

## Autorinnen und Autoren

*Katrine Dirckinck-Holmfeld* is a visual artist and researcher working with multichannel video installation and performative practices. Her artistic research PhD project “Time in the Making: Rehearsing Reparative Critical Practices” (University of Copenhagen, 2015) explores how to develop Eve Kosofsky Sedgwick’s concept of the reparative practice as an image practice through a triple engagement with affect, materiality and time. She has directed the video installations *Schizo Archive* (ongoing), *Leap into Colour* (Cairo, Beirut, Copenhagen 2012-2015), *movement* (Beirut 2012), *Time: Aalborg | Space: 2033* (Aalborg 2010), and *Djisir [The bridge]* (Beirut 2008). Her current research explores concepts of affect and time through the production of collaborative video installations and events in the cultural venue Sorte Firkant in Copenhagen of which she is co-founder.

*Erika Fischer-Lichte* is Professor Dr. Dr. h.c. of theatre studies and director of the Institute for Advanced Studies on „Interweaving Performance Cultures“ (since 2008) at Freie Universität Berlin. She had guest professorships in the USA, Russia, India, Japan, China, Norway. She is a member of the Academia Europaea, the Academy of Sciences Goettingen, the National Academy of Sciences *Leopoldina*, and the Berlin-Brandenburg Academy of Sciences. She has published widely in the fields of aesthetics, history and theory of theatre, in particular on semiotics and performativity, contemporary theatre, and interweaving performance cultures. Among her publications are *The Transformative Power of Performance: A New Aesthetics* (2008) Routledge Chapman & Hall, and *Theatre, Sacrifice, Ritual: Exploring Forms of Political Theatre* (2005) Routledge Chapman & Hall.

*María Iñigo Clavo* is a researcher, curator and artist, with a PhD in Fine Arts from the Universidad Complutense de Madrid. She is a co-founder of the independent research group “Peninsula, Colonial processes and artistic and curatorial practices” in collaboration with Museo Nacional Centro de Arte Reina Sofia. Since 2008, María Iñigo Clavo teaches at the European University of Madrid, at the University of Essex, University of Sao Paulo, Saint Louis University. She curated exhibitions and events for Matadero Madrid, Universidad Complutense/Medialab, Le Cube in Rabat, and Jaqueline Martins Gallery in Sao Paulo. She published in *e-flux journal*, *Afterall journal*, *Re-visiones*, *Lugar Común*, and others.

*Runa Johannessen* is an architect cand. arch. from the Royal Danish Academy of Fine Arts, School of Architecture (KADK, 2008). She is completing her PhD thesis at the University of Copenhagen, Department of Arts and Cultural Studies in 2016 on the topic of spatial practices in the West Bank, Occupied Palestinian Territories.

In addition to academic research, Johannessen teaches architecture at the MA program *Political Architecture: Critical Sustainability* at KADK.

*Lily Kelting* was a postdoctoral fellow associated with InterArt at the Freie Universität Berlin. Her two academic research projects focus on new food movements around the world and the relationship between food and the concepts of theatricality and performativity. Before that it was all Aristophanes all the time. As a journalist, she reports on arts and culture for NPR Berlin and works as an editor for the English-language magazine *Exberliner*. She is originally from New York, NY, with a Ph.D. in Theatre from University of California, San Diego.

*W. J. T. Mitchell* is Gaylord Donnelley Distinguished Service Professor of English and Art History at the University of Chicago. His work is primarily focused on the interplay of vision and language in art, literature, and media, and the subjects of his articles range from general problems in the theory of representation, to specific issues in cultural politics and political culture. His books include *Blake's Composite Art* (1977) Princeton University Press, and with the University of Chicago Press, *Iconology* (1986), *Picture Theory* (1994), *What Do Pictures Want?* (2005), and *Image Science: Iconology, Visual Culture and Media Aesthetics* (2015). He has been the editor of *Critical Inquiry* since 1978.

*Peter Osborne* is Professor of Modern European Philosophy and Director of the Centre for Research in Modern European Philosophy (CRMEP), Kingston University London. He has recently held Visiting International Chairs in the Philosophy department at the University of Paris 8 (2014) and at the Royal Institute of Art, Stockholm (2015). His books include *The Politics of Time: Modernity and Avant-Garde* (1995; 2011) Verso, *Philosophy in Cultural Theory* (2000) Routledge, *Conceptual Art* (2002), *How to Read Marx* (2005) Granta, and *Anywhere or Not at All: Philosophy of Contemporary Art* (2013) Verso. He is a longtime editor of the British journal *Radical Philosophy*.

*Simon O'Sullivan* is Reader in Art Theory and Practice at Goldsmiths College in London. He has published two monographs with Palgrave, *Art Encounters Deleuze and Guattari* (2005) and *On the Production of Subjectivity* (2012). He also makes art, with David Burrows, under the name *Plastique Fantastique* – and is currently working on a volume of writings, with Burrows, on *Mythopoesis–Myth-Science–Mythotechnesis*.

*Theo Reeves-Evison* is a writer, researcher and Senior Lecturer in Theoretical and Contextual Studies at Birmingham School of Art. His main interests cluster around the relationship between ethics and aesthetics in contemporary art. He has explored this theme through a PhD thesis, "After Transgression: Ethico-Aesthetic Paradigms of Contemporary Art", and also through an ongoing project into the ethico-aesthetics

of repair, which will result in a special issue of the journal *Third Text* in 2018. He has published articles, exhibition and book reviews in magazines such as *Frieze* and journals such as *Parallax*.

*Emily Rosamond* is an artist, writer and Lecturer in Fine Art Theory at Arts University Bournemouth, UK. She completed her PhD in Art in 2016 at Goldsmiths, where she held a Commonwealth Scholarship. Her thesis examined the roles that literary, philosophical and moralistic concepts of character play with respect to contemporary art and, more broadly, to newly ubiquitous forms of social control: big data, the online reputation economy, and new “fintech” credit scoring methods. She has written journal articles for *Message*, the *International Journal of Performance Arts and Digital Media*, and *Finance and Society*. She regularly contributes essays to magazines and exhibition catalogues.

*Tina Turnheim* was a doctoral candidate at the International Research Training Group InterArt. In her PhD-project “Re/calling the Future” she deals with the changed societal perception of the future and examines if and to what extent cultural practices could encourage political imagination. She studied Theatre, Film and Media studies at the University of Vienna and completed an MA in Theatre Studies at Freie Universität Berlin. She is also a founding member of the theatre collective EGfKA and works as a theatre maker and dramaturge.

*Frederik Tygstrup* is Professor of comparative literature at the University of Copenhagen and founding director of the Copenhagen Doctoral School in Cultural Studies. Originally specialized in the theory and history of the European novel, his present work evolves around the changing nature of fiction on 21st century culture, socio-aesthetics, cultures of Big Data, and studies of affect. Recent publications include *Structures of Feeling* (2015) (with Devika Sharma) de Gruyter and *Socioaesthetics* (2015) (with Anders Michelsen) Brill.

*Christoph Wulf* is Professor of anthropology and education and a member of the Interdisciplinary Centre for Historical Anthropology at Freie Universität Berlin. For his research in anthropology and anthropology of education, he received the title “*professor honoris causa*” from the University of Bucharest. He is Vice-President of the German Commission for UNESCO. His books, among them *Exploring Alterity in a Globalized World* (2016) Routledge, and *Anthropology. A Continental Perspective* (2013) University of Chicago Press, have been translated into more than 15 languages. He is chief editor of *Paragrana. Internationale Zeitschrift für Historische Anthropologie*.