

## Participants

**Andreas Schmiedecker** was born in Vienna where he also studied Theatre, Film and Media Studies, English and Slavonic Studies, including a semester abroad in Moscow. He then moved to Brussels and earned a degree in Cultural Studies from the University of Leuven, while working as a teacher and for the Austrian Cultural Forum. He went further east to be a Language Assistant for the Goethe-Institute in Nowosibirsk, Russia. Currently, he lives in Berlin where he teaches German, designs courses for the Goethe-Institute and works as a freelance researcher and writer. On a daily basis, he puts words and pictures on the internet.

**Atef Botros Al Attar** is Assistant Professor for Comparative Literature at the Doha Institute for Graduate Studies, Qatar. He studied German Literature at the Heinrich Heine Universität, Düsseldorf and obtained his PhD at the University of Leipzig/Erfurt in Comparative Literature and Arabic Studies on the Arabic reception of Kafka. From 2001 to 2005 he held a scholarship of the Heinrich Böll Foundation. Atef Botros Al Attar had been visiting scholar at the University of Michigan and Cairo University. Since November 2007, he has been employed as an Assistant Professor at the Arabic Studies Department of the Center for Near and Middle Eastern Studies at the Philipps University of Marburg. He is author of *Kafka – Ein Jüdischer Schriftsteller aus arabischer Sicht* [Kafka – a Jewish Writer from an Arab Perspective] (2009), and editor of *Der Nahe Osten – Ein Teil Europas? [The Middle East – a Part of Europe? Reflections on Space and Cultural Conceptions in the Modern Middle East]* (2006). His focal points in teaching and research are set on modern Arabic literature and intellectual history, revolution and cultural resistance in the ‘Arab’ world, and approaches to critical humanism, sacrality and secularity in Arabic literature.

**Birgit Englert** is Assistant Professor and Deputy Head of Department at the Department of African Studies at the University of Vienna. Her main fields of interest are qualitative methods in research, land rights, youth and politics, popular culture and mobilities. She has a regional focus on Eastern Africa and diasporic communities in France. Birgit Englert currently leads a third-party funded research project on "Popular Culture in Translocal Spaces" which is associated with the research platform "Mobile Cultures and Societies" of which she is also Deputy Head.

**Brigitta Kuster** is a Berlin-based artist, cultural researcher, and writer, primarily interested in visual and film studies, postcolonialism, and migration and border studies. In 2010 and 2006, she was recipient of the Swiss Art Award. Brigitta Kuster is member of the artist collective Artefakte, with Regina Sarreiter and Dierk Schmidt. In 2016 she received her PhD on her dissertation »Engfügungen. Grenze. Film. Überquerung« at the Academy of Fine Arts Vienna. Her recent research projects, exhibitions, and works include: *Ndana!* (2014), a video and the recently published book *Choix d'un passé – transnationale Vergegenwärtigungen kolonialer Hinterlassenschaften* (2016) on the legacies of colonialism in Cameroon in the framework of the longtime filmic research project together with Moïse Merlin Mabouna. She is doing research into European border regimes and the biometric recording of identities on the move (*Mig@Net*, 2010–2013; *transit migration 2*, 2016). Other projects include *Rester et partir*, Musée de Bamako, 2011; and *Traces the Sand Left in the Machine*, Forum Expanded, 60th Berlinale, Berlin, 2010. She has contributed texts to the following publications: *Der Standpunkt der Aufnahme* (2014); *Radikal Ambivalent. Engagement und Verantwortung in den Künsten heute* (2014); *The Space Between Us* (2013); and *Colonial Modern: Aesthetics of the Past* (2010). In 2013, she co-edited "Afterlives", a special issue of the journal *darkmatter*. Recent publications include „Eurodac in times of big data“, *Journal of Borderland Studies* (2016), and „Black Box Eurodac! Eine Akteur-Netzwerk-theoretische Untersuchung der digitalen Deportabilität“ (2016).

**Christian Kravagna** is an art historian and curator. He is Professor of Postcolonial Studies at the Academy of Fine Arts in Vienna. He is the editor of the books *Privileg Blick: Kritik der visuellen Kultur* (1997); *Agenda: Perspektiven kritischer Kunst* (2000); *The Museum as Arena: Artists on Institutional Critique* (2001), and co-editor of *Transcultural Modernisms* (2013). His book *Transmoderne: Eine Kunstgeschichte des Kontakts* is forthcoming 2017. Among his exhibitions are

“Ghosts of the Civil Dead”, tranzit.sk, Bratislava, 2016; “Living Across: Spaces of Migration”, Academy of Fine Arts Vienna, 2010; “Planetary Consciousness”, Kunstraum der Leuphana Universität Lüneburg, 2008; “Migration: Globalisation of Cultural Space and Time”, Max Mueller Bhavan, New Delhi, 2003, and “Routes: Imaging travel and migration”, Grazer Kunstverein, 2002.

**Christoph Kalter** is an Assistant Professor (Wissenschaftlicher Mitarbeiter) in the Global History working group at the Department of History at the Freie Universität Berlin. His research concentrates on decolonization after 1945 and the postcolonial societies of Europe, especially France and Portugal. His first book, originally published in German by campus Verlag in 2011, dealt with the interconnection between the rise of the Third World-concept and a new radical Left in France; an English translation of this book, entitled *The Discovery of the Third World: Decolonization and the Rise of the New Left in France, c.1950–1976* was published by Cambridge University Press in 2016. Presently, Kalter is working on the manuscript for a new monograph provisionally entitled “Postcolonial People: Retornados, Migration and Decolonization in Portugal, 1974—2004”.

**Daho Djerbal** is Professor of Modern History at the University of Algiers Bouzaréah, Algeria. He has published extensively on questions of decolonization, history-writing, memory, subalternity, and democracy in Algeria. His research focuses on social and economic history and includes the detailed undertaking of collecting testimonies and oral memories of social and political actors during the Algerian war of Independence. Examining the relation between history and memory, Daho Djerbal is also concerned with visual and artistic expressions of colonial domination and decolonizing resistance. His latest publications include *L'Organisation Spéciale de la Fédération de France du FLN* (2012). Since 1993, Daho Djerbal is editor of the bilingual journal *NAQD. Revue d'Études et de Critique Sociale*.

**Elisabeth Büttner** (1961-2016) was Professor for Film Theory at the Department of Theatre, Film, and Media Studies at the University of Vienna. She studied Theatre and Film Studies, German, and Linguistics in Berlin and Vienna. In 1996, she received her PhD on *Projektion. Montage. Politik. Die Praxis der Ideen von Jean-Luc Godard (Ici et ailleurs) und Gilles Deleuze (Cinéma 2)*, published by Synema (Vienna) in 1999. Together with Christian Dewald, she is author of a two-volume work on Austrian film history with the titles *Anschluss an Morgen. Eine Geschichte des Österreichischen Films von 1945 bis zur Gegenwart* (1997) and *Das tägliche Brennen. Eine Geschichte des österreichischen Films von den Anfängen bis 1945* (2002). In 2009, her collaborative research and publishing activity together with Christian Dewald was awarded with the Victor Adler Staatspreis für Geschichte sozialer Bewegungen [Victor Adler Award for the History of Social Movements]. Elisabeth Büttner worked as a curator and lecturer both in Germany and Austria. She was Visiting Professor at the Ruhr Universität Bochum before being appointed the first Professor within the discipline of Film Studies in Austria in 2007. From 2014 until her death in 2016, she was head and co-founder of the research platform “Mobile Cultures and Societies”, where she was responsible for the project “Delocalization, Figuration, Archive”, together with Viktoria Metschl. Elisabeth Büttner published widely on cinema as a practice of thinking, philosophies of the image and its communities, historiography, and the politics of memory. She is editor of *Paul Fejos: die Welt macht Film* (2004), as well as co-editor of *John Cassavetes: filmmaker* (2009), together with Andrea B. Braidt, and *Werner Hochbaum. An den Rändern der Geschichte filmen* (2011), together with Joachim Schätz. She was co-founder of the independent cooperative *das kino co-op*.

**Greg Thomas** is Associate Professor who teaches Black Studies and literature in English at Tufts University. The founding editor of PROUD FLESH, an e-journal, is also author of *The Sexual Demon of Colonial Power: Pan-African Embodiment and Erotic Schemes of Empire* (Indiana UP, 2007) as well as *Hip-Hop Revolution in the Flesh* (Palgrave Macmillan, 2009). He is the co-editor with L.H. Stallings of *Word Hustle: Critical Essays and Reflections on the Works of Donald Goines* (Black Classic Press, 2011). He has also published essays in periodicals such as *Présence Africaine*, *Human Architecture*, *Journal of West Indian Literature*, *Jenda Journal*, *CR: The New Centennial Review*, *The C.L.R. James Journal*, *Journal of Pan-African Studies*, *African Literature Today*, *Words.Beats.Life*,

*Small Axe*, and *Black Camera*. He guest-edited a special issue of *Black Camera* on Haile Gerima's film *Teza* in Spring 2013. Currently, he is at work on a book on the writings of George L. Jackson, the Black Panther revolutionary and iconic political prisoner. As an outgrowth of that project, he curated the "George Jackson in the Sun of Palestine" exhibition in October 2015 for the Abu Jihad Museum for Political Prisoner Affairs in Abu Dis on the campus of Al Quds University. The travelling exhibit was recently hosted by the African Community Center in the Old City of Jerusalem and is currently on display at the Khashabi Theatre in Haifa, Palestine, until January 17, 2017.

**Iris Frauneder** is a Vienna-based film scholar. She studied Philosophy and Theatre, Film and Media Studies at the University of Vienna and completed the latter with a thesis on Eric Baudelaire's film-essayistic examination of the transformations of militant cinema aesthetics within and beyond the work of Masao Adachi. As a film curator she is part of the curating collective *Diskollektiv*. She has been collaborating in research projects and conferences at the Department of Theatre, Film and Media Studies, at the research platform "Mobile Cultures and Societies", and at Ludwig Boltzmann Institute for History and Society.

**Joachim Schätz** is a film scholar based in Vienna. From 2006 to 2013 he contributed as regular film critic to the Viennese weekly *Falter*, and from 2010 and 2013 he received an ÖAW scholarship for the collaborative doctorate project „Sponsored Films and the Culture of Modernization“. After subsequent jobs at the University of Vienna, including Senior Scientist at the Department of Theatre, Film and Media Studies at the University of Vienna, he is now researching the geopolitical travelogue filmmaking of Colin Ross (1885-1945) at Ludwig Boltzmann Institute for History and Society. The main topics of his writing, lecturing and teaching include: useful cinema, the politics of comedy, and concepts of the detail.

**Kathrin Peters** is Professor of History and Theory of Visual Culture at Universität der Künste (UdK) Berlin. She is Co-Director of the DFG Research Training Group "Knowledge in the Arts". Previously, she was Professor for Theory and History of Contemporary Media at the University Oldenburg. Her research focuses on medial historiography of photography, gender and media, and the mediality of architecture. Kathrin Peters is author of *Rätselbilder des Geschlechts. Körperwissen und Medialität um 1900* (2010) and co-editor of *Gender & Medien-Reader* (2016), „die stadt von morgen“. *Beiträge zu einer Archäologie des Hansaviertels Berlin* (2008), and *Future Bodies. Zur Visualisierung von Körpern in Science und Fiction* (2002). Kathrin Peters is chief editor of *ZfM. Zeitschrift für Medienwissenschaft*.

**Lena Stölzl** studied Theatre, Film and Media Studies in Vienna and Berlin. Currently an assistant at the Department for Theatre, Film and Media Studies at the University of Vienna, she is working on a dissertation project on historical topographies in contemporary documentary cinema.

**Marc Ries** is Professor for Sociology and Media Theory at *Hochschule für Gestaltung* Offenbach am Main, Germany. He studied Philosophy at the University of Vienna. In 1995, he organized the international symposium „Deleuze Sehen“, together with Elisabeth Büttner and Isabella Reicher. Departing from frameworks of cultural theory and aesthetics, his research focuses, among other aspects, on relations between mass media, society and art. He had been Visiting Professor at *Friedrich-Schiller-Universität* Jena and *Hochschule für Graphik und Buchkunst* Leipzig. Marc Ries is curator of the exhibition „talk.talk. Das Interview als ästhetische Praxis“ (Leipzig, Graz, Salzburg 2009), together with Reinhard Braun, Hildegard Frauneder, and IAG-Leipzig. Among his recent publications are *DATING.21 Liebesorganisation und Verabredungskulturen* (2007), *Expanded Narration/Das neue Erzählen* (2013) and *Expanded Senses. Neue Sinnlichkeit und Sinnesarbeit in der Spätmoderne* (2015).

**Marc Rölli** is Professor for Philosophy at the Academy for Fine Arts in Leipzig. Marc Rölli has been researcher at the Technical University Darmstadt, where he completed his post-doctoral qualification in 2008. Between 2008 and 2011, he has been Professor for Theoretical Philosophy at the University

of Darmstadt, before being appointed Professor at the Department of Philosophy at Fatih University Istanbul. During the fall term 2011/12, Marc Rölli has been Senior Fellow at the “Internationales Kolleg für Kulturtechnikforschung und Medienphilosophie” (IKKM) in Weimar. Since 2013, he was director of the research cluster „Theory and Methods“ at Zurich University of the Arts. Recent publications include, among others, *Mikropolitik. Eine Einführung in die politische Philosophie von Deleuze und Guattari* (2010), with Ralf Krause, *Philosophie und Nicht-Philosophie* (2011), co-edited with Friedrich Balke, *Fines Hominis? Beiträge zur Geschichte der philosophischen Anthropologiekritik* (2015), *Eigenlogik des Designs/ Intrinsic Logic of Design* (2016), co-edited with Gerhard M. Buurman and *Gilles Deleuze's Transcendental Empiricism. From Tradition to Difference* (2016). Marc Rölli is also editor of the online-journal *Deleuze Online*, co-editor of the journal *Journal Phänomenologie*, and member of the advisory board for the book series *Critical Connections*.

**Mathieu Kleyebe Abonnenc** is an artist and filmmaker based in Rome, Italy. He devotes his focus to the cultural hegemonies upon which the evolution of contemporary societies is based. Through video, photography, installations, drawing, and exhibition projects, he explores the principles behind the dominant presence of pre-existing elements and events, notably those linked to imperial history and the colonies of so-called 'developed' countries. Solo exhibitions include Serralves Foundation, Porto (2012), Kunsthalle Basel and Bielefelder Kunstverein (2013); Museum für Moderne Kunst Frankfurt (2016). He participated in the 8th Berlin Biennale (2014), the Triennale in Paris (2012), and Manifesta 8 (2010). His work was included in the exhibition “Leiris and Co” at Centre Pompidou Metz, the 56th Venice Biennale (International exhibition and Belgian Pavilion) and at the Kiev Biennale (all 2015). His film *Secteur IX B* was selected by the TIFF festival, Toronto and was screened at Tate Modern (2015). The Centre Pompidou in Paris devoted a ‘Prospectif Cinéma’ screening to Abonnenc in September 2015. Mathieu K. Abonnenc received the Bâloise Art Prize at Art Basel in 2015. Currently, he is a fellow at *Villa Medici* in Rome, Italy.

**Nanna Heidenreich** has recently been appointed professor for Digital Narratives (Theory) at the *ifs* international filmschule in Cologne, after having been a visiting professor in media/cultural studies at Hildesheim University and lecturer in media studies at the University of the Arts in Braunschweig (all in Germany). She is also co-curator of the program "Forum Expanded" at the Berlinale. Currently, Nanna Heidenreich is involved, as curator and scholar, with three projects at the *Haus der Kulturen der Welt* in Berlin: with her own series "Tonspuren/Soundtracks" (on listening to the movements of migration, Fall 2016), with the school project "Wir brauchen neue Expert\*innen" (2016/17), and as co-curator with Katrin Klingan and Rana Dasgupta for the project "Now is the time of monsters. What comes after nations?" in March 2017. She has published on migration, visual culture, postcolonial media theory, art and activism, and has edited several DVDs (political, experimental and feminist filmmaking practices). She lives in Berlin and occasionally has someone update her website [nannaheidenreich.net](http://nannaheidenreich.net)

**Olivier Hadouchi** is a Paris-based film historian, researcher, film critic, and curator. He is author of the doctoral thesis *Genèses, Initiatives Pratiques et Inventions Formelles autour de la Tricontinentale (1966-1975)*, under the supervision of Nicole Brenez at the University Paris III, and *Kinji Fukasaku, un cinéaste critique dans le chaos du XXe siècle et Images of Non-Aligned and Tricontinental Struggles* (MSU – Museum of Contemporary Art Belgrade). Olivier Hadouchi has published numerous articles on political and militant filmmaking in South America, Africa, and the Middle East in periodicals like *CinémaAction*, *l'ordinaire latino-américain*, *La Furia Umana*, *Mondes du cinema*, and *Third Text*, among others. Further publications also appeared in *Algériens en France – 1954–1962. La guerre, l'exil, la vie* (2012), and *Jeux sérieux. Cinéma et art contemporains transforment l'essai* (2015). He participated in conferences and round-table discussions in Paris, Berlin, Prague, Beirut, Algiers, Belgrade, Bejaïa, Lisbon, and recently also Nantes in order to honor the Tricontinental

Movement at the Festival *Trois Continents*. He curated film programs for galleries and museums like BAL, Bétonsalon, and various international festivals such as *Courtisane*, *Bandits-Mages*, and *Entrevues*.

**Petra Löffler** is Visiting Professor for „Cultural Techniques and History of Knowledge" at Humboldt University Berlin. Her fields of research include media archaeology; media and cultural theory of the affect; media of distraction; early cinema; digital archives; and media ecologies. She studied literature, art and education in Erfurt as well as German language and literature, art history and Slavic studies at the University of Cologne. Her dissertation *Affektbilder. Eine Mediengeschichte der Mimik* was published in 2004 and received the award of the Offermann Hergarten Foundation. From 2005 to 2011, Petra Löffler held positions at the Department for Media, Information, and Cultural Studies at the University of Regensburg and the Department for Theatre, Film, and Media Studies at the University of Vienna. In 2010, she was Visiting Professor for Media History and Visual Culture at the University of Siegen before being appointed Professor for Media Philosophy at the Bauhaus University Weimar in 2011. Petra Löffler is author of *Verteilte Aufmerksamkeit. Eine Mediengeschichte der Zerstreung* (2014), *Affektbilder. Eine Mediengeschichte der Mimik* (2004), and co-editor of *Medientheorien 1888-1933. Texte und Kommentare* (2002), *Das Gesicht ist eine starke Organisation* (2004), and *Gesichter des Films* (2005). Since 2008, Petra Löffler is also member of the editorial team of the *ZfM. Zeitschrift für Medienwissenschaft*.

**Réda Bensmaïa** is Professor Emeritus, Formerly University Professor of French and Francophone literature in the French Studies Department and in the Department of Comparative Literature at *Brown University*. He has published extensively on French and Francophone literature of the Twentieth century as well as on film theory and contemporary philosophy. He obtained his doctoral degree from the École Pratique des Hautes Études in Paris in 1980 and his Master of Philosophy at the Université des Sciences Humaines of Aix-Marseille in 1978. He taught literature and philosophy for eight years at the University of Minnesota in the Department of French and Italian and the Department of Comparative Literature. He is the author of *The Barthes Effect* (1987); *The Years of Passages* (1995); *Alger ou la Maladie de la Mémoire* (1997) and *Experimental Nations or The Invention of the Maghreb* (Spring 2003). He is also the Editor of "Gilles Deleuze" (*Lendemains* 1989) and "Recommending Deleuze" (*Discourse* 1998). His new book *Gilles Deleuze, Postcolonial Theory and the Philosophy of Limit* is forthcoming at Bloomsbury (March 2017).

**Reinhold Göring** is Professor for Media Studies at Heinrich Heine Universität Düsseldorf since 2002. In 1995, he completed his post-doctoral qualification in the field of General and Comparative Literature at the University of Hannover. He has been visiting professor at University of California Irvine and Innsbruck University in Austria. In his research, Reinhold Göring focuses on Media Philosophy, Visual Studies, Psychoanalysis, and Performance Studies. One of his recent publications, *Szenen der Gewalt. Folter und Film von Rossellini bis Bigelow* (2014), deals with relations between cinematography and violence. Current research projects center aspects of aesthetics and ecology, transitional justice, and notions of time in cinema and video art in the context of the DFG research cluster „Ästhetische Eigenzeiten“.

**Stefanie Diekmann** is Professor of Media culture at the University of Hildesheim since 2012. Previously, she was Professor for Media and Theatre Studies at LMU Munich from 2010 to 2012; fellow of the 'Kulturwissenschaftliche Kolleg' and the excellence cluster "Cultural Foundations of Integration" at the University of Konstanz. Other appointments include, among other, positions a guest lecturer/professor in Austin (Texas), Cork (Ireland), Bern (Switzerland), and Minneapolis/St. Paul (USA). Her research focuses on cross-media constellations, forms of the documentary, and reflections on media in film. Stefanie Diekmann is author of *The Other Scene – Theatrical Work and Theater Rehearsals in Documentary Films* (2014), *Six Feet Under* (Berlin 2014), *Backstage – Constellations of Theatre and Cinema* (2013), among numerous other publications. She also works as cartoon columnist of the film magazine *Cargo* and as freelance author and film critic for the weekly newspaper *Der Freitag* (Berlin).

**Sudeep Dasgupta** is an Associate Professor of Media studies at the University of Amsterdam, the Netherlands and Researcher at the Amsterdam School of Cultural Analysis (ASCA). His work focuses on critical theory, media studies, aesthetics and philosophy, including feminist, queer and postcolonial studies. Dasgupta began his education in India and continued with graduate study in the United States before finishing his PhD on modern religious nationalism and postcolonial critique in 1999 at the University of Amsterdam. He is co-editor of *What's Queer about Europe: Productive Encounters and Re-enchanting Paradigms* (2014), and edited the anthology *Constellations of the Transnational: Modernity, Culture, Critique* (2008). Recent essays include "Fragments in Relation: Trajectories of/for an Unbound Europe" (2016), "The Aesthetics of Neutrality, or Escape from the Identical" (2015), and "Toward a Media Archaeology of Inscription, Experience and Temporality" (2015). His current work deals with the relationship between aesthetics and politics through the work of Jacques Rancière, Roland Barthes, Theodor Adorno and Walter Benjamin, in the context of the multiple realities of contemporary displacement including migration, refugees and exile.

**Tobias Hering** is an independent curator, researcher and writer with a background in philosophy as well as practical experiences in film production and cinema. Recent collaborations have been with documenta14, Jeu de Paume (Paris), Savvy Contemporary (Berlin), Médiatheque du Fonds d'art contemporain de la Ville de Genève, Espace Khiasma (Paris), International Center for the Arts José de Guimarães (Guimarães, Portugal) and Dokfest Kassel, for which he has worked as a co-programmer since 2011. From 2013 to 2015, he has co-directed (together with Marie-Hélène Gutberlet) the collaborative research project "Visionary Archive" at Arsenal – Institute for Film and Video Art (Berlin). Since 2012, he has contributed to the ongoing project "Luta ca caba inda", an artistic research on the archive of the National Film Institute of Guinea-Bissau conducted by Filipa César, Suleimane Biai, Sana na N'Hada and Flora Gomes. He is currently curating (together with Annett Busch) "Sagen Sie's den Steinen"/Tell it to the Stones, a cycle of programs and interventions dedicated to the work of Jean-Marie Straub and Danièle Huillet at Akademie der Künste, Berlin, in the fall of 2017. Tobias Hering is the editor of the bilingual anthology *Der Standpunkt der Aufnahme – Point of View: Perspectives of political film and video work* (2014), and has held a temporary teaching assignment at the Institute for Theatre, Film and Media studies at Vienna University in spring 2016.

**Todd Shepard** is an Associate Professor at the Department of History at Johns Hopkins University. Since 2012, he is Co-Director of the Program in the Study of Women, Gender, and Sexuality. His research and teaching have concentrated on modern European history (particularly France), modern colonialism, and the ways in which imperialism intersects with histories of national identity, state institutions, race, and sexuality. He is author of a prize-winning book, *The Invention of Decolonization: The Algerian War and the Remaking of France*, (2006; 2008). *1962. Comment l'indépendance algérienne a transformé la France* (2008; 2012) is a revised and updated French translation. In 2014, Todd Shepard edited *Voices of Decolonization. A Brief History with Documents*. He is also co-editor of *French Mediterraneans: Transnational and Imperial Histories* (2016), together with Patricia M.E. Lorcin, and *La guerre d'Algérie, le sexe et l'effroi* (2016), together with Catherine Brun. His new book is forthcoming in a French version *Mâle décolonisation. L' "homme arabe" et la France. De l'indépendance algérienne à la révolution iranienne* (February 2017), and an English version *Sex, France, and Arab Men, 1962-1979* (Fall 2017).

**Viktoria Metschl** is researcher and PhD candidate of the interdisciplinary research cluster "Mobile Cultures and Societies" at the University of Vienna. Together with Elisabeth Büttner, she was responsible for the project „Delocalization, Figuration, Archive“, focusing on archives of political filmmaking in Algeria, visual decolonization, and anti-colonial networks of resistance. Viktoria Metschl studied Development Studies, Theatre, Film and Media Studies, and South Asian Studies. Before joining the research platform, she has been working as communications assistant and translator for independent film productions in Algeria. Between 2012 and 2014, she has also been working for UNHCR's urban program for the protection of refugees and asylum seekers in Algiers.

**Yasmina Dekkar** is a researcher and cultural theorist based in Berlin and London. She is a PhD candidate at Goldsmiths College, London. Her research examines the ciné-political role played by the Algiers Cinémathèque, and undertakes a reading of the archives around the banned compilation film *Insurrectionnel/Insurrectionary* (1973) by the Algerian filmmaker Farouk Beloufa. She has co-curated a number of cultural events including a film program and a workshop in Algiers as part of the research project *After Year Zero* (2012–2015), House of World Cultures, Berlin and will contribute to the film program of *CONTOUR*, Biennale for moving image, Belgium (forthcoming, 2017). Yasmina Dekkar has lectured, amongst others, at Stedelijk Museum, Amsterdam, at Arsenal Cinema, Berlin, at mumok museum of modern art in Vienna, and at Weißensee Academy of Art Berlin / \*foundation Class for refugees (ongoing).