

Authors

Kim Albrecht visualizes cultural, technological, and scientific forms of knowledge. His diagrams unfold and question the structures of representation and explore the aesthetics of technology and society. Kim is a professor at the Film University Babelsberg Konrad Wolf, principal at metaLAB (at) Harvard, director of metaLAB (at) FU Berlin, and an affiliate of the Berkman Klein Center for Internet & Society at Harvard. Kim holds a PhD from the University of Potsdam in media theory and has exhibited at Harvard Art Museums, Four Domes Pavilion Wrocław, Ars Electronica Center, Cooper Hewitt, Cube design museum, ZKM Center for Art and Media Karlsruhe, Kaestner Gesellschaft, The Wrong Biennial, Istanbul Contemporary Art Museum, and Kunsthaus Graz, among other venues.

Christian Ulrik Andersen publishes on digital aesthetics and interface criticism and is a regular speaker and panel organizer at various media art festivals, events, and conferences. He organizes yearly research workshops in collaboration with trans-mediale festival, Berlin, and is coeditor of *A Peer-Reviewed Journal About*, an open-access journal that addresses the ever-shifting themes of art and digital culture. Currently, he is research associate at Centre for the Study of the Networked Image, London South Bank University, associate professor at the Department of Digital Design and Information Studies, Aarhus University, and director of Digital Aesthetics Research Center (DARC).

Alexandra Anikina is a media theorist and visual artist working imaginaries of technology and AI, feminist STS, affective infrastructures and technological conditions of knowledge production, governance, labor, and affect. She is a senior lecturer in media practices at Winchester School of Arts (University of Southampton) and codirector of Critical Infrastructure and Image Politics research group, and cocurator of media art festival IMPAKT 2018 Algorithmic Superstructures. Currently she is working on a monograph on procedural images as well as on the themes of techno-animism and postsocialist decolonising.

Maha Bali is associate professor of practice at the Center for Learning and Teaching at the American University in Cairo. She is cofounder of *virtuallyconnecting.org* (a grassroots movement that challenges academic gatekeeping at conferences) and cofacilitator of Equity Unbound (an equity-focused, open, connected intercultural learning curriculum, which has also branched into academic community activities *Continuity with Care*, *Socially Just Academia*, and a collaboration with OneHE: *Community-Building Resources*). She writes and speaks frequently about social justice, critical pedagogy, and open and online education. She blogs regularly at <http://blog.mahabali.me> and tweets @bali_maha.

Tilman Baumgärtel is a writer. He lives in Berlin and teaches media studies at Hochschule Mainz. Previously he was a professor at the University of the Philippines in Manila (2005–2009) and in the Department of Media and Communication at the Royal University of Phnom Penh (2009–2012). He has written and edited more than a dozen books on various aspect of media culture, including net art and net culture, Asian cinema, and the director Harun Farocki. He has served on the juries of the Warsaw Film Festival, the Pacific Meridian International Film Festival in Vladivostok, Transmediale in Berlin, among others.

Tom Bieling is professor for design theory at HfG Offenbach. Previously professor for design research and theory at Zentrum für Designforschung (HAW Hamburg), visiting professor in Trento, Cairo, and Hildesheim, research associate at Berlin University of the Arts (2010–19), and TU Berlin (2007–10). Chief editor at *Designforschung.org*, coeditor of the book series *Design Meanings* (Mimesis), and the *BIRD Series* (Birkhäuser, Board of International Research in Design). Cofounder of the Design Research Network. Falling Walls Young Innovator of the Year. Numerous awards and exhibitions worldwide. Recent books: *Inklusion als Entwurf* (2019), *Design (&) Activism* (2019), and *Gender (&) Design* (2020). Further information: www.tombieling.com.

Donatella Della Ratta is a writer, performer, and curator specializing in digital media and networked technologies, with a focus on the Arab world. She is associate professor of communications and media studies at John Cabot University, Rome. Donatella holds a PhD from the University of Copenhagen and is former affiliate of the Berkman Klein Center for Internet & Society at Harvard University. She managed the Arabic-speaking community for the international organization Creative Commons from 2007 until 2013. *Shooting a Revolution: Visual Media and Warfare in Syria* (Pluto Press, 2018) is her latest monograph. With Geert Lovink, Teresa Numerico, and Peter Sarraam, she is coeditor of *The Aesthetics and Politics of the Online Self: A Savage Journey into the Heart of Digital Cultures* (Palgrave, 2022), for which she has authored

the chapter “Reflecting on the Online Self through the Looking-Glass: From Auto-ethnography to Empathic Criticism.”

Philipp Deny is a PhD candidate in the Media | Transformation Department at the Leibniz Institute for Educational Media and a member of the junior research group in the Leibniz-Science Campus—Postdigital Participation—Braunschweig. He studied media studies at the Braunschweig University of Art, where he received his master’s degree with a thesis on performances of authenticity within contemporary club cultures. His dissertation is concerned with media practices and methods of media reflection in the context of school education.

Jan Distelmeyer is professor of media history and media theory in the European media studies program of the Potsdam University of Applied Sciences and the University of Potsdam. His current research focuses on the relationship between mediality and digitality with a special interest in interface processes as well as questions of automation and autonomy. Recent publications include: *Kritik der Digitalität* (Springer VS, 2021; English translation: *Critique of Digitality*, Palgrave Macmillan, 2022) and *Algorithmen & Zeichen: Beiträge von Frieder Nake zur Gegenwart des Computers* (Kadmos, 2022, together with Sophie Ehrmanntraut & Boris Müller). Further information: <http://distelmeyer.emw-potsdam.de>.

Frithjof Esch is a neurodivergent staff member of the endowed chair for disability studies and participation research (Prof. Dr. Siegfried Saerberg) at the Evangelische Hochschule für Soziale Arbeit & Diakonie, Stiftung Das Rauhe Haus in Hamburg. He studied social economics and sociology at the University of Hamburg. He is particularly interested in researching social atmospheres and the phenomenology of disability in the context of digitality.

Winfried Gerling is professor of concept and aesthetics of new media in the European media studies program of the Potsdam University of Applied Sciences and the University of Potsdam. His research focuses on the practical and theoretical reflection of photographic media, digital aesthetics, media environments, and media art. His recent books include *Versatile Camcorder: Looking at the GoPro Movement* (Berlin: Kadmos, 2021; edited with Florian Krautkrämer) and *Bilder Verteilen: Fotografische Praktiken in der digitalen Kultur* (Bielefeld: transcript, 2018; coauthored with Susanne Holschbach and Petra Löffler). Further information: <http://gerling.emw-potsdam.de>.

Will Houstoun is performer in residence at the Imperial College/Royal College of Music Center for Performance Science (London), holds a literary fellowship from the Academy of Magic Arts (Los Angeles), and is a past winner of the European

Magic Championships. His PhD explored the history of magical education, and his work as a consultant includes contributions to productions such as Martin Scorsese's *Hugo*, the BBC's *Wolf Hall*, and the West End's *The Twilight Zone* and *The Prince of Egypt*. Will has also worked with organizations like the United Nations Development Programme, KPMG, and the World Economic Forum, and he edits the Magic Circle's 115-year-old periodical, *The Magic Circular*.

Martina Leeker teaches in aesthetic theory and practice at the Department of Art and Music, University of Cologne. She had been a guest professor at the Digital Cultures Research Lab (DCRL), Leuphana University Lüneburg. Her research interests include digital cultures, art and technology, critique in digital cultures, theater and digitality, artistic research. She undertakes art-based research in performing lectures with artificial figures. She leads the project The Respectful Nettheatrechannel on theater and digitality.

Geert Lovink is a Dutch media theorist, internet critic, and author of *Uncanny Networks* (2002), *Dark Fiber* (2002), *My First Recession* (2003), *Zero Comments* (2007), *Networks Without a Cause* (2012), *Social Media Abyss* (2016), *Organisation after Social Media* (with Ned Rossiter, 2018), *Sad by Design* (2019) and *Stuck on the Platform* (2022). He is professor of art and network cultures at the Amsterdam University of Applied Science (HvA), where he founded the Institute of Network Cultures.

Irina Kaldrack is lecturer in society and digitalization at Bauhaus University Weimar. She was full professor in media studies at Hunan Normal University, Changsha, China (2022) and visiting professor of cultures of knowledge in the digital age at the Braunschweig University of Fine Arts (2015–2021). Her research interests include the theory and history of digital media cultures in Europe and China, the design and designability of digital cultures in the context of social transformations and sustainability, and methods of media studies at the intersection of design processes, artistic practice, and media studies research. She is the author of *Imaginierte Wirksamkeit: Zwischen Performance und Bewegungserkennung* (2011). She has coedited eight books, including *Preferable Futures: Transformation Design in Digital Cultures* (2022) and *Throwing Gestures* (2021), as well as issue 21 of *Zeitschrift für Medienwissenschaft*, on artificial intelligence (2019).

Kalani Michell is assistant professor of European languages and transcultural studies at the University of California, Los Angeles. She has published on a variety of film and media topics, such as experiments with ink in 16 mm film (in *Re-Animationen*), the circulation of the *Mona Lisa* in pornographic set designs (in *CineAction*), and a computer game that restages waiting for a performance by Marina Abramović (in *kultuRRvolution*). Her recent publications are about comics, sound studies, and im-

age captions: the comics storyboard in Christian Petzold's filmic shot composition (in *Storyboarding*), the emergence of academic podcasts in film and media studies (in *Format Matters*), and scholarly writing that performs a critique of seemingly neutral text-image relationships (in *New Perspectives on Academic Writing*).

Olga Moskatova is professor for media theory at the University of Art and Design Offenbach am Main (Germany). Her main research fields include theory and aesthetics of visual media, materiality of media, immunitary media dispositifs, and networked images. Selected publications: *Images on the Move: Materiality—Networks—Formats* (2021); *Networked Images in Surveillance Capitalism* (special issue of *Digital Culture & Society* 2021, co-edited with Anna Polze and Ramon Reichert); *Male am Zelluloid. Zum relationalen Materialismus im kameralosen Film* (2019).

Laura Katharina Mücke has been a research and teaching associate at the University of Mainz (Germany) since 2022 and a doctoral researcher in film theory in the Department of Theatre, Film and Media Studies at the University of Vienna (Austria) since 2019. Her PhD project is entitled "Anti | Immersion? Toward Empowering/Enfeebling Structures of an All-Inclusive Concept." Mücke's articles have been published in, for instance, *Ambiances: International Journal of Sensory Environment, Architecture and Urban Space*; she also coedited the 2022 special issue on *Messy Images* in the German film journal *montage AV* and cotranslated Roger Odin's book *Les espaces de communication: Introduction à la semiopragmatique* from French.

Beate Ochsner, professor of media studies (University of Konstanz), spokeswoman of the research unit Media and Participation, where she heads the project "Technosensory Processes of Participation." Research interest: audiovisual productions of disability, participation/Teilhabe, gaming and (dis)ability. Coeditor of *Affizierungs- und Teilhabeprozesse zwischen Organismen und Maschinen* (Springer, 2020, with S. Nikolow and R. Stock). Recent publications: "Kulturwissenschaftliche Disability Studies," *Handbuch Disability Studies* (2022, 201–219); "Die Zukunft des smarten Hörens hat begonnen," *Physiognomien des Lebens* (2020); and "Documenting Neuropolitics," *Documentary and Disability* (2017). OrcidID: 0000-0002-6041-9968.

Søren Bro Pold is an associate professor at Aarhus University. He has published on digital media aesthetics and the interface in its different forms, such as electronic literature, net art, software art, creative software, urban and mobile interfaces, activism, critical design, and digital culture. His main research field is interface criticism, which discusses the role and the development of the interface for art, literature, aesthetics, culture, and IT. Together with Christian Ulrik Andersen, he authored *The Metainterface: The Art of Platforms, Cities and Clouds* (2018). He was cochair of the ELO 2021 conference Platform (Post?) Pandemic (2021) and chair of the Dariah

EU project Electronic Literature (e-lit) and Covid-19. Further information: <http://pu.re.au.dk/portal/en/pold@cavi.au.dk>.

Robert Rapoport's work focuses on the confluence of image sequencing and automation. He received his PhD (DPhil) from the University of Oxford in 2016 with a dissertation titled "The Iterative Frame: Algorithmic Video Editing, Participant Observation, and the Black Box," which brought visual anthropology into dialogue with procedural approaches to video editing. His postdoctoral work was at the Centre for Digital Cultures at Leuphana University Lüneburg. Since 2017 he has lectured at Leuphana in the Digital Media BA, developing a curriculum to teach theory alongside critical media production. He has been a visiting scientist at the Institute of Culture and Aesthetics of Digital Media (ICAM) at Leuphana University and a guest lecturer at the University of St Gallen. Recent talks include "End User Narrative," a keynote at Stiftung Niedersachsen's workshop KI als Werkzeug in Film und Medien. Further information: www.iterativeframe.com.

Katharina Rein was awarded a PhD from the Humboldt University in Berlin for her prize-winning dissertation on the media and cultural history of stage magic in the late nineteenth century. Currently a lecturer at the University of Potsdam, she previously worked at the Bauhaus University Weimar and lectured at the Free University Berlin. She was a member of the international research project *Les Arts Trompeurs: Machines, Magie, Médias* (2015–2018). Rein is the author of *Techniques of Illusion* (2023) *Gothic Cinema* (2023), and the editor of *Illusions in Cultural Practice* (2021) and *Magic: A Companion* (2022). Her academic essays have appeared in four languages.

Robert Stock is assistant professor for cultures of knowledge at the Institute for Cultural Theory and History at Humboldt-Universität zu Berlin. His main research interests are digital media and dis/ability, cultural animal studies, and postcolonial memory politics. He is a cofounder of the research network Dis-/Abilities and Digital Media (2020–2023). A recent publication is "Broken Elevators, Temporalities of Breakdown and Open Data: How Wheelchair Mobility, Social Media Activism and Situated Knowledge Negotiate Public Transport Systems," *Mobilities* (2022). OrcidID: <https://orcid.org/0000-0002-2256-0928>.

Siegfried Saerberg is professor for disability Studies and Teilhabeforschung at Evangelische Hochschule für Soziale Arbeit & Diakonie, Stiftung Das Rauhe Haus and director of ZeDiSplus (Zentrum für Disability Studies und Teilhabeforschung) in Hamburg, Germany. Siegfried specializes in sensory ethnography, auto-ethnographic approaches, phenomenology, and disability studies. He is author of "The Sensorification of the Invisible Science, Blindness and the Life-World," *Science*,

Technology & Innovation Studies (2011); and “Geradeaus ist einfach immer geradeaus”: Eine lebensweltliche Ethnographie blinder Raumorientierung (UVK 2006).

Vera Tollmann is a visiting researcher and lecturer at the Institute for Culture and Aesthetics of Digital Media (ICAM) at Leuphana University Lüneburg. She completed her doctorate at the Hochschule für Bildende Künste Hamburg in 2020. A revised version titled *Sicht von oben: “Powers of Ten” und Bildpolitiken der Vertikalität* was published by Spector Books in 2023. She was a research associate at Universität der Künste Berlin from 2015 to 2017 and at the Institute for Media, Theatre and Popular Culture, University of Hildesheim from 2019 to 2021. She is coeditor of *Proxy Politics* (Archive Books 2017), and her writing includes an essay on the history of video telephony (*Cabinet*, September 2020) and “Proxies” (*Uncertain Archives*, MIT Press 2021, with Wendy Hui Kyong Chun and Boaz Levin). She was cocurator of the exhibition *Sensing Scale* (Kunsthalle Münster, 2021). Her research interests include the politics of visibility, feminist critique of technology, remote sensing practices, media art, and AI in digital cultures.

Axel Volmar is a currently a guest professor at the Institute of Music and Media at the Humboldt-University in Berlin. Previously, he was a research associate in the research initiative “Transforming Infrastructure” at the University of Konstanz (2022–2023) and in the Collaborative Research Center “Media of Cooperation” at the University of Siegen (2016–2022). From 2014 to 2016, he was a postdoctoral fellow of the Andrew W. Mellon Foundation in the Department of Art History and Communication Studies at McGill University. His research is in the areas of media history, media theory, and the praxeology of media, intersecting with the history of science, infrastructure studies, format studies, and disability studies. Volmar is author of *Klang-Experimente: Die Auditive Kultur der Naturwissenschaften 1761–1961* (2015) and coeditor of various edited volumes, including *Format Matters: Standards, Practices, and Politics in Media Cultures* (2020), *Media Infrastructures and the Politics of Digital Time: Essays on Hardwired Temporalities* (2021), *Interrogating Datafication: Towards a Praxeology of Data* (2022), and *Rethinking Infrastructure Across the Humanities* (2023).

Andreas Weich is a postdoctoral research fellow in the Media | Transformation Department at the Leibniz Institute for Educational Media where he is the head of the junior research group in the Leibniz-Science Campus—Postdigital Participation—Braunschweig. He previously worked at TU Braunschweig in the field of media education and directed the coordination office for media studies at the Braunschweig University of Art. He received his PhD in media studies from Paderborn University with a thesis on the genealogy and mediality of profiling technologies and

practices. His research focusses on media constellations, media theory, educational theory, (post)digital media cultures, media education, and media literacy.

Axel Volmar is currently a guest professor at the Institute for Music and Media at Humboldt-Universität zu Berlin. His research is on media history, media theory, and the praxeology of media, intersecting with the history of science, infrastructure studies, and disability studies.

Olga Moskatova is a professor for media theory at University of Art and Design Offenbach am Main. Her fields of research include theory and aesthetics of visual media, materiality of media, networked images and media of immunization.

Jan Distelmeyer is a professor of media history and media theory in the European Media Studies program of Fachhochschule Potsdam and Universität Potsdam. His current research focuses on the relationship between mediality and digitality with a special interest in interface processes as well as questions of automation and autonomy.

