

## CONTRIBUTORS

**Dusan Cotoras** is a sociologist currently working as a research assistant at the multidisciplinary hub “Ciencia en Chile Contemporáneo,” which is based in the Alberto Hurtado University (Santiago, Chile). His research focuses on the analysis of innovation, science, and technological processes, from an approach inspired by cybernetics and critical theory.

**Diego Gómez-Venegas** is a media researcher and media artist based in Berlin. Currently a PhD researcher at the Institute of Musicology and Media Sciences (Media Sciences area) at Humboldt-Universität zu Berlin, he works in a dissertation on the techno-epistemological and techno-political aspects of Project Cybersyn, from a media-archaeo-genealogical perspective.

**Rosie Hermon** is PhD Researcher at Centre for the Study of the Networked Image (CSNI) at London South Bank University in collaboration with Royal College of Art and Gasworks, London. Her research is a practice-led approach to exploring online networked practices in relation to the international Triangle Network of artists and arts organisations. She is an independent curator and Artist Development Coordinator at Chisenhale Studios in London.

**MELT (Loren Britton and Isabel Paehr)** are arts-design researchers working with play, technology and critical pedagogy. MELT troubles patterns of agency in socio-technological systems with the methods of queer play, unlearning and leaking which inspires un-disciplined experiments that ooze with trans\*feminism, crip technoscience and chemistry. MELT has been shaped by Ice, Software, Disability Justice, Trans\*feminism, Signal, Black Feminisms, Materialisms, Post/De-Colonial thinking, Gifs, Climate Protests, Anti-Racism and Dancing. Publications include: “Printed Circuit Boards towards Non-Binary Computation” in Rupert Journal; “Warming Up for the Unknown” with COVEN Berlin and “Meltionary: Melting as a Shapeshifting Figuration” in PreCog Mag. Residencies include: OVEREXPOSED with Sonic Acts and the Vilém Flusser Residency for Artistic Research Residents with Transmediale/Berlin University of the Arts (UdK).

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**Nothing Happening Here** is an art-research collective formed from the Speculative Sensation Lab (S-1) at Duke University in 2020. Currently, we are based in Berlin, Athens and Durham, NC. Our work involves nothing, bad debt, refuse, stitching, credit, experiments, machine performance, and instituting otherwise. Authors:

**Kelsey Brod** is a PhD student in the Computational Media, Arts and Cultures program at Duke University.

**Katia Schwerzmann** (PhD) is a research and teaching fellow at the Bauhaus Universität Weimar.

**Jordan Sjol** is a PhD candidate in the Program in Literature at Duke University.

**Alexander Strecker** is a PhD candidate in the Department of Art, Art History and Visual Studies at Duke University.

**Kristen Tapson** (PhD) is a Scholar in Residence in the Department of Art, Art History and Visual Studies at Duke University.

**Gabriel Pereira** is a PhD Fellow at Aarhus University (Denmark). His research investigates data and algorithm infrastructures, especially computer vision algorithms. The research methods he deploys involve both qualitative research, cultural analysis, and practice-based inquiry. He is also a Researcher in Residence at the Center for Arts, Design and Social Research.

**Marloes de Valk** (NL) is a PhD researcher at the Centre for the Study of the Networked Image (CSNI) at London South Bank University, and a thesis supervisor at the master Experimental Publishing at Piet Zwart Institute in Rotterdam. In collaboration with The Photographer's Gallery, she is looking into community practices which try to limit their network infrastructure's environmental footprint.

**Joaquín Zerené** is a faculty member at the School of Design of the Diego Portales University (Santiago, Chile). Additionally, he is a PhD researcher at the Doctoral Program in Human Sciences of the Universidad Austral de Chile (Valdivia, Chile). His dissertation inquires into the techno-aesthetic and techno-politic dimensions of the contemporary condition of imagination, from the intersection of media theories and posthumanism.