# Biographies

## Editors:

**Sybille Lammes** is Professor of New Media and Digital Culture at The Centre for the Arts in Society (LUCAS) at Leiden University. She has been a visiting Senior Research Fellow at The University of Manchester, and has worked as a researcher at the Centre for Interdisciplinary Methodologies at the University of Warwick, as well as the media-studies departments of Utrecht University and the University of Amsterdam. Her background is in media-studies and play-studies, which she has always approached from an interdisciplinary angle, including playful and creative methods in mapping and media practices. She is co-editor of *Playful Identities* (2015), *Time for Mapping* (2018), *The Routledge Handbook of Interdisciplinary Research Methods* (2018), and *The Playful Citizen* (2019). She is an ERC laureate and has been the partner investigator of numerous research projects.

**Kat Jungnickel** is a reader in sociology, director of Methods Lab and PI of the European Research Council funded *Politics of Patents* (POP) project at Goldsmiths, University of London. Together with her team of sewing social scientists she is researching, reconstructing, and reimagining 200 years of clothing inventions from global patent archives. Recent publications include *Transmissions: critical tactics for making and communicating research* (2020), *Creative Practice Ethnographies* (with Hjorth, Harris & Coombs, 2020) and *Bikes and Bloomers: Victorian Women Inventors and their Extraordinary Cycle Wear* (2018).

**Larissa Hjorth** is a Distinguished Professor, creative practitioner, digital ethnographer, and Australian Research Council Future Fellow at RMIT University. Hjorth has two decades experience working in cross-cultural, interdisciplinary, collaborative projects exploring the social life (death and afterlife) of mobile media. Since 2000, Hjorth has been researching the socio-cultural dimensions of mobile media in the Asia–Pacific. Hjorth has published over 100 publications on the topic – recent publications include *Haunting Hands* (with Cumiskey, 2017), *Understanding Social Media* (with Hinton, 2nd Edition, 2019), *Creative Practice Ethnographies* (with Harris, Jungnickel, & Coombs, 2020), *Digital Media Practices in Households* (et al., 2020) and *Ambient Play* (with Richardson, 2020).

**Jen Rae** (www.jenraeis.com) is an award-winning artist-researcher of Canadian Métis-Scottish descent living on unceded Djaara Country in Australia. Her practice-led research expertise is in the discursive field of contemporary environmental art and arts-based environmental communication. Her work is engaged in discourses around the climate emergency, disaster risk reduction and resilience, and speculative futures predominantly articulated through transdisciplinary collaborative methodologies and community alliances. Jen creates and contributes to experimental multi-platform collaborative projects, including being a core artist of Arts House’s multi-year REFUGE project (2016-current), where artists, emergency service providers, and communities work together to rehearse climate related emergencies and explore the impact of creativity in disaster preparedness. Jen leads creative research activities at the Centre for Reworlding.

## Contributors:

**Claire G. Coleman** is a Noongar woman whose ancestral country is on the south coast of Western Australia; she was born in Boorloo (Perth) and is currently based in Naarm (Melbourne, Australia). Her debut novel *Terra Nullius* (2017), published in Australia and in the US, won a Norma K. Hemming Award and was shortlisted for the Stella Prize and an Aurealis Award. Her second novel is *The Old Lie* (2019), followed by *Lies, Damn Lies* (2021), which both unpack the damages of colonization, and her new book *Enclave* was released in July 2022. Her essays, poetry, short fiction, and art criticism has been published in *The Saturday Paper*, *The Guardian*, *Spectrum*, *Meanjin*, *Griffith Review*, and many others. Claire is the lead writer at the Centre for Reworlding.

**Linda Dement** has worked in arts computing since the late 1980s. Originally a photographer, her digital practice spans the programmed, performative, and virtual. With a longstanding interest in bodies and technologies, she deals with issues of disturbance, commingling corporeality with the digital and electronic, and giving form to the difficult territory of the unbearable and conflicted. Her work has been widely exhibited, including at the ICA London, Ars Electronica, International Symposia of Electronic Art, Impakt Media Arts and Transmediale events, and is in collections such as the Bibliotèque Nationale de France, ArtBank, Australian Video Art Archive, New York Filmmakers Co-op, SIGGRAPH Archive, and the Daniel Langlois Foundation.

**Chantal Faust** is an artist, writer, Professor of Contemporary Art and Head of Contemporary Art Practice at the Royal College of Art, London. Faust has led research groups and conferences on absurdity, haptic aesthetics, and the urgency of the arts. Her research interests primarily focus on the scanner as a conduit for the study of visualizations of touch, immediacy, and blatancy, extending into a practice of works in video, performance, photography, and painting. Recent exhibitions include *There Is A Hole In The Bagel*, Gallery TOM, Tokyo (2019) and *Solitary Pleasures*, Freud Museum, London (2018). Faust’s writing has been published widely in catalogues and journals with book chapters including ‘The Masochistic Pulse’ in *Dark Habits* (2017), and ‘Thinking Through Outline’ in *Anchor* (2015). Faust’s monograph *Pleasure Machines: Towards a Philosophy of Scanning* is forthcoming.

**Emma Fraser** is Lecturer in New Media and Media Studies at Berkeley Centre for New Media. Emma’s research focuses on digital video games, media cultures, and representations of the city, including digital space and place, the imagined ruins of video games, and post-apocalyptic visions of the end of the city. She also researches urban decay and regeneration, using Frankfurt School critical theory to critique city branding and urban exploration practices, and the role of play and media in urban experience.

**Anna Hickey-Moody** is Professor of Media and Communication at RMIT University in Naarm/ Melbourne, Australia. She also holds a visiting professorship in Sociology at Goldsmiths, London where she previously led the Centre for the Arts and Learning in Education and launched the art practice-based PhD in Arts and Learning. Anna has been the recipient of an Australian Research Council (ARC) Future Fellowship, and an RMIT Vice Chancellor’s Senior Research Fellowship, a Monash University post-doctoral fellowship, and she currently leads an interdisciplinary team of researchers in the ARC funded Vital Arts: Skilling Young People for Their Futures project. Trained as a social anthropologist and performing artist, Anna has worked across dance, theatre, and the visual arts with a focus on youth, intersectionality, and disability. She has held visiting positions at Columbia University, Manchester Metropolitan University, and UCL. Her books include *Faith Stories: Sustaining Meaning in Troubling Times* (2023), *Childhood, Citizenship and the Anthropocene* (2021), and *Deleuze and Masculinity* (2019). Anna is presently writing a book about decolonial politics in children’s art under contract with Amsterdam University Press.

**Sam Hind** is Lecturer in Digital Media and Culture at the University of Manchester. His research interests include navigational technologies, sensing and the sensor society, algorithmic decision-making, and automotive cultures. He is co-editor of *Interrogating Datafication: Towards a Praxeology of Data* (2022) and *Time for Mapping: Cartographic Temporalities* (2018), as well as co-author of *Playful Mapping in the Digital Age* (2016). He completed his PhD on protest mapping at the University of Warwick, and previously worked in SFB1187 Media of Cooperation, at the University of Siegen, Germany. Since 2017 his research has focused on the design, development, and testing of autonomous vehicles.

**Kelly Hussey-Smith** is a lecturer in the photography program in the School of Art at RMIT University. Her research explores the intersection of documentary, social practice, and public pedagogy with a focus on community partnerships. She currently co-leads the Social Practice and Art and Education themes of the Contemporary Art and Social Transformation Research Group (CAST) in the RMIT School of Art. Her most recent work looks at the challenges of teaching collaboration in tertiary institutions, and artist-led approaches to public pedagogy in the Asia Pacific region.

**Li Jönsson** is Associate Senior Lecturer in Design Theory and Practice at Malmö University. She works in the field of STS and experimental practice-led design research. Her interest in speculative, participatory, and inventive methods focuses on socio-ecological transformation. Recent publications include *Narrating Ecological Grief and Hope Through Reproduction and Translations* (with Lindström, 2022) and *Sketching Hope and Grief in Transition: Situating Anticipation in Lived Futures* (with Lindström & Hillgren, 2022).

**Kristina Lindström** is a Senior Lecturer in Design at the School of Arts and Communication at Malmö University. Her research spans across participatory and speculative design and feminist technoscience, with a focus on public engagement. She is one of the founders of the Un/Making Studio that explores alternatives to progressivist and anthropocentric ways of thinking and making within design. Her most recent work concerns hope and grief in transition to post-carbon futures.

**Olivia Khoo** is Associate Professor in Film and Screen Studies at Monash University. She is the author of *The Chinese Exotic: Modern Diasporic Femininity* (2007), and co-author (with Belinda Smaill & Audrey Yue) of *Transnational Australian Cinema: Ethics in the Asian Diasporas* (2013).

**Annette N. Markham** is Professor and Co-director of the Digital Ethnography Research Centre at RMIT University, Melbourne. She is internationally recognized for developing innovative epistemological frameworks for rethinking ethics and methods for grappling with complex social contexts. A pioneering member of the internet research community, Annette studies how identity, relationships, and cultural formations are constructed in and influenced by digitally saturated socio-technical contexts.

**Nancy Mauro-Flude** is a performance artist and theorist. Her artistic research is driven by the demystification of technology and the ‘mystification’ that lies in and through the performance of the machinic assemblage. She currently leads the Computational Poetics and Choreography studio at RMIT University and is guest editor of Runway Journal, an independent peer-reviewed journal for contemporary art (Sydney). Her recent essays include *Computabilities Dancing* (2023), *A Feminist Server Stack* (2022); *Writing the Feminist Internet* (2021), and *Performing with the Aether* (2019). Her work has been exhibited at ACCA Melbourne, Kunsthall, Vienna, Transmediale, Berlin, Museum of New and Old Art, Hobart, Tasmanian Museum of Art, amd Ghetto Bienalle, Port au Prince, among other venues. Nancy is represented by Bett Gallery and is the founder of Despina’s Media Coven, a holistic computing aesthetics atelier.

**Kate McLean** is Programme Director for Graphic Design at University of Kent (Canterbury Campus, UK). Her practice-based research sits at the intersection of human-perceived smellscapes, cartography, and the communication of ‘eye-invisible’ sensed data. She leads international public smellwalks and translates olfactory datasets into visual smellscape mappings and smellmaps. Her work has been widely exhibited including at the Smithsonian Cooper Hewitt Design Museum, Catalyst Science Discovery Centre, Edinburgh Science Festival, and NYC Department of Transportation Summer Streets, and is held in national collections in the UK, USA, and Switzerland. She has published papers in Leonardo and Communication Design and her smellmap designs featured as cover art for Leonardo and Routledge publications. She is co-editor of *Designing with Smell: Practices, Challenges, Techniques* (2018).

**Grace McQuilten** is an art historian, curator and writer, and Associate Professor in the School of Art at RMIT University, Melbourne. She has worked extensively in social enterprise and community development alongside her academic career. Grace is the author of *Art in Consumer Culture: Mis-design* (2011), co-author (with Anthony White) of *Art as Enterprise: Social & Economic Engagement in Contemporary Art* (2016) and co-author (with Amy Spiers, Kim Humphery & Peter Kelly) of *Art/Work: Social Enterprise, Young Creatives and the Forces of Marginalisation* (2022).

**Lekshmy Parameswaran** is an international award-winning designer, care activist, and co-founder of The Care Lab, an international network of activists willing to transform care through human-centred design practices in the health, social, and education domains. She has been working in the area of health and care for over two decades. Before founding The Care Lab, she co-founded fuelfor, a specialist design consultancy working with a wide variety of players and teams within the health and care sectors in different countries such as Singapore, Netherlands, USA, India, and Spain. Previously, she was Innovation Director, Global Healthcare Team, at Philips Design. She holds a Master of Engineering degree from Cambridge University and a Master of Arts from the Royal College of Art in London. Her recent publications include *Social Design – Principles & Practices to Foster Caring Urban Communities* (2022), and *Care Up-Close and Digital: A Designers’ Outlook on the Pandemic in Barcelona* (2021).

**Jessamy Perriam** is Assistant Professor in the Technologies in Practice research group and the Centre for Digital Welfare at the IT University of Copenhagen. Her research is situated within science and technology studies and sociology, and focuses on public sector digital transformation, failure, and public demonstrations of expertise. In 2018 she received her PhD in Sociology with a thesis titled *Theatres of Failure: Digital Demonstrations of Disruption in Everyday Life*.

**Iris van der Tuin** is Professor of Theory of Cultural Inquiry in the Department of Philosophy and Religious Studies at Utrecht University, where she is also university-wide Dean for Interdisciplinary Education. Iris is interested in humanities scholarship that traverses the ‘two cultures’ and reaches beyond the boundaries of academia. As such, she contributes to the new and interdisciplinary humanities and to practice-based research of interdisciplinary higher education.

**Julienne van Loon** is an Associate Professor with the Writing and Publishing program at RMIT University and an Honorary Fellow in Writing at the University of Iowa. Her most recent book is the essay collection, *The Thinking Woman* (2019). She won the Australian/ Vogel’s Award for her debut novel *Road Story*. Later fiction works include *Beneath the Bloodwood Tree* (2008), *Harmless* (2013) and the *Griffith Review* Novella Award winning ‘Instructions for a Steep Decline’ (2019). Julienne is scholarly co-editor at *TEXT: Journal of Writing & Writing Programs* and the co-director of the non/fictionLab.

**Nanna Verhoeff** is Professor of Screen Cultures & Society in the Department of Media and Culture Studies at Utrecht University. Her research on urban screens, media architecture, and media art combines perspectives from (digital) media and performance studies and contributes to the interdisciplinary methodological development of the creative humanities.

**Syrus Marcus Ware** is a Vanier Scholar, visual artist, activist, curator, and educator. Using painting, installation, and performance, Syrus works with and explores social justice frameworks and Black activist culture. His work has been shown widely, including solo shows at Grunt Gallery in 2018 (*2068:Touch Change*) and Wil Aballe Art Projects in 2021 (*Irresistible Revolutions*). His work has been featured as part of the Toronto Biennial of Art in 2019 in conjunction with the Ryerson Image Centre (*Antarctica and Ancestors, Do You Read Us? (Dispatches from the Future*) and in 2022 (*MBL Freedom*), as well as for the Bentway’s Safety in Public Spaces Initiative in 2020 (*Radical Love*).

**Clancy Wilmott** is Assistant Professor in the Berkeley Centre for New Media and the Department of Geography at the University of California, Berkeley. She was previously Lecturer in Human Geography at the University of Manchester, Vice-Chancellor’s Postdoctoral Research Fellow at RMIT University, and a Postdoctoral Researcher on European Research Council project Charting the Digital based at the Centre for Interdisciplinary Methodologies of the University of Warwick. Her research focuses on the relationship between digital technologies and spatial representation across cartography and new media. She researches critical cartography, new media, and spatial practices. She is the author of *Mobile Mapping: Space, Cartography, and the Digital* published in 2020 by Amsterdam University Press. She has also published papers in the *Annals of the Association of American Geographers*, *Big Data and Society*, the *Leonardo Electronic Almanac,* and the *Journal of Television & New Media*, amongst others.