

## Contributors

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**Frank Bauer**, Dr.-Ing., is a senior lecturer (akademischer Oberrat) in the Visual Computing Group of the University of Erlangen-Nuremberg. His research focuses on augmented, mixed and virtual-reality applications, 3-D scene reconstruction, and accessible human-machine interactions. He has a lively interest in the Digital Humanities—both in research and teaching—including the adoption of state-of-the-art computer graphics in that field.

**Griet Bonne** studied Art History and Curatorial Studies at Ghent University. Elaborating on her Master's thesis on the illustrated art books of Edgar Degas, Bonne is currently enrolled as a Ph.D.-researcher at Ghent University, in which role she is examining Rubens' oeuvre as it is reproduced in illustrated art books, film, and television between 1877 and 1977. In 2019, she co-curated the exhibition *Copyright Cobra: Photography, Film, Prints* (Vandenhove Center, Ghent). Bonne's research interests concern the formal and material characteristics of mechanical reproduction media and their shifting agency in a pre-digital age.

**Jonathan Dentler** is the 2020–2022 Terra Foundation Postdoctoral Research and Teaching Fellow associated with the Université Paris Nanterre and the Université de Paris. He recently received his Ph.D. at the University of Southern California. His dissertation, which is entitled *Wired Images: Visual Telecommunications, News Agencies, and the Invention of the World Picture, 1917–1955*, is a global history of wire photography services.

**Tomáš Dvořák**, Ph.D., is an Assistant Professor in the Department of Photography at the FAMU in Prague. He studied Philosophy, Art History, Media Studies, and Sociology at Charles University in Prague and The Graduate Center, City University of New York. His research focuses on the philosophy and history of media, the philosophy and history of science, and the interrelations between these fields, especially the media archaeology of science and knowledge. He is an author and the editor of a number of scholarly books in Czech and recently co-edited, with Jussi

Parikka, the anthology *Photography Off the Scale: Technologies and Theories of the Mass Image* (Edinburgh University Press 2021).

**Ellen Handy** is Associate Professor of Art History at the City College of New York. Previously, she was Executive Curator of Visual Collections at the Harry Ransom Humanities Research Center of the University of Texas, Curator of Collections and Exhibitions at the International Center of Photography, and Senior Research Assistant in the Department of Prints and Photographs at the Metropolitan Museum of Art.

**Michelle Henning** is Chair in Photography and Media in the School of the Arts at the University of Liverpool. Since 1994, she has published writing on photography, digital media, exhibitions and museums in various edited collections and journals, and has authored three books: *Museums Media and Cultural Theory* (Maidenhead: Open University Press 2006); *Photography: The Unfettered Image* (London: Routledge 2018) and the edited collection *Museum Media* (Oxford: Wiley-Blackwell 2015/2020). She has also worked as an art director, artist and designer, designing the covers of PJ Harvey's albums *Let England Shake* (2010) and *The Hope Six Demolition Project* (2016). In 2018 she was awarded an Arts and Humanities Research Council Fellowship to research the archives of the British photographic company Ilford Limited, and she is currently writing a new book based on this research.

**Lucas Hilderbrand** is Professor of Film and Media Studies at the University of California, Irvine, and the author of *Inherent Vice: Bootleg Histories of Videotape and Copyright* and *Paris Is Burning* (Queer Film Classics series, 2009).

**Philipp Kurth**, M.Sc., is a Ph.D. candidate in the Visual Computing Group of the University of Erlangen-Nuremberg. His research focuses on mixed and augmented-reality applications and accurate color reproduction in display devices. His interests include the Digital Humanities, where he researches potential applications of computer graphics to explore and preserve our cultural heritage.

**Dominik Maeder** holds a Ph.D. in Media Studies from the University of Bonn, where he is a postdoctoral researcher at the Department for Media Studies. His dissertation on the serial poetics of televisual governmentality, *Die Regierung der Serie: Poetologie televisueller Gouvernementalität der Gegenwart*, was published by transcript in 2020. Besides Television Studies and Seriality Studies, his research interests include Media Cultures of Aviation, and Interfaces of Control. Selected publications: "Serielle Anhänglichkeit: Sucht, Serie und die Ästhetik von Objektbeziehungen." *Montage av 27* (2) (2018): 61–76; "Light itself: Medienästhetik des Hintergrunds in der Flugzeugkabine." In *Ambient. Ästhetik des Hintergrunds*, edited by Jens Schröter,

Gregor Schwering, Dominik Maeder, and Till A. Heilmann, 147–166. Wiesbaden: Springer, 2018; (with Daniela Wentz): “Digital Seriality as Structure and Process.” *Eludamos. Journal for Computer Game Culture* 8 (1) (2014): 129–149.

**Olga Moskatova** is Assistant Professor for Media Studies at the Friedrich-Alexander University Erlangen-Nuremberg. Between 2012 and 2018 she worked as a researcher and lecturer at the IKKM Weimar and Bauhaus University Weimar. Her main research fields include the theory and aesthetics of analogue and digital visual media, the materiality of media, networked images and the philosophy of relations. Recent publications: *Male am Zelluloid. Zum relationalen Materialismus im kameralosen Film* (Bielefeld: transcript 2019); “Networked Screens: Media Regime of Immunization.” *img journal* 3 (2020): 282–305.

**Simon Rothöhler** teaches Media Studies at the Ruhr-Universität Bochum. His recent books are: *Medien der Forensik* (Bielefeld: transcript 2021); *Theorien der Serie zur Einführung* (Hamburg: Junius 2020); *Das verteilte Bild: Stream—Archiv—Ambiente* (Munich: Fink 2018).

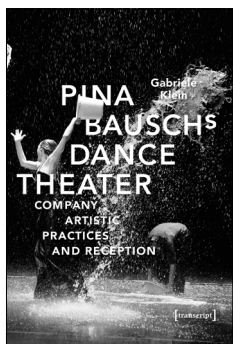
**Mario Schulze** is a postdoctoral researcher at the Department of Cultural Analysis, Zurich University of the Arts. His writings focus on the history of exhibitions in the 20th century and on the visual history of science. He was a research group leader and postdoc at the Interdisciplinary Laboratory Image Knowledge Gestaltung, Humboldt University Berlin, and obtained his doctorate (Ph.D.) from the University of Zurich. 2019/20 he held a fellowship at the Institute for Advanced Study on Media Cultures of Computer Simulation (MECS), Lüneburg.

**Sarine Waltenspül** is a media historian who works on the intersection of techniques and aesthetics in feature and scientific films. She is co-leading the SNFS research project *Images of Air and Light* (2017–2022), based at the Department of Cultural Analysis, Zurich University of the Arts. In 2019 she held a postdoc fellowship at the Institute for Advanced Study on Media Cultures of Computer Simulation (MECS), Lüneburg. Prior to that she wrote her dissertation *Cinematographic Models in Transfer* at the Institute for Media Studies, University of Basel, where she also teaches.

**Nicole Wiedenmann**, Dr. phil., is a senior lecturer (akademische Rätin) at the Institute for Theatre and Media Studies at the Friedrich-Alexander University Erlangen-Nuremberg. She studied Modern German Literature, Art and Media Studies, and Political Science at the University of Konstanz. Her main research interests include the theory and history of photography, media and cultural memory as well as visual history. Selected publications: “Mediengeschichte und/als Sozialgeschichte in der

TV-Serie Downton Abbey.” In *SPIEL. Eine Zeitschrift für Medienkultur* (2016): 67-84; *Revolutionsfotografie im 20. Jahrhundert—Zwischen Dokumentation, Agitation und Memoriation* (Cologne: Herbert von Halem 2019).

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Gabriele Klein

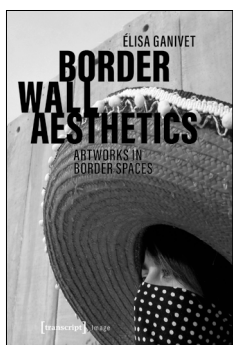
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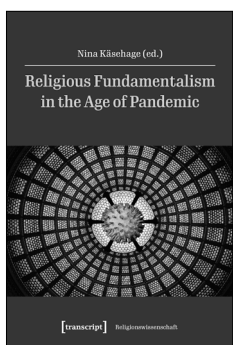
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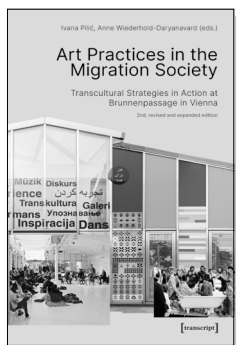
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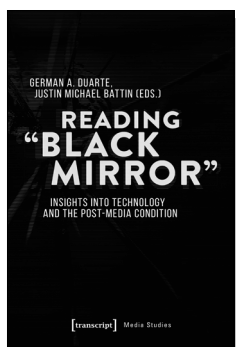
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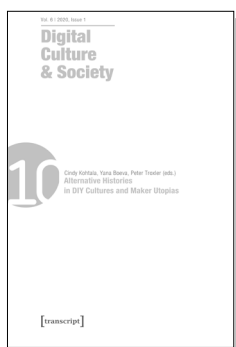
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