

## Contributors

WOLFRAM BERGANDE is Assistant Professor of Aesthetics and Speaker of the PhD program in Art & Design, Free Art and Media Art at the Faculty of Art and Design of Bauhaus-University Weimar. From 2012 until 2015, he served as Dean of Studies of this Faculty. From 2007 until 2012 he taught Philosophy and Cultural Theory at the Institute for Cultural Science and at the International Department of Humboldt-University Berlin. From 2005 until 2011 he taught Aesthetics, Cultural Theory and Design Theory at the College of Architecture, Media and Design of the University of the Arts Berlin. His research fields are Aesthetics, Philosophy of Culture, Psychoanalysis, Political Philosophy, Philosophy of History and Economic Anthropology.

MARTIN CARLÉ is a media scientist, musicologist and philosopher. After his studies in Hamburg and Berlin he worked as research assistant on the “Trigonometry of Image and Sound” with Friedrich Kittler. 2003–2008 he taught Media Theory at Humboldt University Berlin. 2009 he moved to Athens where he works on his PhD. His research covers music theory & technology, time-critical simulations and acoustic archaeology. Relevant publications: “Sang und Eiland der Sirenen: Reisebericht einer medienarchäologischen Forschungs-expedition” (2010) and “Re-Configuring Ancient Greek Music Theory through Technology: An Adaptive Electronic Tuning System on a Reconstructed Ancient Greek Barbiton” (2013).

JAMES DAY is a postdoctoral fellow at the University of Copenhagen, writing on the potential for art history to intervene in conditions of global crisis. He has published review articles in *Art History* and *Immediations*.

WOLFGANG ERNST is Professor of Media Theories at Humboldt University, Berlin, Institute of Musicology and Media Studies. His main research focus covers media archaeology as method, theory of technical storage, technologies of cultural transmission, time-specific technical aesthetics (“chrono-poiesis”) and sound from a media-epistemological point of view (“sonicity”). A selection of recent writings in English: *Digital Memory and the Archive*, edited and with an introduction by Jussi Parikka (2013).

KARL-HEINZ FROMMOLT is the curator of the Animal Sound Archive at the Museum für Naturkunde – Leibniz Institute for Evolution and Biodiversity Science in Berlin. He holds a diploma degree in Biology from the University of Chishineu (Moldova) and a PhD degree from the Moscow State University with a thesis on “Acoustic Activity of Wolves” (1986). Since 1987 he is corresponding for the animal sound archive. His scientific interests are in the field of acoustic communication of birds and mammals. The focus of his current work is on conservation-related questions of bioacoustic monitoring of birds.

KALLE PUOLAKKA received his doctorate from the University of Helsinki in 2009 and currently works as a university researcher at the International Institute of Applied Aesthetics at the same university. In the fall term 2013, he was a visiting fellow at the Swedish Collegium for Advanced Study (Uppsala). Puolakka is the author of *Relativism and Intentionalism in Interpretation: Davidson, Hermeneutics, and Pragmatism* (2011). His recent publications include “Pragmatist Cultural Naturalism: Dewey and Rorty” (2014) and “Dewey and Everyday Aesthetics – A New Look” (2014).

ZOLTÁN SOMHEGYI is a Hungarian art historian, holding a PhD in aesthetics, teacher and writer, currently he is Assistant Professor at the College of Fine Arts and Design at the University of Sharjah, UAE. As a researcher he is specialized in eighteenth- and nineteenth-century art and art theory, and besides that his other fields of interest are contemporary fine arts and art criticism. He curates exhibitions, participates in international art projects and often lectures on art in Europe and in the Middle East.