Notes on contributors

Marie-Luise Angerer is professor of Media Studies at the Department for Art and Media, University of Potsdam, and was previously professor of Media and Cultural Studies at the Academy of Media Arts Cologne. She has been a visiting fellow and guest professor in the US, UK, Canada, and Australia. Currently, she is member of the European Network *How Matter Comes to Matter* (2014-2018) and of the research network *Affective and Psychotechnology Studies* (DFG 2015-2017). The focus of her research is media technology, affect and neuroscientific reformulations of desire, sexuality, and the body. Her most recent publications include *Desire After Affect* (2014), *Timing of Affect* (with Bernd Bösel and Michaela Ott, 2014), *Choreography, Media, Gender* (with Yvonne Hardt and Anna-Carolin Weber, 2013), and numerous articles in books and journals on affect, art, and media theory.

Timon Beyes is a professor at the Department of Management, Politics and Philosophy, Copenhagen Business School (Denmark), and at the Centre for Digital Cultures, Leuphana University Lüneburg (Germany). Recent publications include *Social Media – New Masses* (with Inge Baxmann and Claus Pias, 2016), *The Routledge Companion to Reinventing Management Education* (with Martin Parker and Chris Steyaert, 2016), "Colour and Organization Studies" (*Organization Studies*, forthcoming), "Adorno's Grey, Taussig's Blue: Colour, Affect, Organization" (*Organization*, forthcoming).

Scott deLahunta is co-director of Motion Bank (with Florian Jenett) and Senior Research Fellow in partnership with Coventry University (UK) and Deakin University (AUS). He has worked as writer, researcher and organizer on a range of international projects bringing performing arts with a focus on choreography into conjunction with other disciplines and practices.

Herbordt/Mohren, Melanie Mohren and Bernhard Herbordt, have been creating interdisciplinary projects since 2000. In 2012, Herbordt/Mohren began work in different formats and media on institutions and their actualizations. Their spatial and sound installations, performances, exhibition projects, radio plays, stage plays, and musical theater works have been presented in a wide variety of international settings, and have received numerous prizes. Both have been members of the Young Academy at the Berlin-Brandenburg Academy of Sciences and Humanities and the German National Academy of Sciences, Leopoldina. Both graduated from the Institute for Applied Theatre Studies in Giessen.

Margarete Jahrmann is an internationally exhibiting artist and lecturer on activism, urbanity and play. She has received major media arts awards, such as the Prix Ars Electronica in interactive arts (2003) and the software arts award, Transmediale Berlin (2004). In 2006, she founded the Ludic Society and has been editor of the Ludic Society magazine since then. From 2010 to 2013, she was principal investigator of the EU funded research project "Play & Prosume" on Exhibition Game Design, with an exemplary Alternate Reality Exhibition at Kunsthalle Vienna in 2013. In 2016, Jahrmann and Max Moswitzer edited and presented the "VOID Book" at Cabaret Voltaire, Zürich. In 2016 she participated in "Entropy Opera" in Vienna – experimental mise-en-scene of 2nd order play and brain scan data.

Florian Jenett is an artist and currently Professor of Media Informatics at the design department of the Hochschule Mainz, University for Applied Sciences. He is co-founder of the basis studio houses and art space and a longtime contributor to the Processing project. In recent years he has been researching for the Motion Bank, which he has co-directed since 2014 (with Scott deLahunta).

Susan Kozel is a professor at the School of Arts and Culture of Malmö University, Sweden. She teaches the Interaction Design program, and is currently Project Leader of the interdisciplinary research project, *Living Archives*. She has an active artistic practice. She works at the convergence between philosophy, dance and digital technologies and writes on topics from performance to ubiquitous technologies to electronic music. Sole-authored books include *Closer: Performance, Technologies, Phenomenology* (2007) and *Mobile Choreographies: Affect and Encryption in Urban Spaces* (in progress).

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Oliver Leistert currently works at the Chair of Media Cultures at Leuphana University Lüneburg and is post-doc on the research project "Complexity or Control? Paradigms for sustainable development". He was previously a member of the research training group "Automatisms" at Paderborn University (PhD 2013, winner of the Surveillance & Society book award 2014). His research focuses on: social and mobile media, algorithms and affect, protest media and surveillance, technological capture of relationality. Recent publications include *Critical Perspectives on Social Media and Protest. Between Control and Emancipation* (co-edited with Lina Dencik, 2015) and "Social bots as algorithmic pirates and messengers of techno-environmental agency" (*Algorithmic Cultures*, Eds. Robert Seyfert, Jonathan Roberge, 2016).

Jon McKenzie is Dean's Fellow for Media and Design and Visiting Professor of English at Cornell University. He is the author of *Perform or Else: From Discipline to Performance* (2001), which theorizes cultural, organizational, and technological performance in post-disciplinary societies. He is co-editor of *Contesting Performance: Global Sites of Research* (2009), as well as founder and former director of DesignLab. McKenzie has produced a number of experimental video essays and gives workshops on performative scholarship.

Sigrid Merx is Assistant Professor at the Department of Media and Culture Studies at Utrecht University where she coordinates the BA program Media and Culture. She is involved in the MA Contemporary Performance, Dance and

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Imanuel Schipper is a dramaturge, theater and performance studies scholar and curator. He is an appointed lecturer in Transdisciplinary Studies at Zurich University of the Arts (Switzerland), Dramaturgy at Free University Berlin, Ludwig Maximilian University Munich and Hochschule für bildende Künste, Hamburg. He is currently a research fellow at the Center for Digital Cultures and conducts PhD research on 'relational dramaturgies' at Leuphana University Lüneburg (Germany), and is collaborating as a dramaturge with the internationally-known theater collective Rimini Protokoll on a tetralogy on post-democratic phenomena, *Staat 1-4,* a coproduction with Haus der Kulturen der Welt (Berlin) and four theaters in Germany and Switzerland (2106-2018).

Jens Schröter is Chair for Media Studies at the University of Bonn. He was previously Professor for Multimedial Systems at the University of Siegen. He has been a guest professor in China and senior fellow in Hungary and Germany. He was director of the graduate school "Locating Media" (DFG) in Siegen and (with Lorenz Engell) director of the research project "TV Series as Reflection and Projection of Change" (DFG, 2010-2014). He is speaker of the research project "Society after Money" (since 2016). His main research topics are: theory and history of digital media, theory and history of photography, theory and history of three-dimensional images, intermediality, copy protection, media theory in discussion with the critique of value, TV-series. Recent publications include: *3D. History, Theory and Aesthetics of the Transplane Image* (2014), (ed.) *Handbuch Medienwissenschaft* (2014).