

NOTE ON CONTRIBUTORS

ELISABETH BRUN is a visual artist, filmmaker and theorist exploring questions of form, mediation and knowledge in the relation between human and environment. Her work takes different forms such as films, installations, 3D work and texts, engaging in dialogues between philosophy, the environmental humanities and visual art. Brun's work has been screened internationally at venues such as Oberhausen International Short Film Festival (DE), Seattle Art Museum (US), Montreal Festival du Nouveaux Cinéma (CA) and Lofoten International Art Festival (LIAF) (NO). Recent awards include Kings College's Ivan Juritz Prize for Creative Experiment 2020, a special mention in the Emerging Artist Award at Mimesis Doc Fest and a Poetry by Video Artist Award at Cadence Video Poetry festival. Brun holds a PhD in Media Studies from the University of Oslo, 14 years of experience as a documentary filmmaker/journalist (NRK) and a post-master's in Public Art from the Royal Institute of Art in Stockholm. She is currently a visiting scholar at The School of Arts, Design and Media, Kristiania University College, Oslo.

MATTHEW FULLER is a cultural theorist who works on art, technology, politics and aesthetics. His books include, *Behind the Blip: Essays on the Culture of Software* (Autonomedia, 2003), *Media Ecologies, Materialist Energies in Art and Technoculture* (MIT Press, 2005), *Software Studies, a lexicon* (MIT Press, 2008), with Andrew Goffey, *Evil Media* (MIT Press, 2012), *How to Be a Geek: Essays on the Culture of Software* (Polity 2017), *How to Sleep: The Art, Biology and Culture of Unconsciousness* (Bloomsbury 2018), with Olga Goriunova, *Bleak Joys: Aesthetics of Ecology and Impossibility* (Minnesota 2019), and with Eyal Weizman, *Investigative Aesthetics: Conflicts and Commons in the Politics of Truth* (Verso 2021). He is the author of a pair of novels, *ATM* (ShaKe Editions, 2000) and *Elephant & Castle* (Autonomedia, 2011). With Rosi Braidotti he was editor of the *Transversal Posthumanities* special issue of *Theory, Culture and Society*. As an artist he has taken part in multiple collectives and collaborations including I/O/D and Mongrel as well as collaborations with Shu Lea Cheang on the Sleep Series, amongst other projects. He is a member of the editorial collective for *Computational Culture, a journal of software studies* and is Professor of Cultural Studies at Goldsmiths, University of London.

CAROLINE A. JONES is Professor in the History, Theory, Criticism section of the Department of Architecture, also serving as Associate Dean for Strategic Initiatives in the School of Architecture and Planning at MIT. She studies modern and contemporary art, with a particular focus on its technological modes of production, distribution, and reception, and on its interface with sciences such as physics, neuroscience, and biology. Her essays on modern and contemporary art have appeared in journals ranging from *Artforum* to *Critical Inquiry* to *Science in Context*; she is solo author of several books and exhibition catalogues, and a co-editor of volumes that examine technology and the senses, art and neuroscience, and art history and history of science as parallel inquiries. Collaborative work with historian of science and physicist Peter L. Galison will culminate in a book on scientific and viral images of environmental harm, titled *Invisibilities: Seeing and Unseeing the Anthropocene* (forthcoming with Zone Books at Princeton University Press). Her research has been supported with fellowships from the Guggenheim Foundation, the National Humanities Center, the Institute for Advanced Studies, the Radcliffe Institute, the Wissenschaftskolleg zu Berlin, the Max Planck Institute, the National Endowment for the Humanities, the Social Science Research Council, and other foundations interested in interdisciplinary inquiry emerging from art history. Currently researching biologically-active art forms, she co-curated the exhibition *Symbionts: Contemporary Artists and the Biosphere*, October 2022, which is accompanied by a publication from MIT Press. Her co-authored paper on Generative AI will be released in July 2024.

DAVID JOSELIT is the Arthur Kingsley Porter Professor of Art, Film, and Visual Studies at Harvard. His most recent books are *Heritage and Debt: Art in Globalization* (2020) and *Art's Properties* (2023).

ESTHER LESLIE is Professor of Political Aesthetics at Birkbeck, University of London. Her books include various studies of Walter Benjamin, *Hollywood Flatlands: Animation, Critical Theory and the Avant Garde* (2002), *Synthetic Worlds: Nature, Art and the Chemical Industry* (2005), *Derelicts* (2014), *Liquid Crystals: The Science and Art of a Fluid Form* (2016) and *The Rise and Fall of Imperial Chemical Industries: Synthetics, Sensism and the Environment* (2023). Work on the biopolitical economy of dairy, with Melanie Jackson, includes *Deeper in the Pyramid* (2018/2023). A study of anti-fascist radio pioneer Ernst Schoen (written with Sam Dolbear) appeared in 2023: *Dissonant Waves: Ernst Schoen and Experimental Sound in the Twentieth Century*.

DAVID LLOYD is Distinguished Professor of English at the University of California, Riverside and works primarily on Irish history and colonialism, postcolonial and settler-colonial theory, aesthetics and poetry. Recent critical books include *Counterpoetics of Modernity: On Irish Poetry and Modernism* (Edinburgh University Press, 2022), *Under Representation: The Racial Regime of Aesthetics* (Fordham University Press, 2019), and *Beckett's Thing: Painting and Theatre* (Edinburgh University Press, 2016). He is currently working on a book entitled *Rage, Shame, and Dread* forthcoming with Seagull Books. Poetry collections include *Arc & Sill: Poems 1979-2009* (Shearsman, 2012) and *The Harm Fields* (Georgia Review Books, 2022).

JACOB LUND is Associate Professor of Aesthetics and Culture and Director of Centre for Research in Artistic Practice under Contemporary Conditions at the School of Communication and Culture, Aarhus University. He is editor, with Geoff Cox, of the book series *The Contemporary Condition* with Sternberg Press (since 2016) and was Editor-in-Chief of *The Nordic Journal of Aesthetics* 2007-2023. Currently he is engaged in the research project Artistic Practice under Contemporary Conditions, running 2022-2026 and made possible by an Investigator Grant from the Novo Nordisk Foundation. His most recent authored book is *The Changing Constitution of the Present: Essays on the Work of Art in Times of Contemporaneity* (Sternberg, 2022).

SVEN LÜTTICKEN is an art historian. He is Associate Professor at Leiden University's Academy of Creative and Performing Arts / PhDArts, and he coordinates the research master's track Critical Studies in Art and Culture at the Vrije Universiteit Amsterdam. He is the author of a number of books, including *History in Motion: Time in the Age of the Moving Image* (2013), *Cultural Revolution: Aesthetic Practice after Autonomy* (2017), and *Objections: Forms of Abstraction*, vol. 1 (2020), and the editor of *Deserting from the Culture Wars* (2020, with Maria Hlavajova) and *Art and Autonomy* (2020). Forthcoming from minor compositions is *States of Divergence*.

NICOLAS MALEVÉ is an artist, programmer and data activist. He is currently a Postdoc researcher at the School of Communication and Culture at Aarhus University, supported by a grant from the Novo Nordisk Foundation (NNF21OC0068539). His work explores various modes of intervention in the politics and aesthetics of computer vision.

ANA TEIXEIRA PINTO is a writer and cultural theorist based in Berlin. She is Professor of Art Theory at the HBK Braunschweig and a theory tutor at the Dutch Art Institute. Her writings have appeared in publications such as *Third Text*, *Afterall*, *e-flux journal*, *Artforum* and *Texte zur Kunst*. She is the editor of *The White West: Fascism, Unreason, and the Paradox of Modernity*, and the book series *On the antipolitical*, both published by Sternberg Press, and the author of the forthcoming publication *Entropy and Chronopolitical Allegory*.

RAQS MEDIA COLLECTIVE was formed in 1992 by Jeebesh Bagchi, Monica Narula and Shuddhabrata Sengupta and practises across installation, sculpture, video, performance, text, lexica and curation. Their work is situated at the intersection of contemporary art, philosophical speculation and historical enquiry. They founded the Sarai Initiative in 2000 and edited the Sarai Reader until 2013. Raqs' work has been shown in solo exhibitions at The Cosmic House, London (2023); Kunstverein Braunschweig (2021); K21, Dusseldorf (2018); MUAC, Mexico City (2015); PROA, Buenos Aires (2016); Mathaf, Doha (2019); The Whitworth, Manchester (2018); National Gallery Modern Art, New Delhi (2014); São Paulo Biennial (2010); and documenta11 (2002). Raqs has curated a number of exhibitions, including *Hungry for Time*, Academy of Fine Arts, Vienna (2021); *Afterglow*, Yokohama Triennale (2019–2020); *In the Open or in Stealth*, MACBA, Barcelona (2018); *Why Not Ask Again*, 11th Shanghai Biennale (2016); *INSERT2014*, Delhi (2014); and *Sarai Reader 09: The Exhibition*, Devi Art Foundation, Gurgaon (2012–2013).

JOHN ROBERTS is Professor of Art & Aesthetics at the University of Wolverhampton, UK. He is the author of a number of books, including, *The Intangibilities of Form: Skill, Deskilling in Art After the Readymade* (Verso 2007), *The Necessity of Errors* (Verso, 2011), *Photography and Its Violations* (Columbia University Press, 2014), *Revolutionary Time and the Avant-Garde* (Verso 2015), *The Reasoning of Unreason: Universalism, Capitalism and Disenlightenment* (Bloomsbury, 2018), *Red Days: Popular Music & the English Counterculture 1965-1975* (Minor Compositions/Autonomedia, 2020), *Capitalism and the Limits of Desire* (Bloomsbury 2022), *Art, Misuse and Technology: Micheál O'Connell's 'System Interference'* (Uillinn, 2022) and *Art and Emancipation* (Brill (2024).

FRIDA SANDSTRÖM is a PhD fellow in Modern Culture at the Department of Arts and Cultural Studies at the University of Copenhagen. Sandström received a master's degree in Aesthetics from Södertörn University in 2019 and has been published by *Brill* (2023), *Afterall* (2020), and *Philosophy of Photography* (2020). Sandström is member of the editorial board for *Woman, Gender & Research*. In 2021, she was a visiting research student at CRMEP (Center for Research in Modern Philosophy), Kingston University, London. From December 2023 through November 2024, she is a Paris x Rome Fellow at La Bibliotheca Hertziana – Istituto Max Planck per la storia dell'arte, Rom, and at DFK Paris - Deutsches Forum für Kunstgeschichte, Paris. Sandström has been teaching and lecturing in art and critical theory at the University of Copenhagen, Linnaeus University, Konstfack – University of Arts, Crafts and Design, Umeå Academy of Fine Arts, Jutland Art Academy, and The Royal Academy of Arts in Copenhagen. She has been a contributing editor at *Paletten Art Journal* since 2015 and her critique and essays are published in Swedish and international newspapers, journals, catalogs, and magazines.

CECILIA SJÖHOLM is Professor of Aesthetics at Södertörn University, and Professor II at Inland Norway University of Applied Sciences. Her published research is particularly focused on the relation between art and politics. Her latest book, *Through the Eyes of Descartes; Seeing, Thinking, Writing* (with Marcia Cavalcante Schuback, Indiana UP, 2024), examines Descartes as a thinker of a baroque aesthetics.

ASKER BRYLD STAUNÆS (Computer Lars) is a practice-based philosopher affiliated as a PhD fellow with Aarhus University and Kunsthall Aarhus. He works with an expanded concept of politics, often at the intersection of AI, democracy, and art.

VERA TOLLMANN is Postdoc at the Centre for Digital Cultures at Leuphana University Lüneburg. Previously, she was a research associate at the Berlin University of the Arts and the University of Hildesheim. She completed her doctorate at the Hochschule für Bildende Künste Hamburg in 2020. A revised version titled *Sicht von oben. 'Powers of Ten' und Bildpolitiken der Vertikalität* was published by Spector Books in 2023. Recent writing includes "Eye Contact with the Machine" (transcript 2023).

MCKENZIE WARK is the author, among other things, of *A Hacker Manifesto* (Harvard University Press 2004), *The Beach Beneath the Street* (Verso 2011), *Capital is Dead* (Verso 2019) and *Raving* (Duke 2023). She is Professor of Culture and Media at Eugene Lang College, The New School, in New York City.

JOSEFINE WIKSTRÖM is a writer and researcher working in the field of philosophy of art with a focus on critical theory, post-Marxist thought and contemporary art. Since she received her PhD in philosophy from the Centre for Research in Modern European Philosophy at Kingston University in 2017, she has published the monograph *Practices of Relations in Task-Dance and the Event-Score* (2021) and the co-authored books *Objects of Feminism* (together with Maija Timonen, 2017) and *Kritik av konstens frihet* (together with Kim West and Gustav Strandberg 2022). She has published articles in *Radical Philosophy* and *Performance Research Journal*, is one of the editors of *SITE Zones* and writes dance criticism for the Swedish newspaper *Dagens Nyheter*. She works as a Senior Lecturer in Aesthetics at Södertörn University in Stockholm.