

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 transmediale 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).

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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 Sarram, 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

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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.

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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.

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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 *kultuRRevolution*). Her recent publications are about comics, sound studies, and im-

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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 kamerlosen 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.

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