

## Contributors

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**Robin Curtis** holds the Chair in Media and Cultural Studies at the Heinrich-Heine-Universität Düsseldorf. From 2017 to 2021, she held the Chair in Media and Cultural Studies at the Albert-Ludwigs-Universität Freiburg. Her previous endeavours include the roles of Filmmaker (NACHLASS, 1992), Curator (e.g., Special Programme “Out of Time” Oberhausen 2001, Werkleitz Biennale, 2002, Goethe Institute Tour “Geschlecht-Konfliktbewältigung” Israel/Palestine 2003) and Media Scholar. She is on the editorial board of the journal *Pop. Kultur und Kritik* (transcript Verlag) as well as the advisory board of the internet journal *nachdemfilm.de*. Robin was born in Toronto, Ontario, Canada. Selected publications: “Medienwissenschaftliche Multimodalitätsforschung,” Zusammen mit Klaus Sachs-Hombach, John Bateman, Beate Ochsner/Sebastian Thies, *MEDIENwissenschaft* 01 (2018) pp. 8-26; “Objects Arrested in Time and Space: Abstraction and Affect,” *The Cine-Files: A Scholarly Journal of Cinema Studies*. Issue 10: Special Issue on Cinematic Affect, Anne Rutherford (ed.), <http://www.the-cine-files.com/>; “Immersion and Abstraction,” *Immersion in the Visual Arts and Media*, Burcu Dogramaci und Fabienne Liptay (eds.), Amsterdam: Rodopi Verlag 2016 pp. 41-64.

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Sustainability Assessment, [forthcoming]); “Europe's Mining Innovation Trends and their Contribution to the Sustainable Development Goals: Blind Spots and Strong Points” (Resources Policy 74, 2021); “Exploring frame conflicts in the development of a new mineral resource policy in Austria using Q-methodology” (Ambio 52[1], 2023).

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**Friedrich, Jörg**, is a Game Designer from Berlin and co-founder of Paintbucket Games, an independent game studio that made the historical resistance simulation *Through the Darkest of Times* (Germany 2019, O: Paintbucket Games—Game Designer: Jörg Friedrich). Friedrich additionally works as a freelance lecturer for game and narrative design at various academic institutions. Before he founded his own studio, Friedrich worked for 15 years in creatively influential roles on big production games like *SPECOPS: THE LINE* (USA 2012, O: Yager Development GmbH), *DRAKENSANG* (Germany 2008, O: Radon Labs GmbH—Game Designer:

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**Mapondera, Eugene Ramirez**, is the creative director at Kay Media Africa and Co-founder of Comexposed, a creative hub for digital artists in Zimbabwe. He holds a B.Sc. (Hons) in Political Science from the University of Zimbabwe. Mapondera is an animator and illustrator, having worked in film, advertising, and publishing for over 14 years. Mapondera was the youngest jury member at the 2022 Durban International Film Festival. He has been the go-to storyboard artist for over 20 indie films & music videos from Australia, the USA, Canada, and the UK including THE SECRET PRINCESS (UK 2016, D: Brian Brough) and BOSTON (USA 2014, D: John Jencks). Mapondera is the creator of the Zimbabwean Web Series EPHEMERAL TALES (2022).

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**Nieser, Florian**, Ph.D., is currently the Managing Director of the Heidelberg Center for Digital Humanities at Heidelberg University. He finished his first state exam in German Literature Studies and Theology and acquired a certificate for Digital Humanities at the University of Tübingen. He completed his Ph.D. in German Medieval Studies in 2018 with a thesis about the semiotics of heroic figures in the “Bataille d’Aliscans” and in Wolfram von Eschenbach’s *Willehalm*. Nieser is a member of the editorial team of PAIDIA since June 2018 and has been on the editorial team of the open-access project: “Middle Ages: Interdisciplinary Research and Reception History” since the beginning of 2020. His current research interest is to identify and develop transmedial concepts that productively connect Middle High German literature with digital Game Studies. Selected publications: “Videospielhelden” (in: *Compendium Heroicum*, Sonderforschungsbereich 948); “Helden—Heroisierungen—Heroismen” (Freiburg: der Universität Freiburg, 2022); “Immersion, Virtualität und Affizierung in mittelalterlicher Literatur und digitalem Spiel” (*Paidia—Zeitschrift für Computerspielforschung*, 2021); “Immersion as an Intermedial Phenomenon in Medieval Literature and Modern Games” (Winchester: *The Middle Ages in Modern Games: Conference*

Proceedings (vol. 2), 2021); “Die Dinge und das Verschwinden” (Salzburg: MEMO—Medieval and Early Modern Material Culture Online 8, 2021).

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**Pfister, Eugen**, Dott. Ric. Ph.D. leads the SNF Sinergia project “Confederation Ludens: Swiss History of Games, Play and Game Design 1968-2000” at the Hochschule der Künste Bern HKB, 2023 to 2027. Previously he led the SNF Ambizione project “Horror—Game—Politics.” He researches and teaches the history of ideas and political history in and of video games. Selected publications: “‘Wie lernt man die Welt am besten kennen? Man macht sie sich untertan.’ Zur Ideengeschichte von Herrschaft in digitalen Spielen” (*Österreichische Zeitschrift für Geschichtswissenschaften* 33(2), 2022); “‘Know Your History!’ The Cold War in Video Games and its function” (*Tiempo Devorado. Revista de Historia Actual* Número 1, 2022); “Spiel ohne Juden. Zur Darstellung des Holocaust in Digitalen Spielen” (co-ed., Wien: Nationalsozialismus Digital. Die Verantwortung von Bibliotheken, Archiven und Museen sowie Forschungseinrichtungen und Medien im Umgang mit der NS-Zeit im Netz, 2021); “‘MmmRRRRr UrrRrRRrr!!’: Translating political anxieties into zombie language in digital games” (ed., London: The Dark Side of Translation, Federico Italiano, 2020); “Zombies Ate Democracy: The myth of a systemic political failure in video games” (ed., London: The Playful Undead and Video Games Critical Analyses of Zombies and Gameplay, 2019).

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# [transcript]

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