research groups including the PRIN (Research Projects of National Interest) and SYLVA—Rethink selva: Towards a new alliance between biology and artificiality, nature and society, wilderness and humanity, in the research unit of the University of Genova. Mondin was a member of the editorial staff of *Vesper. Rivista di Architettura, Arti e Teoria | Journal of Architecture, Arts and Theory* at the Iuav University of Venice. She has participated in international conferences and published articles and book contributions.

Johannes Novak received his PhD in medicinal and aromatic plants after studying agricultural sciences at the University of Natural Resources and Life Science, (BOKU) Vienna. He has been employed at the University of Veterinary Medicine since receiving his PhD, where he leads the Functional Plant Compound working group. His scientific work has always placed a particular emphasis on the chemicals that give fragrant herbs their distinct scents.

Raphaëlle Occhietti is an art historian. She is currently a postdoctoral fellow at the University of Guelph, Canada, and was a guest researcher in 2023–24 at the Amsterdam School for Cultural Analysis (ASCA) at the University of Amsterdam, the Netherlands. Her postdoctoral research has been funded by the Fonds de Recherche du Québec—Société et Culture, and is now funded by the Social Sciences and Humanities Research Council of Canada. She recently co-edited a special issue of *La Furia Umana—International Journal of the History and Theory of Cinema* on Donna Haraway's *Staying with the Trouble: Making Kin in the Cthulucene*. Her recent writing has appeared in *Espace Art Actuel*, *Senza Cornice*, and *Afterimage: Journal of Media Arts and Cultural Criticism*. Her current book project explores contemporary art's ability to represent and confront the capitalist socio-ecological system.

George Osodi is a Nigerian photographer from Ogwashi-Uku, Delta State. He studied business administration at the Yaba College of Technology, Lagos. He worked as a photo-journalist with *Comet Newspaper* in Lagos from 1999 to 2001 before joining the Associated Press News Agency in Lagos from 2001 to 2008. His photographs range between photojournalism and artistic documentary, covering topics from contemporary Nigerian monarchs to injustices in the Niger Delta over its natural resources. George Osodi was awarded first prize at the Fuji Africa Photojournalist of the Year Award in 2004 and was shortlisted for the Sony World Photography Award in 2009. He has exhibited at Newark Museum, New Jersey, in 2015; The Photographers' Gallery, London, in 2012; the Stedelijk Museum, Amsterdam, in 2010; National Museum of Contemporary Art, Oslo, in 2009; and Documenta 12, Kassel, in 2007.

Olaf Osten is a German artist and graphic designer. His work deals with issues of nature, identity, and movement based on drawing and has been presented in numerous international exhibitions. His works are part of collections such as the International Peace Institute, New York/Manama; Wien Museum, Vienna; Complexity Science Hub, Vienna; and the Austrian Chamber of

Labor. He studied graphic design at the University of Applied Sciences and Arts, Hildesheim, and the Institute of Art, Design and Technology, Dublin. Olaf Osten has carried out many interdisciplinary projects in culture and science with Viennese partners such as the Impulstanz Festival, Wiener Festwochen, and Mumok.

Holger Ott studied physics in Stuttgart and Berlin and received his PhD in 2004 from the Free University of Berlin with a focus on solid state physics. Before joining the Exploration and Production (E&P) industry in 2006, he was a fellow and postdoctoral researcher at the University of Tokyo, Japan, in 2002, and the University of Cologne, Germany, in 2004–06. From 2006, Holger Ott worked as a Senior Scientist and Project Manager at Shell Global Solutions International B.V. in the Netherlands, including as scientific lead in the field of geological CO₂ storage. During this time, Holger Ott taught as an honorary reader at Imperial College London and completed his habilitation in applied geosciences at RWTH Aachen University in Germany in 2015. In 2016, Holger Ott was appointed to the University of Leoben. He holds the Chair of Reservoir Engineering and is currently head of the Department Geoenergy. His main research interests are decarbonization of fossil fuels, negative emission technologies, and geological energy storage.

Ulrike Payerhofer studied art history and cultural management in Vienna. After heading a contemporary art gallery for seven years, she joined the University of Applied Arts Vienna as a curator and senior artist on the interdisciplinary project UniNETZ (Universities and Sustainable Development Goals). The focus of her curatorial practice and research is on multidisciplinary collaborations and participatory methods at the intersection of arts, science, and society. Payerhofer is currently establishing the platform Projektwerkstatt (2022–24) for transdisciplinary collaborations on sustainability, which she will head from a curatorial perspective.

Cleo Reece is Cree and a Fort McMurray #468 First Nation member. She received a Bachelor of General Studies: Education and Environmental

Studies from Simon Fraser University, Vancouver. Reece has worked as an adult educator for Keyano College and Northland School Division, Fort McMurray, and has been involved in Cree language revitalization and oral history. In 2011, she was elected as a councilor for the Fort McMurray First Nation and served for three years. She has been on the Traditional Knowledge Steering Committee for the Mackenzie River Basin Board as the Indigenous member for Alberta from 2013 to 2017. As the founding director of the Keepers of the Athabasca Watershed Society (today Keepers of the Water), she is currently the co-chair and involved in their many activities. In addition, she is an elder advisor on the Aramat project which brings together a team on a six-year project with focus on global biodiversity and the health and well-being of Indigenous people led by the University of Alberta and Indigenous partners.

Alejandra Rodríguez-Remedi obtained a Masters of Education at the University of Concepción, Chile, where she gained experience of holistic methodological approaches on several educational research projects. Relocating to the UK, she completed the funded doctoral project "The arts as means of cultural integration: A Chilean case study" at Gray's School of Art in Scotland. She collaborated with Ernst Logar in 2008, when he was researching the Scottish oil industry, and she has contributed to *Reflecting Oil* as a proposal writer and researcher since 2017. She is a lecturer in Film and Visual Culture at the University of Aberdeen and her research focuses on arts-based approaches to petroculture and the poetics of filmmaker Raúl Ruiz. In 2024, she designed an honors degree course entitled Art and Oil: Crude in Film and Visual Culture and ran an interdisciplinary workshop called Creative Approaches to the Energy Crisis that brought together diverse stakeholders in imaginative discussions about Aberdeen, Europe's "energy capital."

Johannes Schmidt is an associate professor in energy and resource economics at BOKU University in Vienna. He develops integrated models of energy systems with high shares of renewables focusing in particular on integrating

climate and land-use perspectives into his work. Using this approach, he aims at understanding the techno-economic robustness of renewable energy systems considering climate variability, but he is also interested in land-use conflicts that are emerging due to the expansion of renewables. Geographically, he focuses on Europe and Brazil to explore the different perspectives on the renewable energy transition in the Global North and the Global South, in particular related to conflicts over land.

Iris Stappen has been an assistant professor at the Department of Pharmaceutical Sciences at the University of Vienna (Faculty of Life Sciences) since 2009. She studied pharmacy at the University of Vienna and, after qualifying as a registered pharmacist in Vienna, did her doctorate in Pharmaceutical Chemistry in 1997 followed by a postdoctoral stay at Stanford University, California, USA, in the Department of Psychology, Cognitive and Affective Neuroscience. She is currently a member of the Clinical Pharmacy Group in the Division of Pharmaceutical Chemistry. Her research interests include the biological activity of essential oils and single oil components; psychophysiological and behavioral studies in humans; gender-aspect in aromatherapy/olfaction; ADME of mono- and sesquiterpenes; and GC/MS analyses of human blood and urine samples. She has been a board member of the Austrian Society for Scientific Aromatherapy and Aroma Care (ÖGwA) since 2010 and a member of the editorial board of the Journal of Essential Oil Research since 2023.

Herwig Steiner (HST) is a video and media artist and musician. The artist HST lives and works in Vienna, Lower Austria, and Carinthia, splitting his time equally between them. He develops, designs, and realizes projects at the interfaces of non-specific media. Steiner studied visual media design at the University of Applied Arts Vienna under the guidance of professors Peter Weibel, Thomas Fürstner, and Karel Dudesek and was later a longstanding assistant at the same school after graduating. HST operates from a studio and atelier located in a monastery in Lower Austria. Previously, he was a guest artist at the Haus der Künstlerischen Begegnung (House of Artistic

Encounters) in Villach St. Martin. A professional media worker, HST has been part of countless international collaborative projects as well as music and video productions featured in the music charts. In 2023, HST founded the artist duo yell:0 with his alter ego Martin Dueller.

Benjamin Steininger is a cultural and media theorist, historian of science, and curator. He works as a postdoctoral researcher at the UniSysCat Cluster of Excellence at the Technical University Berlin and the Max Planck Institute for Geoanthropology, Jena. From 2012 to 2016, Benjamin Steininger headed a research and collection project on 100 years of oil and gas in the Vienna Basin. In 2016, he co-founded the research collective Beauty of Oil (beauty-of-oil.org) with Alexander Klose. They write the book *Erdöl. Ein Atlas der Petromoderne* (Oil. An Atlas of Petromodernity) (Berlin, 2020) and curated the exhibition *Oil. Beauty and Horror in the Petrol Age* at the Kunstmuseum Wolfsburg (2021–22, German/English book with the same title edited with Andreas Beitin in 2021). In 2022, *Petro-Melancholie. Das Erdölzeitalter im Spiegel der Kunst* (Petro-Melancholia. The petroleum age in the mirror of art), a film by Matthias Frick about their project, was broadcast on Arte. In 2024, *Atlas of Petromodernity* (Santa Barbara, 2024) was published, the updated and enlarged American version of their book with an introduction by Stephanie LeMenager.

Janet Stewart is currently Executive Dean of the Faculty of Arts and Humanities at Durham University. She joined Durham in 2014 from the University of Aberdeen as Professor of German and Visual Culture. She was the founding director of the Centre for Visual Arts and Culture and part of the team that successfully bid to establish a Leverhulme Doctoral Training Centre for Visual Culture in Durham. She also served as head of the School of Modern Languages and Cultures from 2015 to 2018. She holds an MA and a PhD from the University of Glasgow. Stewart is the author of two monographs, *Fashioning Vienna and Public Speaking in the City*. Her current research project develops her interests in modernity and visual culture in relation to energy, oil, memory, and sight.

Imre Szeman is the Director of the Institute for Environment, Conservation and Sustainability and Professor of Human Geography at the University of Toronto Scarborough. He is co-founder of the Petrocultures Research Group, which explores the socio-cultural dimensions of energy use and its implications for energy transition and climate change, and the founder of the After Oil Collective. Szeman is author (most recently) of *On Petrocultures: Globalization, Culture, and Energy* (West Virginia University Press, 2019) and *Futures of the Sun: The Struggle Over Renewable Life* (University of Minnesota Press, 2024). *Keywords for a New Politics of Energy* (co-edited with Jennifer Wenzel) will be published in 2025. He is a Fellow of the Royal Society of Canada.

Herwig Turk's projects probe the interconnectedness of the fields of art, technology, and science. Since 2016 he has been conducting artistic research on the Tagliamento River in Northern Italy and other river systems, like the Danube or the rivers close to Bolzano, cooperating with artists and scientists. For many years, a central topic in his work has been the landscape as an anthropocentric laboratory and as a mirror of the Western economy, technology, and culture. In the last years, his work has been shown at venues such as the MAK, Vienna; LENTOS, Linz; MMKK, Klagenfurt; Seoul Museum of Art; Neues Museum Weserburg in Bremen; Museum Sinclair Haus in Bad Homburg; Lungomare in Bolzano; Listasafn Árnesinga (LÁ Art Museum), Iceland; gallery rauminhalt_harald bichler in Vienna; Gallery Georg Kargl in Vienna; and Transmediale in Berlin, among others. From 2014–22 he worked as Senior Artist at the Department of Social Design at the University of Applied Arts, Vienna.