

NOTE ON CONTRIBUTORS

LORENZO GINEPRINI is a research assistant (PhD) at the research training group Medienanthropologie (“Media Anthropology”) at the Bauhaus-Universität Weimar. Previously, he studied Philosophy at the Università degli Studi di Torino, the Freie Universität Berlin, and the Université Fribourg. His interdisciplinary dissertation project focuses on the operations of waste production, the media and techniques of its disappearance from the daily field of perception, and the artistic practices to bring it back into the sphere of the visible. The results of his research have been published in several journals, including *Open Philosophy*, *Bildwelten des Wissens*, and the *International Lexicon of Aesthetics*.

MAX LILJEFORS is Professor of Art History and Visual Studies at Lund University. His work focuses on the transformational and ameliorative dimension of the arts and of aesthetics and their potential for existential health. He is a member of the Royal Swedish Academy of Sciences and a coordinator of the collaboration initiative *Existential Resilience: Contemplation, Aesthetics, Compassion* (ERiCi 2023–2025) at Lund University.

SØREN BRO POLD is PhD and Associate Professor of digital aesthetics. He has published on digital and media aesthetics focusing on the interface in its various forms, e.g., on electronic literature, net art, software art, creative software, urban interfaces, and digital culture. He took part in establishing the Digital Aesthetics Research Centre in 2002, in 2004 he co-organised the *Read_me* festival on software art, and he was in charge of the research project *The Aesthetics of Interface Culture* from 2004 to 2007. Later, he was research manager in the Center for Digital Urban Living (2008–2012), part of the interdisciplinary research centre Participatory Information Technology, the research projects *Literature Between*

Media, Translating Electronic Literature: A Transatlantic Program in Collaborative Digital Humanities, and *Covid-19 and Electronic Literature*. Currently, he is co-leader of the research programme Cultural Practices of Digital Technologies and PI of the forthcoming research project *Human-AI Collaboration: Imaginaries, Interventions, Interfaces*. Furthermore, he was chair of Electronic Literature Organisation's conference *Platform (Post?) Pandemic* (2021). In relation to these research fields and groups, he has been active in establishing interface criticism as a research perspective, which discusses the role and the development of the interface for art, aesthetics, culture, and IT in several articles and books. Besides his research interests, he has taken part in university administration and -politics, e.g., as a member of study boards, research committees, academic council (2004-12) and member of the board of Aarhus University representing the scientific staff (2015-20).

DEVIKA SHARMA is Associate Professor of Modern Culture at the University of Copenhagen. Her current work is dedicated to charting dominant Nordic cultures of feeling, and her book on privilege sensibility in Scandinavian public culture, *The Predicament of Privilege*, is forthcoming with University of Washington Press. As an editor at the Nordic journal K&K, Sharma has co-edited special issues on topics such as affectivity, cultural critique, guilt and shame in Scandinavia, and sentimentality.

JUSSI PENTIKÄINEN is a doctoral student currently working on his PhD thesis in aesthetics at the University of Helsinki. His thesis will follow the development of the relationship between art and ethics in Emmanuel Levinas's philosophy.

DANIELA AGOSTINHO is Associate Professor in Digital Communication and Culture at Aarhus University. She works in the fields of visual and digital culture, artistic and curatorial research, with a focus on colonial archives and artistic responses to war and imperial histories. At Aarhus University, she is co-director of the research unit Postcolonial Entanglements and the Center for Critical Data Practices. She is co-editor of the books *(W)archives: Archival Imaginaries, War, and Contemporary Art* (Sternberg Press, 2020), *Uncertain Archives: Critical Keywords for Big Data* (MIT Press, 2021), *The Uncertain Image* (Routledge, 2019), and *Panic and Mourning: The Cultural Work of Trauma* (Walter De Gruyter, 2012). She currently co-directs the network *Reparative Encounters: a transcontinental network for artistic research and reparative practices*.

JUSSI PARIKKA is Professor in Digital Aesthetics and Culture at Aarhus University, where he is also the director of the Digital Aesthetics Research Centre as well as the co-director of the new research program *Environmental Media and Aesthetics*. For the past five years he led the research project *Operational Images and Visual Culture* at the Academy of Performing Arts, Prague, where he holds a visiting professor position. His earlier books include *Digital Contagions* (Peter Lang, 2007/2016), *Insect Media* (University Of Minnesota Press, 2010), *What is Media Archaeology?* (Polity Press, 2012), *A Geology of Media* (University Of Minnesota Press, 2015), and *The Lab Book* (University of Minnesota Press, 2022, co-authored). *Operational Images* came out in 2023, and in 2024, the co-authored *Living Surfaces: Images, Plants, and Environments of Media* was published. In addition, he has published several co-edited volumes, such as *Photography Off the Scale* (Edinburgh University Press, 2021). Parikka's books have been translated into 12 languages, including Japanese, Korean, Chinese, Czech, Italian, French, Spanish, and Portuguese.

ANDERS ENGBERG-PEDERSEN is Professor of Comparative Literature at the University of Southern Denmark, Chair of Humanities at the Danish Institute for Advanced Studies, and Director of the Nordic Humanities Center. He is the author of *Empire of Chance: The Napoleonic Wars and the Disorder of Things* (Harvard University Press, 2015), *Martial Aesthetics: How War Became an Art Form* (Stanford University Press, 2023, German translation 2024, Russian translation 2025), and he has edited and co-edited numerous volumes, most recently *War and Literary Studies* (Cambridge University Press, 2023), and *War and Aesthetics: Art, Technology, and the Futures of Warfare* (MIT Press, 2024). He also serves as editor of the book series *Prisms: Humanities and War* with MIT Press.

AURORA HOEL is Professor of media studies and visual culture at the Norwegian University of Science and Technology. Hoel has published widely in the overlapping fields of media theory, science studies, and the philosophy of technology. Currently she investigates the generative roles of bodies and machines in knowledge and being, seeking to establish an eco-operational aesthetics. She is the PI of the research project *Visualizing the Deep Sea in the Age of Climate Change* (2023-2027), funded by the Research Council of Norway.

MAXIME BOIDY is Lecturer in Visual Studies at Gustave Eiffel University, member of the Research Laboratory LISAA (EA 4120). His research work mainly deals with the intellectual history of visual knowledge and political iconography. He has published an introduction to visual studies in French entitled *Les Études visuelles* (Presses Universitaires de Vincennes, 2017) and co-edited the book *Visions et visualités. Philosophie politique et culture visuelle* (POLI Éditions, 2018, including French translations of W.J.T. Mitchell, Susan Buck-Morss, Nicholas Mirzoeff, Griselda Pollock, Mary-Ann Doane, and John Rajchman). Among several articles translated into English, he has published “‘I hate visual culture.’ The controversial rise of visual studies and the disciplinary politics of the visible,” which has been translated by Julie Patarin-Jossec and Susan Hansen, in *Visual Studies*, vol. 35, no. 4.

HAUKE OHLS, PhD, is Postdoc and research assistant at the Chair of Contemporary Art and Digital Image Cultures at the Institute of Art History, Rheinische Friedrich-Wilhelms- Universität Bonn. Further, he conducted research and taught art history at the Universities of Duisburg-Essen, Trier, and Aarhus. His research focuses on theoretical, sociological, and philosophical questions of modern and contemporary art, especially ecological aesthetics, discourses on object, materiality, and image as well as the relationship between art, economy, and neo-liberalism.