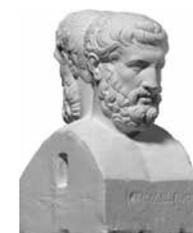


CONTRIBUTORS



ERIKA BALSOM is Senior Lecturer in Film Studies and Liberal Arts at King's College, London. She holds an MA in Cultural Studies from Goldsmiths College, London, and a PhD in Modern Culture and Media from Brown University in Providence, RI (US). Her research interests include experimental documentaries, media archaeology, and exhibition history. Her writing has appeared in journals such as *Cinema Journal*, *Screen*, and *Afterall*, and her study of the moving image in art since 1990, *Exhibiting Cinema in Contemporary Art*, was published by Amsterdam University Press in 2013.

FRANCO 'BIFO' BERARDI is a renowned theorist of contemporary media, culture and society. In 1976 he founded Radio Alice. He is one of the most prominent members of Autonomia. Recent books include *The Soul at Work: From Alienation to Autonomy*; *The Uprising: On Poetry and Finance*; and *And Phenomenology of the End*. In his work, Berardi explores the role that media and technology play in post-industrial capitalism, and examines issues such as digital connectivity, alienation, over-stimulation and automation. Central to his work is an ongoing study of cultural representation and our ideas of the future.

BARBARA CUETO & BAS HENDRIKX met when they were both taking part in the curatorial programme of De Appel arts centre in Amsterdam. In collaboration with Lian Ladia, they curated 'Your Time Is Not My Time' (2015) at De Appel. They were curators of the Impakt Festival 2016, and the exhibition 'Running Time' (2016) at Marres, a house for contemporary culture in Maastricht (NL).

Cueto co-founded the Vesselroom Project in Berlin in 2014, and has served as a curatorial fellow at Bétonsalon in Paris. Upcoming projects include 'Atlas for Uncertain Futures' at the National Museum of Modern and Contemporary Art in Seoul, and Tokyo Wondersite, and 'I Would Prefer Not To' at La Casa Encendida in Madrid.

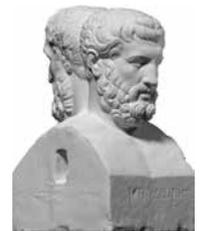
Hendrikx is the former associate curator at P/////AKT in Amsterdam, and was curator at Hotel Maria Kapel in Hoorn (NL). Recent projects include 'The Queer Series' and the exhibition 'Hybrid Modus' for Skulptur Bredelar in Bredelar (GE).

MATHEW DRYHURST & HOLLY HERNDON work together regularly. In 2015, they staged the exhibition 'Everywhere and Nowhere' at Kunstverein Hamburg. Their music is released by the Berlin-based record label PAN.

Dryhurst, an artist, developed the online distribution tool Saga, which allows artists to own the spaces where their work is hosted online. Recently he premiered MUSTER, an audio play derived entirely from data-mining the listenership of Deutschland Radio Kultur.

Herndon was born and raised in Johnson City, TN (US), and was part of the Berlin minimal techno scene before moving to San Francisco to do a PhD at Stanford's Center for Computer Research in Music and Acoustics. She recently released her second album, *Platform*, on RVNG Intl./4AD. She performs around the world, and has recently installed work at the Palais de Tokyo in Paris and the Guggenheim in New York City.

JAZMINA FIGUEROA is an independent researcher based in Berlin. Her areas of focus range from activism to artists' rights and the preservation of new media. Previously she worked in digital-rights advocacy and with blockchain technologies that help protect intellectual property and copyright for artists. From 2013 to 2016 she curated exhibitions, and held screenings and workshops, in Berlin and London. She has also screened her own work at the South London Gallery, London



ROB HORNING is an editor at *Real Life Magazine* and a contributing editor of *The New Inquiry*. His writing has also appeared

in *Time Out New York* and *Skyscraper*. In his *PopMatters* column, 'Marginal Utility', he bridges the abstract and concrete aspects of consumerism. He holds a BA and an MA in English Literature. In his 2009 article 'The Death of the Hipster', he argues that the hipster might be the 'embodiment of postmodernism as a spent force, revealing what happens when pastiche and irony exhaust themselves as aesthetics'.

DAVID JOSELIT is a historian, critic, educator and former curator. His art-historical work has approached the history and theory of image circulation in the twentieth and twenty-first centuries from a variety of perspectives, from Marcel Duchamp's strategy of the readymade to the mid-twentieth-century ecology of television, video art and media activism and the current conditions of contemporary art under the dual pressures of globalization and digitization. Joselit is a Distinguished Professor at The Graduate Center at the City University of New York. His published work includes the book *After Art* and the article 'Painting Beside Itself'. He is an editor at the journal *October* and a regular contributor to *Artforum*.

OLIVER LARIC's work examines historical and contemporary ideas related to image hierarchies. He proposes that current methods of creative production challenge the hierarchy of an authentic or auratic 'original' image. The interplay between, and issues surrounding, authenticity and distribution are at the core of Laric's work. He seamlessly displays the paradoxical positions artists are faced with, and comes up with challenging new proposals on how to address these.

TIMOTHEUS VERMEULEN is an Associate Professor of Media, Culture and Society at the University of Oslo, Norway. With Robin van den Akker, he is the author of the essay *Notes on Metamodernism*, and the founder of the arts and culture platform of the same name. He has published in *The Journal of Aesthetics and Culture*, *Screen*, *Monu*, *The American Book*

Review, *e-flux Journal*, *Frieze*, and *Texte zur Kunst*, among others. He is the author of the monograph *Scenes from the Suburbs*, published by Edinburgh University Press in 2014, and joint editor, with Martin Dines, of *New Suburban Stories*, published by Bloomsbury in 2013. He is the joint editor, with Robin van den Akker and Alison Gibbons, of *Metamodernism: Historicity, Affect and Depth after Postmodernism*, forthcoming from Rowman & Littlefield.

BENY WAGNER is an artist working in the moving image, text, installation and lectures. Combining research and speculation to form non-linear narratives, he investigates the many modes of mediation between the self and its surroundings, whether in technology, agriculture, ecology, or material and virtual space. A recurring preoccupation in his work is the politics and ethics of vision and representation: he looks specifically at how language and technology give shape to the boundaries of social consciousness. His recent show at Van Eyck in Maastricht (NL), examined the pseudo-intimate relations between an Airbnb tenant and his host: his work pointed up a casual yet awkward familiarity between two practical strangers as they each played their roles, which involved both intimacy and sincerity. It also highlighted the visual languages that accompanied these relations. Wagner graduated from Bard College in New York City, and was a participant at the Van Eyck Multiform Institute for Fine Art, Design and Reflection.

MCKENZIE WARK is Professor and Chair of Culture and Media at The New School in New York City. He is known for his writings on critical and media theory and on the Situationist International. Publications include *The Spectacle of Disintegration*, *The Beach Beneath the Street: The Everyday Like and Glorious Times of the Situationist International*, and *A Hacker Manifesto*.

