

List of Contributors

Ina Blom

Ina Blom is a Professor at the Department of Art History, University of Oslo. Her field of interest has been modernism/avant-gardestudies and contemporary art, with a particular focus on intermedial or postmedial practices and event-oriented aesthetics. Recent books: *On the Style Site. Art, Sociality and Media Culture*, Sternberg Press, 2007, *Joseph Beuys*, Gyldendal 2001. Recent articles (selection): “The Touch Through Time: Raoul Hausmann, Nam June Paik and the Transmission Technologies of the Avantgarde” (in *Leonardo*, # 3 MIT Press, 2001), “Too Close to the Real” (in Peter Weibel (ed.): *Surroundings Surrounded. Essays on Space and Science*, MIT Press, 2002), “Until The Principles of Form are applied to Democracy ‘Avant-garde Art and Populist Imagination’” (in *The Populism Reader*. Lukas & Sternberg, 2005), “Visual/televisual – Ein ein-führender Kommentar zu einer anderen Geschichte der Videokunst” (in Bice Curiger (ed.) *The Expanded Eye. Sehen – entgrenzt und verflüssigt*. Hatje Cantz Verlag, 2006), “About On Otto. (Comments on a Film Made in the Reverse)” (in Tobias Rehberger, *On Otto /On Solo*. Fondazione Prada, 2007), “How To (Not) Answer A Letter: Ray Johnson’s Postal Performance” (*PAJ*, MIT Press, 2007:29(2)), “The Logic of the Trailer. Abstraction, Style and Sociality in Contemporary Art (in *Texte zur Kunst* 69, March 2008).

Dieter Daniels

Dieter Daniels is Professor of Art History and Media Theory at Hochschule für Grafik und Buchkunst in Leipzig. From 2005 to 2009 he was director of the Ludwig Boltzmann Institute Media.Art.Research. in Linz. He has published numerous texts on art of the twentieth-century, i.e. on Fluxus, George Brecht and Marcel Duchamp. *Media Art Action* and *Media Art Interaction* (with Rudolf Frieeling) document the media art of respectively the 1960s/70s and 1980s/90s in Germany. Daniels most recent publications include *Media Art Net 1 & 2* cowritten with Rudolf Frieeling (2004 and 2005), *Re-inventing Radio: Aspects of Radio as Art* coedited with Grundman, Zimmermann, Braun, Hirsch and Thurmann-Jajes (2008), *Artists as Inventors – Inventors as Artists* coedited with Barbara U. Schmidt (2008), and currently *SEE THIS SOUND Audiovisuality I & II*

(2010/2011) coedited with Sandra Naumann, *Sounds like Silence* coedited with Inke Arns (2012). Daniels has worked as a curator since 1988, and from 2001 he has been co-editing mediaartnet.org, an Internet Platform for Media Art (also with Rudolf Frieling).

Mary Ann Doane

Doane is Class of 1937 Professor at the University of California-Berkeley. She is the author of *The Desire to Desire: The Woman's Film of the 1940s* (Indiana University Press, 1987), *Femmes Fatales: Feminism, Film Theory, Psychoanalysis* (Routledge, 1991), and *The Emergence of Cinematic Time: Modernity, Contingency, the Archive* (Harvard University Press, 2002). In 2007, she edited a special issue of *differences* (18.1) entitled "Indexicality: Trace and Sign." She has published a wide range of articles on feminist film theory, sound in the cinema, psychoanalytic theory, sexual and racial difference in film, melodrama, and television. She is a member of the editorial board of *Differences: A Journal of Feminist Cultural Studies* and an advisory editor for *Camera Obscura* and *Parallax*. Recent publications include: "Real Time: Instantaneity and the Photographic Imaginary", in *Stillness and Time: Photography and the Moving Image* (Photoworks/Photoforum Press, 2006).

Arild Fetveit

Dr.Art., Associate Professor in Department for Media, Cognition and Communication, University of Copenhagen. His doctoral dissertation, *Multiaccultural Cinema: Between Documentary and Fiction* (2003) explores – in case-studies of animated documentary, biographical film, mockumentary and art documentary – how films can position themselves between documentary and fiction. Fetveit has also published on reception research, reality show, methodology, digital alteration of images, convergence, the ubiquity of photography, mutable temporality in music video, and on the concept of medium in a digital era. He is currently directing the research project *The Power of the Precarious Aesthetic*, which is supported by The Danish Council for Independent Research 2013-2015.

Liv Hausken

Liv Hausken is Professor at the Department of Media and Communication at the University of Oslo and the head of the department's research area Media Aesthetics. She has a doctoral degree (Dr.art.) in Media Studies from the University of Bergen where she defended her doctoral thesis about modern experience of temporality studied through narrative theory, photography theory and slide-motion film (1999). She has published a collection of media aesthetic studies in

Norwegian (*Medieestetikk*, Spartacus 2009), and co-edited, with Professor Peter Larsen, a four-volume textbook in Media Studies from 1999, revised in 2008/2009. She has published numerous articles on such topics as textual theory, narrative theory, feminism, film, television, photography, and medical imaging. Relevant publications in English include: “Textual Theory and Blind Spots in Media Studies” (in Marie-Laure Ryan (ed.) *Narrative Across Media. The Languages of Storytelling*, University of Nebraska, 2004), “The Aesthetics of X-ray Imaging” (in Melberg, Arne (ed.) *Aesthetics at Work*, UniPub, 2007), “The Temporalities of the Slide Motion Film” in Røssaak (ed.), *Between Stillness and Motion: Film, Photography, Algorithms* (Amsterdam University Press, 2011), “Forensic Fictin and the Normalization of Surveillance”, in *Nordicom Review* (forthcoming 2013), and “The Visual Culture of Popular Brain Imaging”, in *Leonardo Transactions* (forthcoming 2013).

W. J. T. Mitchell

W. J. T. Mitchell is Professor of English and Art History at the University of Chicago. He is editor of the interdisciplinary journal, *Critical Inquiry*, a quarterly devoted to critical theory in the arts and human sciences. A scholar and theorist of media, visual art, and literature, Mitchell is associated with the emergent fields of visual culture and iconology (the study of images across the media). He is known especially for his work on the relations of visual and verbal representations in the context of social and political issues. He has been the recipient of numerous awards including the Guggenheim Fellowship and the Morey Prize in art history given by the College Art Association of America. In 2003, he received the University of Chicago’s prestigious Faculty Award for Excellence in Graduate Teaching. His publications include: “The Pictorial Turn” (*Artforum*, March 1992), “What Do Pictures Want?” (*October*, Summer 1996), *The Language of Images* (University of Chicago Press, 1980), *On Narrative* (University of Chicago Press, 1981), and *The Politics of Interpretation* (University of Chicago Press, 1984), *Iconology* (University of Chicago Press, 1987), *Landscape and Power* (University of Chicago Press, 1992), *Art and the Public Sphere* (University of Chicago Press, 1993), *Picture Theory* (University of Chicago Press, 1994), *The Last Dinosaur Book: The Life and Times of a Cultural Icon* (University of Chicago Press, 1998), *What Do Pictures Want?* (University of Chicago Press, 2005).

Sandra Naumann

Sandra Naumann is a media historian and media art curator based in Berlin. From 2006 to 2009 she was working as researcher at the Ludwig Boltzmann Institute Media.Art.Research. in Linz (AT) on the exhibition, research and mediation project *See this Sound* (www.see-this-sound.at) on the relation of image and sound in

art, media and perception. She studied Communication and Media Sciences, Art History and German Literature at the University of Leipzig and the University of Manchester. Her previous occupations embrace repertory cinema, film distribution, film production and film festivals. Her publications include: *Seeing Sound: The Short Films of Mary Ellen Bute* in Lund/Lund (eds.) *Audio.Visual – on Visual Music and Related Media* (2008), *Cut & Splice*, in *Sound:Frame*. Festival for the Visualization of Electronic Music (Exhibition *SEE THIS SOUND* Catalogue 2009), *Audiovisuality I: Compendium: An Interdisciplinary Survey of Audiovisual Culture* (2010) and *SEE THIS SOUND. Audiovisuality II – Essays: Histories and Theories of Audiovisual Media and Art* (2011) coedited with Dieter Daniels, *Ryoji Ikeda: An der Schwelle des Unendlichen* in: *ryoji ikeda – db*, exhibition catalogue Hamburger Bahnhof, edited by Freunde guter Musik Berlin e.V. (2012), *Stille als Kollateral-Komposition. Florian Tuerckes Video-Adaptionen von John Cages 4'33"*, in *kunsttexte.de. Cage und die technischen Medien*, 4 / 2012, <http://www.kunsttexte.de/index.php?id=906>.

D. N. Rodowick

Professor, Department of Visual and Environmental Studies Director of Graduate Studies for Film and Visual Studies. Rodowick is the author of numerous essays as well as five books: *The Crisis of Political Modernism: Criticism and Ideology in Contemporary Film Theory* (University of Illinois Press, 1989; 2nd edition, University of California Press, 1994), *The Difficulty of Difference: Psychoanalysis, Sexual Difference, and Film Theory* (Routledge, 1991), *Gilles Deleuze's Time Machine* (Duke University Press, 1997), *Reading the Figural, or, Philosophy after the New Media* (Duke University Press, 2001) and *The Virtual Life of Film* (Harvard University Press, 2007). Having taught at Yale University until 1991, Rodowick began the film studies program there. After studying cinema and comparative literature at the University of Texas, Austin, and Université de Paris 3, he obtained a PhD at the University of Iowa in 1983. Rodowick subsequently taught at the University of Rochester and at King's College, University of London, where he founded the film studies program and the Film Study Center. Rodowick has also been an award-winning experimental filmmaker and video artist. In 2002, he was named an Academy Film Scholar by the Academy of Motion Picture Arts and Sciences. His edited collection, *Afterimages of Gilles Deleuze's Film Philosophy*, will be published by University of Minnesota Press in 2009. Rodowick's essay, "An Elegy for Theory," received the Katherine Singer Kovacs Essay Award from the Society for Cinema and Media Studies in 2009.

Eivind Røssaak

Eivind Røssaak is Associate Professor at the Film and Media Section of the National Library of Norway, Oslo; Visiting Associate Professor at the Centre for Disciplinary Innovation and at the Department of Cinema and Media Studies, University of Chicago where he lead seminars and taught classes in Archival Art and Philosophy, Scandinavian Cinema and Network Aesthetics (2011 and 2013); participant in the international research projects “The Archive in Motion” (Oslo) and “Habits of Living” (Brown) and member of the editorial board of the National Library’s academic book series. He is the author of several books on archives, film, art, literature and continental critical theory, among others *Selviakttakelse* (2005), *The Still/Moving Image: Cinema and the Arts* (2010), and editor of *The Archive in Motion* (2010) and *Between Stillness and Motion: Film, Photography, Algorithms* (2011). He is working on a book on the archival turn in film, art and media studies.

Susanne Ø. Sæther

Susanne Østby Sæther is a Postdoctoral Research Fellow at the Department of Art History, University of Oslo and a curator. Recent publications include “Archival Art? Negotiating the Role of New Media,” in Røssaak (ed.), *The Archive in Motion. New Conceptions of the Archive in Contemporary Thought and New Media Practices*, Novus Forlag, 2010; “Betwen the Hyperrepresentational and the Hyperreal. A sampling sensibility?” in Sutton, Brind and McKenzie (eds.), *The State of the Real. Aesthetics in the Digital Age*, I.B. Tauris, 2007; “Film, materialitet og virkelighetseffekt. *American Beauty* som mediumsrefleksjon” in Erstad and Solum (eds.) *Følelser for film*, Gyldendal, 2007, “Arkivets estetikk” in Ekeberg and Østgaard-Lund (eds.) *80 millioner bilder. Norsk kulturhistorisk fotografi 1855-2005*, Press Forlag, 2008. Her Ph.D.-dissertation *The Aesthetics of Sampling: Engaging the media in recent video art* (University of Oslo, 2009) discusses the repurposing of media and archival material in contemporary cinema and art. Sæther has curated numerous exhibitions and screening programs, including *Ghost in the Machine* at Kunstneres Hus in Oslo (2008) and *Comme Au Cinema. The Cinematic as Method and Metaphor* at Fotogalleriet in Oslo (2008).

Samuel Weber

Samuel Weber is Avalon Professor of Humanities at Northwestern University. He is a leading American theorist in a cross-disciplinary field that spans literature, philosophy and psychoanalysis. Weber has previously taught at the Universities of Berlin, Johns Hopkins and UCLA, and has also worked as a dramaturg

at German opera houses and theatres (in Frankfurt, Stuttgart and Düsseldorf). He has translated Theodor Adorno and Jacques Derrida to English, and published on themes ranging from Balzac, Lacan and Freud to the relation between institutions and media. His publications include: *The Legend of Freud* (Stanford University Press, 1982), *Mass Mediauras: Form, Technics, Media* (Stanford University Press, 1996), *Institution and Interpretation* (Stanford University Press, 2001), *Theatricality as Medium* (Fordham University Press, 2004), and *Targets of Opportunity. On the Militarization of Thinking* (Fordham University Press, 2005). His most recent book is *Benjamin's -abilities* (Harvard University Press, 2008). In the fall of 2014 a French collection of his essays will be published under the title, *Inquiétantes singularités*.