

Mapping City Films

I-Media-Cities Conference
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CVs

Camille Blot-Wellens is currently Project Manager and Archivist for I-Media-Cities at the Swedish Film Institute in Stockholm. She studied history at Université Paris 1 Panthéon-Sorbonne (1994-1998) and then film heritage at Université Paris 8 Vincennes - St-Denis (Paris) and Universidad Complutense in Madrid (1998-2000). She also did the Archimedia program supported by the EU Media program (2000-2001). She has been working with film archives for almost twenty years. She started collaborating with Filmoteca Española in Madrid (2001-2007), after which she was Head of Film Collections at Cinémathèque française in Paris (2007-2011) and has since been collaborating with several European and non-European archives on research, restoration and training projects. She is also member of the Technical Commission of FIAF (International Federation of Film Archives), as well as member of Domitor and Société française de Photographie. Specializing in early cinema, she has published several articles on the problematics of identification and restoration of early films, co-edited an issue of *Archives et bibliothèques de Belgique*: "Le non-film, la mémoire du cinéma" (2014, t. LXXXV, 1-4) with Jean-Paul Dorchain (Cinémathèque royale de Belgique) and published two studies with Filmoteca Española: *La colección Sagarmínaga (1897-1906)*. *Erase una vez el cinematógrafo en Bilbao* (Cuadernos de la Filmoteca, Núm. 14, 2011) and *El cinematógrafo Joly-Normandin (1896-1897)*. *Dos colecciones: João Anacleto Rodrigues y Antonino Sagarmínaga* (2014). She teaches on the topics of archives and early cinema at Université Paris 8 and conservation / restoration at Université de Lausanne. She has received the Jean Mitry Award (2018) for her contribution to the knowledge and appreciation of silent cinema.

Christian Breiteneder is a professor emeritus of Interactive Systems at the Institute of Visual Computing & Human-Centered Technology at TU Wien. He received the Diploma Engineer degree in computer science from Johannes Kepler University in Linz in 1978 and a Ph.D. in computer science from TU Wien in 1991. He studied history of art at the University of Vienna (1977-1981) and theatre directing at the Max Reinhardt Seminar Vienna (1981-1984). He had post-doc positions at CUI at the University of Geneva, Switzerland (1991-1993), and GMD (now Fraunhofer) in Birlinghoven, Germany (1995-1996), and was associate professor at the University of Vienna from 1997 to 2000. Christian Breiteneder is the author of more than 100 peer-reviewed publications and had leading roles in more than 20 projects on a national and European level. His current research interests include interactive media systems, media processing systems, augmented and virtual reality, content-based multi-modal information retrieval, and the analysis of high-dimensional data.

Mariona Bruzzo is an art historian who graduated from the Universitat de Barcelona. She holds a Master of Arts degree in Museum Studies from the Universidad de Alcalá de Henares. Since 2003, she has been Head of the Film Conservation and Restoration Centre

of Fimoteca de Catalunya, whose mission is to recover, preserve, restore and provide access to the film collection. She is also Project Manager of the Fimoteca's DVD editions, responsible for the three catalogues on the nitrate film collection and runs the restoration department. She is a member of the executive committee of ACE, Association des Cinémathèques Européennes, and a partner in an innovative European project, I-Media-Cities, funded by EU Horizon 2020, a platform for researching on films with new digital tools. She has written articles on film and archival practices.

Giulietta Fassino is cultural project manager at Urban Lab in Torino. She completed her PhD in History of Architecture and Urbanism at Politecnico di Torino in 2004. She has been researching on the topic of the contemporary city and its dissemination with a special focus on the history of public spaces, their uses and representations since 2002, when she also has started working as editor and author in architectural publishing. She has been member of the editorial staff of the monthly magazine "Il Giornale dell'Architettura" for ten years, writing articles and coordinating many reports on urban change. She cooperates with several EU programmes for networking cities, organizations, experts in the field and stakeholders in the field of urban regeneration and adaptive reuse. She also coordinates Urban Lab's research in the H2020 I-Media-Cities project. She has a particular interest and expertise in public history, curating workshops, publications, exhibitions, guided tours, endorsing a systemic and interdisciplinary approach to cultural production.

Silvia Ferrari graduated from the University of Bologna, DAMS (music, art, and performing arts) with a dissertation on the topic of semiology and art. She is experienced in the field of MM communication and has participated in the project "ER-Pocket TV," a weekly of the Emilia-Romagna region (1998-1999). For several years, she contributed to the project "Unicredit & Arte," participating in the online cataloguing of contemporary artworks and in the making and editing of virtual exhibitions. She worked at Modena Galleria Civica, a contemporary art museum, for more than 13 years, where she was in charge of exhibitions, cultural events, communication and publishing activities. From 2005 to 2010, she curated several personal and collective exhibitions featuring young artists on a national level, particularly in the field of contemporary drawing, graphic art and photography. She has edited several publications. Since 2014, Silvia Ferrari has been working at Istituto per i beni artistici, culturali e naturali della Regione Emilia-Romagna (IBC), where she has retrained in book material cataloguing and cultural heritage protection. At present, she is involved in projects for the enhancement of artworks and books, and she collaborates on a contemporary photography project devoted to the documentation of rural landscapes. She is part of the editorial board and publication of the online journal <http://rivista.ibc.regione.emilia-romagna.it>

Rasmus Greiner is assistant professor of film studies at Universität Bremen. He is currently leading a three-year BMBF-funded research project on „Audiovisual Histospheres.“ He is founder and managing editor of the upcoming journal "Research in Film and History" (www.film-history.org) and serves as editor of the journal "Nach dem Film" (www.nachdemfilm.de). He received his Ph.D. at Philipps Universität Marburg with a thesis on asymmetrical wars in feature films since the late '90s (*Die neuen Kriege im Film*, Marburg 2012). His areas of research comprise the audio-visual production of history, global film culture, war movies, genre studies and film aesthetics. His recent publications include: *Audio History des Films. Sonic Icons – Auditive Histosphäre – Authentizitätsgefühl* (with Winfried

Pauleit and Mattias Frey, Berlin 2018), *Film als Forschungsmethode. Produktion – Geschichte – Perspektiven* (ed. with Winfried Pauleit et. al., Berlin 2018), *Reality Unbound: New Departures in Science Fiction Cinema* (ed. with Aidan Power et. al., Berlin 2017), *Film und Geschichte. Produktion und Erfahrung von Geschichte durch Bewegtbild und Ton* (ed. with Delia González de Reufels et. al., Berlin 2015).

Antonella Guidazzoli graduated from the University of Bologna (Italy), in electronic engineering and in history with honors. She is currently head of CINECA Visual Information Laboratory VisiT lab. Her computer graphics activities have progressively expanded to cover different fields, ranging from scientific visualisation up to cultural heritage fruition, virtual reality, and 3D film-making for edutainment. She has published several papers presented in major conferences (such as, in particular, Siggraph). A list of Antonella Guidazzoli's 130 publications, many of which are available for download, may be found at:

www.researchgate.net/profile/Antonella_Guidazzoli

Her main research interests are: virtual heritage in immersive graphics environment, open data digital framework for culture, digital contents reuse and a cross-media approach for culture. She is the WP leader in I-Media-Cities for Work Package 5 devoted to visual design interface. Moreover, she is Project Manager of several digital heritage projects, such as Isabella d'Este Virtual Studiolo ideaart.web.unc.edu/2016/07/virtual-studiolo-studiolo-virtuale, Experience Etruria, www.ExperiencEtruria.it, and the exhibition "Gli etruschi e L'aldila" www.glietruschielaldila.it

Davy Hanegreefs has been working on digital projects for cultural institutions since 2005. After his work as E-commerce manager for a large Belgian media chain, he became the Innovation Manager for the federation of the Belgian Booktrade, where he guided publishers, writers and bookstores through their digital innovation processes. At the Royal Belgian Film Archive, he is Manager for Digital Engagement and Innovation and serves as the project manager for I-Media-Cities. Currently, he is involved in several European projects developing linked open data standards and artificial intelligence tools for archives and museums, and is a guest lecturer at the University of Antwerp on digital innovation and linked metadata.

Adelheid Heftberger currently holds the position of Head of Film Access at the German Bundesarchiv in Berlin. From 2016 to 2018 she was the Administrative Head/Research Officer at the Brandenburg Center for Media Studies (Potsdam), and from 2007 to 2016 she worked as Researcher, Curator and Archivist at the Austrian Film Museum (Vienna). Her main tasks included supervising the re-development of the Film Museum's collections database and the online publication of the Film Museum's archival holdings. She obtained her PhD in Russian studies (with a focus on film studies/film history) and an MA in Comparative Literature from the universities of Innsbruck and Vienna. In 2016 she also completed a Master's program in Library and Information Sciences at the Humboldt-University in Berlin. She is a full member of the Cataloging and Documentation Commission of FIAF and a founding member of both the AG "Film and Video" of the DHd (Digital Humanities im deutschsprachigen Raum) and the AG "Open Science" of the Gesellschaft für Medienwissenschaften. She is also an editor of the open access journal *Apparatus - Film, Media and digital cultures in Central and Eastern Europe*. She is the author of the book *Kollision der Kader. Dziga Vertovs Filme, die Visualisierung ihrer Strukturen und die Digital Humanities*, as well as numerous publications on Russian and Soviet cinema, digital humanities and film studies, the presentation of archival collections and the visualization of filmic structures.

David Kleingers majored in American and media studies (MA). As a journalist and film historian, he has published numerous articles and has contributed to books on German, European and international cinema. From 2000 to 2003, he worked as a researcher and editor at CineGraph – Hamburgisches Centrum für Filmforschung. Joining Deutsches Filminstitut in September 2003, he became head of filmportal.de, the institute's central internet platform on German cinema, in 2005. Since May 2018, he also serves as co-director of strategic development at Deutsches Filminstitut & Filmmuseum. Over the years, he has been involved in the conceptualization and implementation of some of the institute's major digital projects, including the central online catalogue of German film archive holdings. He also represents Deutsches Filminstitut & Filmmuseum on the boards of the Deutsche Digitale Bibliothek (DDB) and the Kinematheksverbund.

Michael Loebenstein is the Director of the Austrian Film Museum (Vienna). He has worked as a curator, researcher and author in the fields of film archiving, history, memory and digital culture since the late 1990s. He was the founder of the Film Museum's research and education department which he headed from 2004 to 2011, when he left for Australia to lead the National Film & Sound Archive (2011–2016). He worked as project manager and/or investigator on several interdisciplinary research projects, including “Ephemeral Films: National Socialism in Austria” (2011–2016), undertaken in close partnership with Ingo Zechner and the Ludwig Boltzmann Institute for History and Society. From 2019, he will be deputy coordinator of the international EU funded 4-year project “Visual History of the Holocaust”. Michael is a published author and has been involved in a number of publications dealing with film, archives and museums, and history. He is Secretary-General of FIAF – International Federation of Film Archives; a board member of maa – Medienarchive Austria; and an Honorary Member (Museum Directors) of the Austrian Studies Association.

Eva Mayr is head of the danubeVISlab at Danube University Krems since 2017. She received a PhD scholarship from the German DFG at the University of Tuebingen (2005-2007). Since 2005 she participated in and managed several national and international research projects at the University of Vienna (2005), University of Tuebingen (2005-2009) and Danube University Krems (since 2008), including the FWF project “Towards integrated mental models of cultural heritage data” (2016-2019). On the basis of her background in applied cognitive and media psychology, she is interested in how the design of media in general and information visualizations in particular can support the comprehension of complex subject matters, reasoning, and informal learning in different fields of application (e.g. cultural collections, data journalism, digital humanities).

Nickos Myrtou is laboratory teaching staff member and a PhD candidate at the Department of Communication and Media Studies of the National and Kapodistrian University of Athens where he teaches Audiovisual Production as well as Documentary Production. As a member of the Audiovisual Media Laboratory of the department, he is in charge of student productions and research on new technologies and practices. He holds a BA and MA degrees from the Department of Communication and Media Studies. His MA thesis, “Web Documentary: Multimedia Documentation in the Digital Era,” explored the new medium for documentarians and how the basic schools of documentary have transcended in the internet age. His PhD examines the extent of transformations that digital media have brought to archives and documentaries. He is a guest lecturer collaborating on the yearly project “DIALOGUE OF CIVILIZATIONS: GREECE: THEN AND NOW – The Greek Media” of the

Northeastern University. In the past, he worked at the Economic University of Athens on projects such as “Intelligent Mediation Environment for Digital Interactive Advertising” (2000) and “Evolution Scenarios for Emerging Mobile Commerce services: New Policy, Market Dynamics Methods of Work and Business Models” (2001) and on several conferences and seminars at the eLTRUN lab (Dr. G. Doukidis) including “GEM International Seminar III” and the HERMES & HERMITAGE conference “Value Adding Platforms for the Digital Value Chain” As a videographer and editor, he worked on a number of award-winning short films and documentaries. He edited the book “Television Production, Video montage, Technology-Art and Technique” and he writes articles for the magazines Photographer and PhotoBusiness about montage techniques and post-production.

Vrääth Öhner is a film and media theorist and has been working as a Senior Scientist at the Ludwig Boltzmann Institute for History and Society since 2018. From 2011 to 2017 he was a University Assistant (PostDoc) at the Department of Theater, Film and Media Studies at the University of Vienna. Between 2000 and 2011 he participated in several research projects, including the projects “Film.Stadt.Wien: A Transdisciplinary Exploration of Vienna as a Cinematic City” (2009–2011) and “Amateur Film Archeology. Excavations in Modern Visual Culture (2011-2013).” His research interests include the theory, aesthetics and history of (documentary) film and television as well as of media and popular culture. His most recent publications include *Abenteuer Alltag. Zur Archäologie des Amateurfilms* (ed.), Vienna 2015, and *Sichtbarmachen. Politiken des Dokumentarfilms* (ed.), Berlin 2017.

Winfried Pauleit is Professor of Film Studies since 2003 and Head of the research lab “Film, Media Art and Popular Culture” at the Centre for Media, Communication and Information Research (ZeMKI) at UB, where he has been leading and supervising several research projects funded by the EU’s Seventh Framework Programme for Research and Technological Development / BREMEN TRAC Cofound Fellowship, the German Research Foundation DFG, the German Federal Ministry of Education and Research BMBF. Since 2006 he is also Head of the steering committee of the annual International Bremen Film Conference and co-editor of its publication series. He is founder and chief editor of www.nachdemfilm.de. Since 2011 he is also Director of the Institute for Art History – Film Studies – Art Education at UB.

Rick Prelinger is an archivist, writer, filmmaker and educator. His collection of 60,000 ephemeral films was acquired by Library of Congress in 2002. Beginning in 2000, he partnered with Internet Archive to make a subset of the Prelinger Collection (now 7,000 films) available online for free viewing, downloading and reuse. His archival feature Panorama Ephemera (2004) played in venues around the world, and his feature project No More Road Trips? received a Creative Capital grant in 2012. His 25 Lost Landscapes participatory urban history projects have played to many thousands of viewers in San Francisco, Detroit, Oakland, Los Angeles and elsewhere. He is a board member of Internet Archive and frequently writes and speaks on the future of archives and issues relating to archival access and regeneration. With Megan Shaw Prelinger, he co-founded Prelinger Library in 2004. He is currently Professor of Film & Digital Media at University of California, Santa Cruz.

Martin Reinhart is a filmmaker, film technician, film historian and inventor, who studied at the University of Applied Arts Vienna and was trained as a film technician in Munich and Hollywood. Co-founder of Indicam GmbH, a pioneering company in the field of digital

moviemaking. Curator for photography and film at Technisches Museum Wien. He has many years of experience working as media planner for exhibitions and museums. Extensive teaching and lecturing activities. Author of publications in the field of film history. His work is frequently shown at international festivals and exhibitions – the most current a 360° film which is on display at the ZKM, Karlsruhe. Currently Reinhart is the principal investigator of the PEEK project “Data Loam,” which explores the future of digital knowledge systems and the auto-correlation of big data sets.

Teresa-Montserrat Sala, Professor of History of Modern and Contemporary Art (University of Barcelona). She has been teaching at the Faculty of Fine Arts and the Faculty of Geography and History since 1991. She is currently the coordinator of the Master's degree in Cultural Heritage Management and Museology. In her activity as a curator, she was invited by the Van Gogh Museum in Amsterdam to work on the exhibition Barcelona 1900(2007). She won the Réseau Art Nouveau competition to curate the exhibition "Art Nouveau & nature" (2011-2013), a traveling exhibition that toured different European cities of Art Nouveau. She is currently the Director of GRACMON (Research Group on History of Contemporary Art and Design) at the University of Barcelona. Gracmon was a pioneer in the use of tools for digital humanities. Most of her research has dealt with issues relating to cultural studies about art and society, image and representation of the city, cultural heritage and urban landscape, transfers and interartistic relationships. She is the director of the Singularitatscollection, and is part of the editorial board of several scientific journals. She is the main researcher on the project Between cities: Cultural landscapes, scenes and identities (1888-1929), with a grant of the state Education Ministry. A part of the team participate in I-Media-Cities as partners of Fimoteca de Catalunya.

Joachim Schätz is a film scholar and serving as Research Coordinator of the Ludwig Boltzmann Institute for History and Society (LBIGG) in Vienna since July 2017. He was film critic at the Viennese weekly “Falter” from 2006 to 2013, and researcher in the project “Sponsored Films and the Culture of Modernization” from 2010 to 2013 (funded by a DOC-team scholarship from the Austrian Academy of Sciences). Subsequently he worked at the University of Vienna as Senior Scientist at its Department of Theatre, Film and Media Studies, and as administrator of the inter-faculty research platform “Mobile Cultures and Societies”. He worked as a researcher at the LBIGG in the FWF-funded project “Exploring the Interwar World: The Travelogues of Colin Ross (1885-1945)” from 2015 to 2017, coordinating the online publication Mapping Colin Ross (<http://colinrossproject.net>) in the process. Currently, he is serving in the LBIGG project “Red Vienna Sourcebook.” He has published a monograph on Austrian industrial and advertising film 1915-65 (due out in early 2019), co-published a book on recent American moving image comedy, and co-edited a volume on German filmmaker Werner Hochbaum (1899-1946) and an edition of peer-reviewed journal zeitgeschichte on sponsored films, among other writings on useful cinema, documentary film, theories of the detail and the poetics and politics of comedy.

Gabriella Scipione holds a degree in physics from the University of Bologna (1992) and a PhD in physics from the University of Bologna (1995). She currently leads the “Data and Metadata Management” team at the HPC department of CINECA. Her team focuses on data and metadata management, persistent identifiers, rights management, digital archive, open data and linked data. Since 2017 she is deeply involved in PRACE - Partnership for Advanced Computing in Europe, where she has the role of PRACE council delegate for Italy.

She has been acting as principal investigator and as project manager in different EC funded projects for the HPC Department in CINECA. She is currently involved in EU-funded projects, like I-Media- Cities (under H2020) and Mistral (under the CEF framework). From 2002 to 2016, she has been technical coordinator of the multilingual European DOI Registration Agency (mEDRA) project, following the evolution of mEDRA from a pilot project to a service company.

Enrica Serrani started her collaboration with Cineteca di Bologna after receiving her degree in cinema studies in 1999. Since then, she has been in charge of the organization of events and meetings within the festival Il Cinema Ritrovato. Since 2001 she has been the coordinator of Ipotesi Cinema, Ermanno Olmi's film school, and she worked on the production of documentary films realized by the school. From 2005 to 2012, she has been running the Bologna Film Commission, hosted by Cineteca di Bologna. Since 2012, she is responsible for European projects and, since 2015, she is Head of the Professional Training Department at the Cineteca.

Raoul Schmidt is a film archivist at the Austrian Film Museum and currently resident fellow at the Ludwig Boltzmann Institute for History and Society. He studied experimental photography at the Academy of Fine Arts, Vienna and is a PhD candidate at the University of Art and Design, Linz, with a research project on ephemeral films in European film archives.

Pier Giacomo Sola, despite his studies in nuclear engineering, has been working on numerous national and European projects in the field of information technology for education, training and culture since 1988, and served as an expert on several European committees in this field. He has managed and contributed to over 100 research projects and studies in culture and education: for the European Commission and EU-funded programs (Erasmus Plus and Lifelong learning, European Regional Development Fund, Framework Programmes, etc.), national and regional government bodies, cultural heritage institutions, foundations, associations, and private clients. Pier-Giacomo is co-founder of the Michael Culture Association: <http://www.michael-culture.eu/>

Ingrid Stigsdotter is a film scholar based at Stockholm University's Department of Media Studies (section of Cinema Studies). She completed her PhD at the University of Southampton (UK) in 2008, and most of her research has dealt with issues relating to reception and/or representation. She has collaborated with the Swedish Film Institute on several projects, in particular with focus on women and film. Stigsdotter is one of four co-investigators on the new research project "Representing women: Gendering Swedish Film Culture and Production" (2018-2020), funded by Riksbankens Jubileumsfond (the Swedish Foundation for Humanities and Social Sciences) and she currently coordinates Stockholm University's part in the Horizon 2020-funded project "I-Media-Cities" (2016-2019).

Paola Traversi holds an MA in Cultural Mediation and Museum Education from the University Roma Tre (2005). Graduated in Communication Sciences at the University of Torino (1999). Maîtrise degree in Information and Communication at the Jean Moulin University – Lyon III (1996). In 1999 she started working at the National Museum of Cinema. Head of the Educational Department since 2005, she develops and manages film literacy educational programmes for schools, families and the general public, liaising with other departments of the Museum and its cinema venue. She coordinates access projects engaging schools,

families and visitors with different needs to ensure and develop the accessibility of the Museum's exhibits and its collections. She is the Project Manager of the Horizon 2020 project "I-Media-Cities" (2016–2019) for the Museum.

Kristel Vandenbrande is deputy Director of the Royal Belgian Film Archive (CRB). Before, she worked as an academic staff member at the Vrije Universiteit Brussels (VUB) where she was successively teaching assistant, researcher and professor in media and cultural studies and qualitative research methodologies (1996-2010). Her research focused mainly on the production, reception and use of nonfictional media genres. She is also member of the executive board of Bruzz, Brussels' multimedia news platform (since 2004). At the CRB, she is in charge of institutional relationships with the political, cultural and scientific stakeholders.

Erwin Verbruggen is a user studies and digital preservation specialist who works on several (inter)national projects in the field of preservation and open data. Erwin obtained an MA in Preservation and Presentation of the Moving Image at the University of Amsterdam. He interned at the human rights organization WITNESS in Brooklyn, NY and was a film programmer for the Amsterdam-based Open Air Film Festival Pluk de Nacht. He helped set up the Netherlands Institute for Sound and Vision's film scanning process, and was a scanning operator during the Images for the Future project. At the Research & Development department, he has been a project lead on European collaborative projects, where he co-designed the interactive Na de Bevrijding XL application and became network liaison for the EUscreen Foundation. He is the publishing support for the open access VIEW Journal of European Television History and Culture. Erwin coordinates the annual Winter School for Audiovisual Archiving, is involved in audiovisual archiving toolset development through the PREFORMA and AVEROS projects, and develops web archiving best practices for the award-winning Digital City Revives. Erwin is a member of AMIA's Open Source Committee, co-chair of the International Outreach Committee, and the Continuing Education Task Force. Erwin has been a guest lecturer at Utrecht University, the University of Amsterdam, the ENCRyM School for Conservation and National University in Mexico City and at the Winter School training sessions.

Christian Weigel is a senior researcher at Fraunhofer IDMT, which he joined in 2012. His research interests cover the field of image and video analysis, in particular using machine learning approaches for metadata extraction from images and videos as well as video fingerprinting and matching. Application areas of his research activities cover but are not limited to metadata enrichment and content tracking in broadcast production workflows as well as in video and film archives. Christian puts emphasis on a rapid transfer of cutting edge research outcomes into production-ready products. Christian successfully led the core technology development on several European projects such as CUBRIK, MICO and I-Media-Cities. He authored and co-authored several papers on 3D scene analysis and applied machine learning.

Florian Windhager is a research associate and lecturer at Danube University Krems. His investigations currently focus on the development of visualization interfaces for the Digital Humanities realm. He has been trained as a philosopher at the University of Vienna and soon developed a specific interest for the potential of visual representations to support sensemaking and reasoning activities in the face of abstract data, topics and discussions. Recent work centers on biographical data visualization and the representation of cultural

heritage collections. As an advocate for hybrid and multi-perspective approaches to visualization he is interested in the multimodal mediation of subject matters, formerly assembled and processed as text-based representations only. He thinks that reports on the demise of bigger pictures and narrations have been greatly exaggerated, and that the digital transformation provide us with the means to design and utilize them in a more productive way.

K.T. Zakravsky is a concept and performance artist, writer, developer of media and social design projects and trained philosopher, who taught political theory, ethics, anthropology and science fiction studies at the Department of Philosophy at the University of Vienna and media, film and gender studies at various academic institutions in Linz and Vienna until 2012. Since 2012 freelance scholar, curator, artist with main interests in science studies, urban development, queer feminism, fan culture, social media, the exploitation and liberation of socially excluded bodies and psycho-somatic subjectivities. 2012 also founded ZAK RAY. TransFormanceUnit for the conception and execution of trans-projects. Since 1994 theatre, dance and performance work with Oleg Soulimenko, Daniel Aschwanden, Chris Haring (Golden Lion of Venice 2007), solo M.A.D., Impulstanz 2015, 2015-2017 Artist in Residence at the seeLab, Seestadt Aspern (Jan Lauth, Simone Carneiro u.a.), project „L>FiST“ on 7 fictitious characters who have disappeared in Seestadt. 2016/17 curating (with Alexander Horwath) of the film show „Traurige Technik“ on dystopian movies of the 1970s at the Austrian Film Museum. Since 2018 cooperation with Klaus Spieß/Lucie Strecker on projects on the interstice of biology, performance and theory. 2014 lecture performance „Dark Star Dystopia“ at science art film event „Biofiction“, curated by u.a. Markus Schmidt <https://vimeo.com/118594685>

Ingo Zechner is a philosopher and historian, who has been serving as Director of the Ludwig Boltzmann Institute for History and Society (LBIGG) in Vienna since 2015. He was an academic staff member at the Jewish Community Vienna (2000–2008), the Head of the Community's Holocaust Victims' Information and Support Center (2003–2008), and the founding Business Manager of the Vienna Wiesenthal Institute for Holocaust Studies (VWI) (2009). 2013–2016 he was the Associate Director of the IFK International Research Center for Cultural Studies. Since 2010 he has been a Project Manager and Key Researcher on several research projects, including the project “Ephemeral Films: National Socialism in Austria” (2011–2016), jointly directed with Michael Loebenstein, and the Horizon 2020 project “I-Media-Cities” (2016–2019). Starting in 2019, he will be the coordinator of the 4-year Horizon 2020 project “Visual History of the Holocaust: Rethinking Curation in the Digital Age.” He has published two books (on philosophical aesthetics and post-structuralist philosophy), co-edited two volumes, two journals (most recently an issue of the Zeitschrift der Kulturwissenschaften on “Mapping”), and one exhibition catalogue, and written articles on film, literature, music, archival theory and practice, Holocaust studies and Jewish history. www.ingozechner.net

Jakob Zenzmaier is a historian who has been involved in research projects at the Ludwig Boltzmann Institute for History and Society (LBIGG) in Vienna since 2011. He was a staff member of several research projects such as “Film.Stadt.Wien: A Transdisciplinary Exploration of Vienna as a Cinematic City” (2009-2011), “Sichtung und Aufarbeitung des Filmarchivbestandes media wien” (since 2011) and “Ephemeral Films: National Socialism in Austria” (2011-2016). He was curator and author for the virtual exhibition “First World War

and the End of the Habsburg Monarchy” (2013-2014) and employee at the “Wienbibliothek im Rathaus, Vienna City Library” (2014-2015). Currently he is involved in the research project “Interactive Music Mapping Vienna: Exploring a City” (2017-2019) and works as a Key Researcher on the project “I-Media-Cities.” Starting from 2019, he will be project member of the four-year Horizon 2020 project “Visual History of the Holocaust: Rethinking Curation in the Digital Age.”