

## Authors

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**Bleuler, Marcel**, PhD, is currently working as a researcher at the Institute for the Performing Arts and Film, Zurich University of the Arts, and as a project manager at *artasfoundation* (Swiss foundation for art in regions of conflict). He studied History of Modern and Contemporary Art at the University of Zurich and was a visiting fellow of the PhD program in Film and Visual Studies at Harvard University. He gained his doctorate degree at the University of Berne (2013), where he also worked as a research assistant and lecturer (2009-2014). He wrote his dissertation on the mediatization of performance art and published several essays on the videos of Marina Abramović and Pierre Huyghe. Currently he is preparing a collaborative research project on participatory art in Georgia. His fields of research include the documentation and representation of contemporary art, theories of performative and participatory art, and the roles of art in post-/war contexts.

**Borer, Nadja**, is the curator of the offspace *ARTspaceSWITZERLAND*, managing director of the cooperation of the Art & Design Museums Basel, and a lecturer at the University of Lausanne. From 2001 to 2008 she studied media studies, art history and history in Rome, Italy and Basel, Switzerland. From 2009 to 2012, she was a researcher at the Department of Media Studies and lecturer at the University of Basel, and a doctoral candidate in the Swiss National Science Foundation's graduate study program *Intermedial Aesthetics*. In 2012, she obtained her doctorate for the thesis *Ästhetiken des Kulturfernsehens. Zur Intermedialität des Televisuellen* [Aesthetics of Culture Television. On the Intermediality of the Televisual]. From 2012 to 2013 she was a research associate at the Institute for Cultural Studies in the Arts, Zurich University of Arts. Her fields of research include intermediali-

ty, theory and philosophy of the media, and visual culture studies. Recent publications: *Heterotopien. Intermediale und interdiskursive Reflexionen*, together with Constanze Schellow and others, Bielefeld: transcript 2013.

**Giovannoli, Pietro**, studied Italian and English Literatures and Art History at the University of Lausanne (2008-2012). His previous research focused on Eugenio Montale's poetry, in particular on *La Bufera e altro* (1956) and his translations from Shakespeare. Giovannoli's Master thesis, entitled *Da terzo a primo mestiere. Le traduzioni shakespeariane 1933-1953*, has won several prizes; and a study on the relationships between Montale's poetry and the works of Plato and Gabriele D'Annunzio has been recently published in the *Quaderni della Sezione di Italiano dell'Università di Losanna*. Giovannoli is currently completing his PhD; the thesis he is working on, a comment on the first two poetic books by Fabio Pusterla (born 1957): *Concessione all'inverno*, 1985, and *Bocksten*, 1989, has won a bursary. Giovannoli's research also includes philosophy, semiotics and comparative studies. Recent publication on Godard: *Clio, la demoiselle de l'enregistrement. Pour un atlas de l'œuvre de Godard, philosophe-peintre*, in: Kornelia Imesch, Alfred Messerli (eds.), *Mit Klios Augen: Das Bild als historische Quelle*, op. cit., 237-257.

**Imesch, Kornelia**, is a professor for modern and contemporary art and architecture at the University of Lausanne. Her research focuses on international and non-western art and architecture; the art system; the relationship between art and film, art, architecture, and branding; and art and gender. Together with Sigrid Schade, she conducted the SNF research project *Kunst, Kunstbetrieb und Wissensgesellschaft Schweiz. Konstruktionen kultureller Identität in der Schweizer Filmwochenschau 1940–1975*. Recent publications include: *Le film sur l'art entre histoire de l'art et documentation de création*, ed. by François Albera et al., in collaboration with Kornelia Imesch et al., Rennes 2015; *Utopie et réalité de l'urbanisme. La Chaux-de-Fonds – Chandigarh – Brasilia*, ed. by Kornelia Imesch, Gollion 2014 ; *Mit Klios Augen: Das Bild als historische Quelle*, co-edited with Alfred Messerli et al. (Oberhausen: Athena Verlag, 2013).

**Haver, Gianni**, is a professor of Sociology of Visual Culture and Social History of Media at the University of Lausanne, Switzerland. He takes a

special interest in media productions from the interwar period and the Second World War, as well as in the relations between history and media. He has been focusing particularly on cinema and more recently on comics and press photography. He heads the collection *Media and History* of the publishing house Antipodes. Currently he leads a research project funded by the Swiss National Science Foundation on the media coverage of commemorations of the October revolution of 1917. Recent publications: *Les médias en Suisse*, Antipodes, Lausanne, 2012; *Le Héros était une femme... Les genres de l'aventure* (with Loïse Bilat), Antipodes, Lausanne, 2011; *L'image de la Suisse*, Antipodes, Lausanne, 2011; *Photo de presse: usages et pratiques*, Antipodes, Lausanne, 2009; *Le cinéma au pas. La production des pays totalitaires et son impact en Suisse*, Lausanne, Antipodes, 2004; *Les lueurs de la guerre : écrans vaudois 1939-1945*, Lausanne, Payot, 2003; *Le spectacle cinématographique en Suisse 1895-1945*, Lausanne, Antipodes, 2003 (in collaboration with Pierre Emmanuel Jaques).

**Hickethier, Knut**, was a Professor for Media Studies at the Institute for Media and Communication at the University of Hamburg from 1994 to 2010. He first studied Art Education at the Berlin University of the Arts from 1965 to 1970, and later Literary Studies and Media Studies at the Technische Universität Berlin. In 1979, he obtained his doctorate for a thesis on the program history of television play in the Bundesrepublik. Hickethier is since 1975 editor and co-publisher of the journal *Ästhetik und Kommunikation*, editor of the book series *Beiträge zur Medienästhetik und Mediengeschichte* (LIT Verlag, Münster/Hamburg), *Sprache, Literatur, Medien* (LIT Verlag, Münster/Hamburg), and co-editor of the film series *Aufblende* (Hitzeroth Verlag, Marburg).

**Hoffmann, Hilde**, is DAAD Visiting Professor at the University of Minnesota, Twin Cities. Her research focuses on visual culture, media & film theory, documentary film and postcolonial theory. She held positions at the University of Vienna, Ruhr-University in Bochum, Germany and University of Basel, Switzerland. She also works as a curator of film series. Selected publications: *DDR – erinnern, vergessen. Das visuelle Gedächtnis des Dokumentarfilms*. co-Edited with Tobias Ebbrecht and Jörg Schweinitz, 2009, Marburg; “Visual Re-Productions of the Wende: The Role Played by Television Images in Constituting and Historicizing Political Events”. In:

Rechtien/Tate (eds.) *Twenty Years On. Competing Memories of the GDR in Postunification German Culture*, 2011, New York. Web pages related to teaching and research projects: close viewings. *filmkritik heute*, 2013, [http://www.ruhr-uni-bochum.de/ifm/forschung/closeviewing\\_projekt\\_01.html](http://www.ruhr-uni-bochum.de/ifm/forschung/closeviewing_projekt_01.html); <http://hildehoffman3610class.bitballoon.com/>.

**Mäder, Marie-Therese**, studied philosophy, film and religion at the University of Zurich. She is currently a teaching and research associate at the Centre for Religion, Economy and Politics and a member of the research group *Media and Religion* at the University of Zurich, Switzerland. Her dissertation about the interface between film and religion was honored with the prize for the best thesis in 2011 at the faculty of theology (University of Zurich) and published with the title *Die Reise als Suche nach Orientierung. Eine Annäherung an das Verhältnis zwischen Film und Religion* (Schüren Verlag: Marburg 2012). In 2012 she was a postdoc scholar at Yale in the film studies program. Since 2015 she is a visiting scholar at the Comparative Media Studies department at MIT in Cambridge, US. Her research focus lies in (audio-)visual media and their interactions with religion, culture and society. Her current research project deals with the (self-) representations of religious communities in the media. For further information see <http://www.religionswissenschaft.uzh.ch/medien/maeder.htm>.

**Ravessoud, Catalina**, lives and works in Vienna and Lausanne. She graduated with an MA in Contemporary History and Modern Greek in 2010 and is currently completing an MA in Critical Studies at the Academy of Fine Arts, Vienna. After her first Masters degree, she worked as head of research at the Archives of the National Bank of Greece, in Athens. While there, she also published articles and gave lectures at the University of Geneva. In 2012, she worked for the art collective *Eternal Tour* as a coordinator and assistant curator. She additionally took part in doctoral research at *Ecole des Hautes Etudes en Sciences Sociales (EHESS)* in Paris and Marseille, participated in workshops at *Steirisches Herbst*, Graz and presented installations at the *Vögele Kutur Zentrum* in Pfäffikon. Currently she works as an independent curator (next exhibition: *No Need for References*, *Kunsthalle Exnergasse*, Vienna) and takes part in the publishing house *A+3*, Lausanne.

**Schade, Sigrid**, is since 2002 a Professor and Head of the Institute for Cultural Studies in the Arts ICS, Zurich University of the Arts. She was professor for Art Science and Aesthetical Theory at the University of Bremen from 1994-2004, and habilitated on the topic of *Body Languages in the Arts and Photography* in 1994. Her PhD thesis on *Representations of Witches in the Renaissance* was finished in 1982. She also has worked as curator, assistant and guest professor at several institutions. Research focuses include studies in visual culture, hierarchies in the arts, gender studies, interrelations between the arts and media. Selected publications: ed. Vera Frenkel, Ostfildern: Hatje Cantz 2013; Studien zur visuellen Kultur. Einführung in ein transdisziplinäres Forschungsfeld, together with Silke Wenk, Bielefeld: transcript 2011; Artists' Publications, ed. together with Anne Thurmann-Jajes, Schriftenreihe für Künstlerpublikationen, Bd. 2; Cologne 2009, (German and English); SchnittStellen, ed. w. T. Sieber u. G.C. Tholen, Basel 2005; With Silke Wenk she is editor of the series Studies in Visual Culture, transcript Verlag, for further publications and publications see: <http://sigrid.schade.zhdk.ch>.

**Schwarz, Uta**, is an audiovisual consultant and specialized editor at the Federal Centre for Health Education in Cologne, and a historical researcher in newsreels and health education films. She worked for German radio stations in Paris, and as journalist, media educationalist and researcher in Hamburg. Her PhD thesis introduced the gender category into German newsreel studies (cotutelle TU Berlin/ÉHÉSS Paris, 2000). She described the historical film stock of the German Hygiene Museum (<http://www.dhmd.de/emuseum/eMuseumPlus>) and co-edited the related film catalogue. Selected publications: Wochenschau, westdeutsche Identität und Geschlecht in den fünfziger Jahren, Frankfurt/Main: Campus 2002; "Helga" (1967): West German Sex Education and the Cinema in the 1960s, in: L. Sauerteig/R. Davidson (eds.), Shaping Sexual Knowledge, London: Routledge 2009, 197-213. Kamera! Licht! Aktion! Filme über Körper und Gesundheit 1915 bis 1990, ed. with S. Roessiger, Dresden: Sandmann 2011, and background article 12-49.

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communication studies in Fribourg and Basel, Switzerland from 2003 to 2009 and was a research assistant and lecturer at the Department of Media Studies at the University of Basel from 2010 to 2013. He wrote his PhD thesis on the epistemological intersections of politics and media in late 2013. His fields of research include digital communication and intermediality, discourse and dispositif analysis, theory and philosophy of the media, political philosophy, and game studies. Recent publications include: *Macht und Medien. Zur Diskursanalyse des Politischen* [Power and Media. A Discourse Analysis of the Political], Bielefeld: Transcript 2014, for further publications and information see: <http://samuelsieber.info/>.