# Author Biographies

## Clemens Apprich

Clemens Apprich is assistant professor in media studies at the University of Groningen and permanent fellow at the Centre for Digital Cultures at Leuphana University of Lüneburg, where he is one of the editors of *spheres*, an open peer-reviewed journal for digital cultures. He is an affiliate of the Digital Democracies Group at Simon Fraser University, Canada; the Global Emergent Media Lab at Concordia University, Montreal; and the Brandenburg Centre for Media Studies at the University of Potsdam. His current research deals with filter algorithms and their application in data analysis as well as machine learning methods. Apprich is the author of *Technotopia: A Media Genealogy of Net Cultures* (Rowman & Littlefield International, 2017), and, together with Wendy Chun, Hito Steyerl, and Florian Cramer, co-authored *Pattern Discrimination* (University of Minnesota Press/meson press, 2019).

## Johanna Bruckner

Johanna Bruckner is an artist, with recent solo exhibitions and performances at Kunstraum Niederösterreich, Vienna, the Centre d'Art Contemporain Genève, and Migros Museum für Gegenwartskunst, Zurich. Group shows include at Haus der Kulturen der Welt and KW Institute for Contemporary Art in Berlin, and the 57th Venice Biennale. She is currently an artist-in-residence at the Swiss Institute in Rome.

## Daphne Dragona

Daphne Dragona is a curator and writer based in Berlin. She was part of the curatorial team of transmediale from 2015 until 2019, with a focus on the conference and workshop program. Her work engages with artistic practices and methodologies that question contemporary forms of power. Her topics of interest include: the controversies of connectivity, the promises of the commons, the challenges of artistic subversion, the instrumentalization of play, care and empathy, and the potential of kin-making technologies in the time of climate crisis. She has curated exhibitions at Onassis Stegi and the National Museum of Contemporary Art in Athens; LABoral, Gijón; Aksioma, Ljubljana; Alta Technología Andina, Lima; and Le Lieu unique, Nantes. Her articles have been published in books, journals, magazines, and exhibition catalogs by Springer, Sternberg Press, and Leonardo Electronic Almanac, among others. She holds a PhD from the Faculty of Communication and Media Studies, University of Athens.

## [Kristoffer](https://transmediale.de/content/kristoffer-gansing) Gansing

Kristoffer Gansing is a curator, writer, and researcher living in Berlin, where between 2011 and 2020 he has been the artistic director of nine editions of transmediale. Intersecting art, theory, and technology, Gansing’s writing and curation has a post-digital outlook, where digitalization has become part of everyday life. His PhD ‘Transversal Media Practices’ dealt with how media-archaeological art practices reconfigure linear conceptions of technological development, and was published by Malmö University Press in 2013. He co-edited *across & beyond: A transmediale Reader on Post-digital Practices, Concepts, and Institutions*, with Ryan Bishop, Jussi Parikka, and Elvia Wilk (Sternberg Press, 2016). Gansing previously worked with the artist-run TV channel *tv-tv* in Copenhagen, and as co-director of the media art festival The Art of the Overhead, devoted to the near-forgotten medium of the overhead projector.

## Lorena Juan

In her curatorial practice, Lorena Juan works with experimental formats, public space, and collaboration in the frame of queer feminist collectivities. Her most recent projects were presented at Kunstraum Kreuzberg/Bethanien (‘Capitalo, Chthulu, and a Much Hotter Compost Pile’, 2018), nGbK neue Gesellschaft für bildende Kunst (‘Lucky’, 2018), and Schwules Museum\* (‘Extra+Terrestrial’, 2019) in Berlin. In 2019, she was part of the jury for the research stipends for artists and curators of the Berliner Senat and curator-in-residence at Rupert, Vilnius. Juan is part of the curatorial working group for ‘Kunst im Untergrund 2020/2021’, organized by nGbK. She is the co-founder and curatorial lead of the queer feminist collective and online platform COVEN BERLIN.

## Aay Liparoto

Multidisciplinary artist Aay Liparoto uses long-term performance as a form of research to examine the power of the banal. Their output is mainly in video, text, and performance, working with accessible technology, personal digital archives, and DIY strategies to reflect on the mechanics of everyday life. In their solo and collaborative practice they are focused on feminist co-authorship as a method for resisting the over-simplification of narratives around historically marginalized voices.

## Geert Lovink

Geert Lovink is a Dutch media theorist, internet critic, and author of Uncanny Networks (2002), Dark Fiber (2002), My First Recession (2003), Zero Comments (2007), Networks Without a Cause (2012), Social Media Abyss (2016), Organization after Social Media (with Ned Rossiter, 2018), and Sad by Design (2019). He founded the Institute of Network Cultures at Amsterdam University of Applied Sciences in 2014. The institute organizes conferences, publications, and research networks such as Video Vortex: Moving Image Beyond YouTube, Society of the Query: Web Search and Search Engines, Unlike Us (alternative social media), Critical Point of View (Wikipedia), and MoneyLab (digital economy in the arts).

## [Alessandro](https://transmediale.de/content/alessandro-ludovico) Ludovico

Alessandro Ludovico is a researcher and artist, editor-in-chief of *Neural* magazine since 1993. He received his PhD in English and media from Anglia Ruskin University, Cambridge (UK). He is associate professor at the Winchester School of Art, University of Southampton. Ludovico has published and edited several books, and has lectured internationally. With Paolo Cirio he co-authored the award-winning ‘Hacking Monopolism Trilogy’ of artworks (*Google Will Eat Itself*, *Amazon Noir*, *Face to Facebook*). http://neural.it.

## Aymeric Mansoux

Aymeric Mansoux has been messing around with computers and networks for far too long. He was a founding member of server-based collective GOTO10 (*FLOSS+Art* anthology, Puredyne distro, make art festival). Recent collaborations include: *The SKOR Codex*, an archive about the impossibility of archiving; *What Remains*, an 8-bit video game about the manipulation of public opinion and whistleblowing for the 1985 Nintendo Entertainment System; and LURK, a server infrastructure for discussions around cultural freedom, new media art, and net culture. Aymeric received his PhD from the Centre for Cultural Studies, Goldsmiths, University of London in 2017, for his investigation of the decay of cultural diversity and techno-legal forms of social organization within free and open-source cultural practices. He currently runs the Experimental Publishing (XPUB) master course at the Piet Zwart Institute, Rotterdam. https://bleu255.com/~aymeric.

## Rachel O'Dwyer

Rachel O'Dwyer is a lecturer in digital cultures at the National College of Art and Design, Dublin. She was formerly a research fellow at Connect – Centre for Future Networks and Communications at Trinity College Dublin, and a Fulbright scholar in collaboration with the Future of Money project at the University of California, Irvine. Her research focuses on the intersection of cultural and digital economies, in particular networks and digital payments, surveillance capitalism and its resistance. She is curator of the Dublin Art and Technology Association and co-editor of *Neural* magazine. She has had articles published by *London Review of Books*, *Journal of Cultural Economy*, *Convergence: The International Journal of Research into New Media Technologies*, *Neural*, *Longreads*, the Institute of Network Cultures, and MIT Press.

## Luiza Prado de O. Martins

Luiza Prado de O. Martins is an artist and researcher whose work engages with material and visual cultures through decolonial and queer theories. She is particularly interested in technologies of birth control and their entanglements with the colonial hierarchies of gender, race, ethnicity, class, and nationality. Her current research project, ‘A Topography of Excesses’, examines the transmission of Indigenous and folk knowledges of herbal birth control in Brazil as a decolonizing practice of radical care.

## Roel Roscam Abbing

Roel Roscam Abbing is an artist and researcher whose work deals with the issues and cultures surrounding networked computation. He engages with themes such as network infrastructures, the politics of technology, and DIY approaches. He is a doctoral candidate in interaction design at Malmö University.

## [Femke](https://transmediale.de/content/femke-snelting) Snelting

Femke Snelting works as an artist and designer, developing projects at the intersection of design, feminism, and free software. She explores how digital tools and practices might co-construct each other. She has been a member of Constant, a nonprofit, artist-run association for art and media based in Brussels since 2003.

## Florian Wüst

Florian Wüst has been the film and video curator of transmediale since 2016. As an artist, film curator, and publisher he deals with social and economic progress in modernity as well as with urban political issues. He has curated film programs for international art institutions, cinemas, and festivals. Wüst is co-editor of the DVD *The Modern City. Film essays on the new urbanity of the 1950s and 60s* (2015), and co-founder of the journal series *Berlin Journals–On the History and Present State of the City*.