



Foto Arsenal Wien and Kunsthalle Wien present
 VIENNA DIGITAL CULTURES
 Model Collapse
 5–18 May 2025

Biographies Participants

Wassim Z. Alsindi is the creative director of 0xSalon, a counter-institutional collective critically engaging with technology through art and philosophy. His research practice is primarily concerned with the externalities of networked technologies. He holds a doctorate in experimental quantum physics, writes an editorial column for the MIT Computational Law Report, and co-founded MIT's Cryptoeconomic Systems journal. His recent writings have appeared in publications such as Spike Art Magazine, Weird Economies, 0xFolklore, In The Mesh, and the Philosophical Journal of Agorism, alongside numerous creative works spanning experimental music, satirical theatre, speculative fiction, games, poetry, and machinic scripture. He has performed, lectured, and exhibited in over 30 countries, at venues including ZKM, Karlsruhe; Unsound Festival, Kraków; Institute of Contemporary Arts, London; Akademie der Künste, Berlin; CITY CITY Gallery, Bangkok; Something Else, Cairo; AVTO, Istanbul; and FIBER Festival, Amsterdam. Alsindi lives and works internationally.

Anthea (b. London, UK) is a DJ and producer who has established herself at the forefront of house and techno. After gaining reputation as one of the most in-demand DJs and producers in London, she now shares her distinct brand of funk-driven music across the globe, while running her own label, Partisan. Her rise from the East London scene to international tours across the US, Europe, and South America was shaped by roof-raising sets at legendary venues including Fabric, London. Now based in Berlin, she is a regular at the city's Panorama Bar and Hoppetosse as well as Resolute, New York; Goa, Rome; Closer, Kiev; Rex, Paris; and Fuse, Brussels, among others. Anthea lives and works in Berlin.

Antonia XM (b. 1996, Vienna, Austria) is a producer, singer, DJ and label curator. In 2016, Antonia XM co-founded the label Ashida Park with the aim of building an accessible platform for new and unconventional forms of (club) music, visual art, and digital dialogue. Antonia XM Her productions and DJ sets range from hybrid club and hard dance to nostalgic ambient and pop, extending various

hybrid forms of experimental music – always grounded in heavy emotions that oscillate between intimacy and excess. In 2022, Antonia XM released her debut EP *DEMONS*, followed by her second EP *blurry* in 2023, both on Ashida Park. She has also released tracks and remixes on labels such as Soulfeder, Berlin; burenhinder, Antwerp; Paynomindtous, Turin; Hard Trade, Berlin; and Cime, Leipzig. Antonia XM lives and works in Vienna and Berlin.

Arvida Byström (b. 1991, Stockholm, Sweden) is a digital native with an intrinsic relationship to pink. Her work is rooted in ideas that deal with the Internet and its social, aesthetic, and commercial implications. Known for her use of a hyper-feminine aesthetic, she investigates themes such as femininity, body image, social dynamics, emerging technologies, and economic principles – primarily through lens-based practice, performance, and sculpture. Having previously lived in London and Los Angeles, she is now based in Paris, where she navigates an aesthetic universe of disobedient bodies, fruits in lingerie, tulips and AI sex dolls. Her work has been exhibited at venues worldwide including Victoria and Albert Museum, London; Tate Modern, London; among others. She has worked both behind and in front of the camera for numerous influential brands and magazines. Byström lives and works in Stockholm and Paris.

Belma Bešlić-Gál (b. 1978, Tuzla, SFR Yugoslavia/Bosnia and Herzegovina) is a composer, pianist, curator, and intermedia artist. Her work unfolds at the intersection of sound, language, space, and perception, as a searching movement between structured concept and poetic permeability. She understands her music as an organic sonic organism, in which space, time, light, silence, and technology are equal components of a compositional language devoted as much to the visible as to the unreachable. Over the past two decades, her works have been performed by leading ensembles of the international contemporary music scene and premiered at renowned festivals worldwide. She has received numerous awards, including the I z S Art & Culture Prize, the Austrian State Scholarship for Composition, and the Publicity Award of SKE. Bešlić-Gál is the Artistic Director of the Vienna-based festival shut up and listen!, the international artist residency Zvezdane Staze in Mijakovići in Bosnia and Herzegovina, and the Viennese cultural platform Kultur 1. Bešlić-Gál lives and works in Vienna.

S()fia Braga (b. 1991, Parma, Italy) is a transmedia artist and AI film director whose work explores emerging technologies through speculative narratives that engage with themes such as human and non-human collaboration, non-human agency, and transhumanism. Her research also investigates the concept of 'interveillance', uncovering the hidden power dynamics embedded within the operational structures of centralised social media platforms and their sociological implications. Braga has received several awards, including the Kunstförderpreis der Stadt Linz (UNESCO city of Media Art) in the New Media Art category, the Content Vienna Award, the Bank Austria Studios Award, the AI in Art Grant and the Startstipendium für Medienkunst from the Austrian Federal Ministry for Arts and Culture, among others. Her works have been presented at renowned institutions and festivals including Haus der Kulturen der Welt, Berlin; Kunstforum Wien; Ars Electronica Festival, Linz; Xie Zilong Photography Museum, Changsha; Short Shorts & Asia Film Festival, Japan; Pinacoteca Albertina of Turin and Fondazione Deutsche Bank, Milan. S()fia Braga lives and works in Vienna.

Caroline Busta (b. 1978, Baltimore, United States) is a writer, editor, and co-founder of the media platform New Models. She was previously Editor-in-Chief of Texte zur Kunst and Associate Editor of Artforum. She co-edited *All Media is Training Data* (2024, Serpentine/König), a survey catalogue by Holly Herndon and Mat Dryhurst, and her recent essay *Hallucinating sense in the era of infinity-content* appears in the SS24 issue of Documenta journal. Busta lives and works in Berlin.

Arthur Chopin (b. 2000, Rethel, France) is a filmmaker. He studied cinema practice and aesthetics at Paris 1 before joining the Directing Department of La Fémis at the age of 20. His documentary *512x512* (2024) has been selected for major film festivals including Visions du Réel, Nyon; Festival

International du Court Métrage de Clermont-Ferrand; and IndieLisboa, Lisbon. His third-year film *Héliogabale* (2024) was also selected for competition at the Clermont-Ferrand Festival and in the International Competition of the Poitiers Film Festival. Chopin lives and works in Paris.

Kate Crawford (b. 1974, Sydney, Australia) is a leading scholar of AI and its impacts. Her work focuses on understanding large-scale data systems, machine learning, and artificial intelligence within broader historical, political, labour, and environmental contexts. She is a Professor at the University of Southern California in Los Angeles, a Senior Principal Researcher at MSR New York, and the inaugural Visiting Chair of AI and Justice at the École Normale Supérieure in Paris. She founded multiple research centres internationally and leads the interdisciplinary lab Knowing Machines. Her book, *Atlas of AI*, has been translated into twelve languages, has won three international prizes, and was named one of the best books of the year by The Financial Times and New Scientist. In addition to her academic work, Crawford is also an artist, with works held in the permanent collections of the Museum of Modern Art, New York; the Victoria and Albert Museum, London; and the Design Museum, London. Her most recent work, *Calculating Empires: A Genealogy of Power and Technology Since 1500* will be presented at the 2025 Venice Biennale. Crawford lives and works in New York.

Silvia Dal Dosso is a creative director and a researcher working at the intersection of digital technologies and web subcultures. In 2016, she co-founded Clusterduck, an art collective engaged in research, design and transmedia. With Clusterduck she has co-created collective exhibitions and interactive installations such as *The Detective Wall* and *Deep Fried Feels*, as well as publications including *The Detective Wall Guide* (Aksioma, 2021) and *Deep Fried Feels* (Nero, 2024). She regularly writes about art, technology, and how to survive it, with contributions to Domus, Not, INC Longform, among others. Her work has been exhibited at KW Institute for Contemporary Art, Berlin; Kunsthall Charlottenborg, Copenhagen; Galerie Rudolfinum, Prague; Transmediale, Berlin; among others. Dal Dosso lives and works in Florence.

DJ Terror (b. 1988, Austria) captures a wide spectrum of techno, coloured with acid, jungle, and trance – far beyond the minimal. Her sets are fiercely dedicated to the crowd, unafraid to venture into a universe of pop-cultural and political references. With over ten years of experience commanding dance floors across Europe and extracting the danceable from experimental and electronic music, her fast-paced sets avoid lengthy intros and favour the moment over the conceptual. A joyful guarantee to put smiles on ravers' faces, regardless of their techno-rooted musical upbringing. DJ Terror is an active supporter of gender equality and diversity within club culture. She co-curates the series DISHES, inviting artists from diverse musical and compositional backgrounds. She is associated with the Vienna-based collective BLISS as well as Hyperreality – Festival for Club Culture, Vienna. DJ Terror lives and works in Vienna.

Paul Feigelfeld (b. 1979, Vienna, Austria) studied Cultural Studies and Computer Science at Humboldt University in Berlin, where he worked with Friedrich Kittler and Wolfgang Ernst until 2013. Until the end of 2016, he served as academic coordinator of the Digital Cultures Research Lab at the Centre for Digital Cultures, Leuphana University Lüneburg. From 2021 to 2024, he held the Professorship for Knowledge Cultures in the Digital Age at the Institute for Design Research, HBK Braunschweig, and is currently a Visiting Professor at the Chair of Media Theories at Humboldt University of Berlin. He now holds the Professorship for Digitality and Cultural Mediation (Media Studies) at Mozarteum University Salzburg. Feigelfeld lives and works in Vienna and Salzburg.

Mathias Gramoso (b.1990, Paris, France) explores the interplay between natural elements and human emotion in a time when technology continually reshapes our perception of reality. Through the use of advanced algorithms and digital processes, he reinterprets historical narratives, transforming them into immersive visual and sonic experiences. His practice often blurs the boundaries between organic phenomena and machine intelligence, suggesting that the fusion of nature and technology can open new emotional dimensions and perspectives on shared

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consciousness. Recent group exhibitions include *Poetics of Encryption* at Kunsthall Charlottenborg, Copenhagen; and Galerie Rudolfinum, Prague (2024/2025); *Rewilding the Museum* at ARKEN Museum of Modern Art, Copenhagen (2022); and Noor Riyadh (2024). In March 2025, he was awarded by the Portuguese Institute Camões for his contribution as a young artist in the contemporary world. Gramoso lives and works in Berlin and Porto.

Joey Holder (b. 1986, London, UK) is an artist and researcher whose work raises philosophical questions of the universe and the yet unknown, across science, technology, and human-machine-animal interactions. She creates immersive, multimedia 'worlds' in collaboration with experts in fields including marine biology, genetic research, and behavioural psychology, exploring themes such as deep-sea ecosystems, speculative evolution, non-human time, and future ecosystems. Her work has been exhibited internationally, including at the Harvard Museum of Natural History (2013); Design Museum, London (2018); the Sydney, Athens, Ljubljana, Wuhan, and Moscow Biennales (2022, 2018, 2021, 2025, 2018); and Transmediale, Berlin (2017). She also directs SPUR, an online platform supporting digital art, and Chaos Magic, an art project space in Nottingham. In 2021, she was named in Apollo magazine's '40 Under 40' for her cutting-edge contributions to the intersection of art and technology. Holder lives and works in London and Helsinki.

Vladan Joler (b. 1977, Novi Sad, Serbia) is a Professor at the University of Novi Sad, and a researcher and artist whose work spans critical design, counter-cartography, investigative journalism, writing, data visualisation, and related disciplines. His projects explore and visualise various technical and social aspects of algorithmic transparency, digital labour exploitation, invisible infrastructures and other contemporary phenomena in the intersection of technology and society. With a background rooted in media activism and game hacking, he has curated and organised numerous events and gatherings of internet activists, artists, and investigators, including SHARE events in Belgrade and Beirut. Joler's work is included in the permanent collections of the Museum of Modern Art, New York; the Victoria and Albert Museum, London; the Design Museum, London; and in the permanent exhibition of the Ars Electronica Center, Linz. His work has been presented in over one hundred international exhibitions, including institutions and events such as: ZKM, Karlsruhe; XXII Triennale di Milano; HKW, Berlin; Vienna Biennale; Victoria and Albert Museum, London; Transmediale, Berlin; Ars Electronica, Linz; Biennale WRO, Wrocław; Design Society Shenzhen; Hyundai Motorstudio, Beijing; La Gaîté Lyrique, Paris; the Council of Europe in Strasbourg; and the European Parliament in Brussels. In 2024, he received the S+T+ARTS 2024 Grand Prize of the European Commission for Innovation in Technology, Industry and Society stimulated by the Arts, together with his collaborator Kate Crawford, for their work *Calculating Empires* (2024). Joler lives and works in Novi Sad.

Andrea Khôra (b. 1989, United States) is an artist whose work centres on the malleability of reality, consciousness, and technology. Her practice-led Ph.D. project at Goldsmiths, University of London, investigates the intersection of psychedelics and institutions through artist's film and writing, focusing on psychedelic's collision with capitalism, Western medical systems, and the military-industrial complex. Her work has been exhibited at Jeu de Paume, Paris; Museum of Sex, New York; Galerie Rudolfinum, Prague; KW Berlin; Blessed Foundation, London; Chemist Gallery, London; CIRCA Class of 2022, London, Seoul, Berlin, Melbourne; Kunsthall Charlottenborg Copenhagen; The Science Museum, London; Espacio El Dorado, Bogotá; Arebyte, London; among others. Khôra lives and works in London.

Kiarer Kristler (b. 1998 as Chiara Kristler) is an Italian-Austrian media artist and graphic designer. She is currently studying Digital Arts under UBERMORGEN at the University of Applied Arts Vienna. After completing a Bachelor's degree in Fashion and Textile Design at the Institute for Applied Arts and Design in Bologna, she worked as a graphic designer in both corporate and independent situationships. Her work has been exhibited at Schauraum MuseumsQuartier, Vienna; Studio Hanniball, Berlin; Studio Steroid, Vienna; the Museum of Modern Art, Bologna; and BASE, Milan, and has been featured in Autre Magazine and RIFE Magazine, among others. Chiara's current projects Vienna Digital Cultures

explore themes such as object-oriented fanfiction, consumer behaviour, PR lists, political inactivity, and gossip. Kristler is based in Vienna.

Etapp Kyle (b. 1984, Ukraine) was trained as a classical musician before his first teenage club experience permanently altered his musical trajectory. Lacking both a reliable internet connection and a consistent source of new music, Kyle and friends pooled their resources in marathon hard-drive parties. The risk and dedication eventually paid off. A move to Moscow paved the way for his first residency at ARMA 17, where he honed his craft as a DJ and focused on the dark, spacious, and ultra-detailed techno for which he is now known. A chance encounter with Ben Klock during a trip to Berlin led to releases on the Klockworks label and established Etapp Kyle as a technical producer with a refined ear for detail. This reputation was further cemented after he joined Ostgut Booking, released an EP on Unterton and contributed to Ostgut Ton's ten-year anniversary compilation *Ostgut Ton / Zehn*. Kyle lives and works in Berlin.

Klimentina Li (b. 1993, Bulgaria) is a new media artist, curator, and educator whose primary focus is interaction. Her work ranges from research-driven game novels to audiovisual compositions and workshops. Throughout her narratives, she explores alternative approaches to immersive experiences while questioning the already known. Her background in media art and pedagogy inspires her to find ways of communicating digital concepts in a playful manner. Her work carries the potential to open conversations. She was part of the core team of major European media art festivals, including CIVA Festival, Vienna (2022–2025); Digitale Welten, Frankfurt (2022); and Ars Electronica, Linz (2017–2019). Klimentina Li lives and works in Vienna.

Lil Internet (b. Houston, United States) is a co-founder of the media platform and podcast New Models, where he first began sharing his experimental monologues and radio plays. He has worked as a video director (Beyoncé), music producer (Azealia Banks), and pop theorist (Artforum, Texte zur Kunst, Kaleidoscope) and has lectured on culture and the internet for the Museum of Modern Art, New York; CPH:DOX, Copenhagen; Dubai Art Forum; and Bundeskunsthalle Bonn. Lil Internet lives and works in Berlin.

Jonas Lund (b. 1984, Linköping, Sweden) creates paintings, sculpture, photography, websites and performances that critically reflect on contemporary networked systems and power structures. His practice involves the development of systems and parameters that often require engagement from the viewer, resulting in performative works in which tasks are carried out according to algorithms or sets of rules. Through his work, Lund explores current issues generated by the increasing digitalisation of society, such as authorship, participation, and distribution of agency, while simultaneously questioning the mechanisms of the art world, including production processes, institutional authority, and art market practices. He holds an MA from the Piet Zwart Institute, Rotterdam (2013) and a BFA from the Gerrit Rietveld Academy, Amsterdam (2009). He has held solo exhibitions at Francisco Carolinum, Linz (2022); The Photographers' Gallery, London (2019); König Galerie, Berlin (2021); Whitechapel Art Gallery, London (2016); Steve Turner, Los Angeles (2016, 2015, 2014); Showroom MAMA, Rotterdam (2013); New Museum, New York (2012), among others. His work has been shown in group exhibitions at the Centre Pompidou, Paris; Schinkel Pavillon, Berlin; ZKM, Karlsruhe; Vienna Biennale (2019); Witte De With, Rotterdam; KINDL– Centre for Contemporary Art, Berlin; the Stedelijk Museum, Amsterdam, among others. Jonas Lund lives and works in Paris.

Malounadou (b. Munich, Germany) is a DJ whose musical style is shaped by a diverse range of influences, with a consistent focus on her love for house music, particularly progressive house. Trance, acid, and offbeat sounds also appear in her sets, all brought together by a distinctive, groovy energy. Since late 2023, she has been a part of VLAN community radio, where she not only DJs regularly but also co-produces a weekly Friday show with the three-member VLAN team. Malounadou lives and works in Vienna.

Eva & Franco Mattes (b. 1976, Brescia, Italy) are an Italian-American artist duo. In the early 1990s, they recognised that the nascent internet would play an increasingly influential role in shaping contemporary culture and began devoting their waking hours almost exclusively to exploring this new medium – its possibilities, pitfalls, and implications for the creation and dissemination of content – anticipating the internet’s fundamental insinuation into every aspect of life. Operating anonymously or under various pseudonyms – most notably 0100101110101101.org – they became central figures in the scene, and with classic works like *Life Sharing* (2000), they helped define the medium. Some of their most controversial works have even led to legal trouble, including the widely noted trial with Nike – which ended, unexpectedly, in the artists’ favour – the invention of the fictitious artist Darko Maver, and the deliberate spread of a computer virus at the Venice Biennale. Interventions such as these have contributed to their cult status, and their influence on younger generations of artists continues to grow. Eva & Franco Mattes live and work in New York and Milan.

Misonica (b. Ehrenburg, Italy) is a DJ and producer known as a strong selector across times and spaces. Her sets are eclectic and deeply atmospheric – simultaneously driving and precise. Engaging with broader narrative structures, they guide listeners into imaginary realms, opening auratic spaces one can step into. She has mastered the art of fusing hidden gems and obscure vocal tracks into a coherent, punchy blends of Industrial and Techno, Tribal and Cosmic, or experimental sounds. In addition to performing in clubs and at festivals across Europe – including Berlin, Munich, Prague, and Amsterdam – she has played at Boiler Room, Vienna; Tresor Club, Berlin; Herrensauna, Berlin; and arte concert as part of United We Stream. She regularly contributes mixes to radio shows around the world and holds a monthly residency at Noods Radio, Bristol. Since 2022, she has also performed live, creating immersive ambient spheres and experimental rhythms from her own compositions. Her most recent release was on the Viennese label sama recordings. Misonica lives and works in Vienna.

Most Dismal Swamp is a project emerging from the curatorial, artistic, and research practice of Dane Sutherland (b. 1985, Scotland). Its multimedia works involve collaboration, commissioning, and convivial speculation with a wide network of artists. These projects are modular and densely populated, presented through immersive and bespoke installations, as well as online – multi-user shared hallucinations dredged from the slumgullion swamp of adversarial digital, platform, and neural media. A rigorous ‘acid pessimism’ animates the work of Most Dismal Swamp: an acerbic yet playful immersion into composite hallucinatory lifeworlds, gamespaces, and protocols that constitute the hostile architectures of our shared platform-mediated crises. Most Dismal Swamp’s work has been presented at Kunsthall Charlottenborg, Copenhagen (2024); KW Institute for Contemporary Art, Berlin (2024); /slash arts, San Francisco (2022); Hellerau, Dresden (2022); MIRA Festival of Digital Arts, Barcelona (2021); Gossamer Fog, London (2019); and Arebyte, London (2019). Dane Sutherland lives and works in London.

Amanda Mussi is a Brazilian-Paraguayan DJ, producer, and label and agency head who has spent the past twelve years crafting a unique and powerful presence on the dance floor, blending genres and sounds within techno and house music. She is a prominent figure in São Paulo’s queer underground music scene, where she has promoted events for many years. Mussi has held residencies with the renowned collectives Mamba Negra and Dando since their inception, and has performed at major events including Boiler Room, DGTL, Gop Tun Festival, Photon, and Tantsa. Her distinctive sound has taken Amanda Mussi around the globe, performing alongside artists such as Jeff Mills, Ben Klock, DVS1, Ellen Allien, among others. Now based in Berlin, she frequently returns to her roots in São Paulo and Asunción. Mussi lives and works in Berlin.

Matteo Pasquinelli (b. Italy) is Associate Professor in Philosophy of Science at Ca’ Foscari University in Venice, where he coordinates the five-year ERC project AIMODELS. His research focuses on the intersection of philosophy of mind, political economy, and forms of knowledge automation such as artificial intelligence. His book *The Eye of the Master: A Social History of Artificial Intelligence* (Verso, 2023) won the Isaac-Deutscher-Prize 2024 and is currently being translated into Arabic, Vienna Digital Cultures

Chinese, French, German, Greek, Italian, Korean, Portuguese, Russian, Spanish, and Turkish. Matteo Pasquinelli lives and works in Venice.

Phase Fatale (b. 1988, New York, as Hayden Payne) is a producer and label owner whose work redefines the discourse of techno through a cross-pollination of gnarly basslines, sensual narratives, and mind-control mechanics. His rhythmic explorations draw on his roots in both the New York and Berlin underground scenes, as well as extensive experience performing for dancefloors worldwide. As a resident at institutions such as Berghain, Berlin; and KHIDI in Tbilisi, Georgia, he demonstrates a deep understanding of club energy across both his productions and DJ sets. Payne lives and works in Berlin.

Alex Quicho (b. Boston, raised in Manila) is a theorist and research director based in London. Her practice spans critical writing, performative lectures, and moving image, with a focus on how emerging technologies warp social reality – and vice versa. Her work has been featured in *Wired*, *Frieze*, *Dazed*, *Vogue*, *Spike*, *The Face*, *MIT Technology Review*, among others. She collaborates with institutions such as the Singapore Art Museum; Power Station of Art, Shanghai; Julia Stoschek Collection; Fondation Pernod Ricard; Rennie Museum; and Nationalgalerie, Berlin. She teaches narrative theory for the MA Narrative Environments at Central Saint Martins and studied Critical Writing at the Royal College of Art. Originally from Manila, she is in leadership of SYM, a think tank for political narrative in Southeast Asia. Quicho lives and works in London.

Marcin Ratajczyk (b. 2002, Poznań, Poland) is a media artist currently studying Digital Arts under UBERMORGEN at the University of Applied Arts Vienna. During high school, he often skipped classes to work on film sets, in theaters, and at art galleries. A theatre kid until the pandemic, he began to digitise himself during that time and turned towards media art. He studied Media Arts at the University of Art in Poznań and interdisciplinary anthropology at Adam Mickiewicz University for a year, before relocating to Vienna. He is equally excited by visiting a museum as he is by being bored at a Google Developer Summit. His work has been shown at Curators Lab, Poznań; and Schauraum MuseumsQuartier, Vienna. He gave a performative lecture at the 38th Chaos Computer Congress, Hamburg. His work has also been presented at various film festivals. Marcin Ratajczyk lives and works in Vienna.

Rent (b. 1987, Vienna, Austria, as Katrin Euller) is a media and sound artist whose sonic work references industrial ecosystems, interconnections, dark landscapes, and their stories. At the same time, the very processes of sound creation emerge within Rent's compositions: sounds influence one another, amplify or cancel each other out, dissolve into noise, or evoke the city – a car alarm, for instance. Then everything disappears into the fog again. What initially appears as confrontational music undergoes a idiosyncratic alchemy. Harsh tones collide with digital remnants and field recordings to form an ephemeral unity whose narrative unfolds and transforms over time, while simultaneously exposing moments of genuine vulnerability. Together with the Viennese Label Ventil Records, Rent released their first LP *Kill A Phantom* in June 2024, following the 2023 EP *As Cold As Sunlight*, a collaboration with TRANSFORMER and Wilhelm Show Me the Major Label. Rent is also involved in several artistic collaborations and is a member of the doom band EAERES. Euller lives and works in Vienna.

ROTOR is a series of events on experimentation, discourse and intermediality initiated and curated by Michael Fischer (b. 1963, Vienna) in 2020. The series is based on the broad topos of sound as an ephemeral, sculptural metaphor – its representations and discursive possibilities. ROTOR has taken place at the Factory / Künstlerhaus Wien since its inception. Fischer lives and works in Vienna.

Ala Roushan is a Persian–Canadian artist and curator whose practice explores artificial environments at the intersection of art, architecture, and technology. She is a tenured research professor at OCAD University. She recently produced *BREATHLESS* at The Power Plant Contemporary Art Gallery, Toronto – a multifaceted project comprising an experimental pavilion, group exhibition, publication, and performances that examine the paradoxes of air and breathing. Her writing has appeared in *Afterall Journal*, *Artforum*, *Gropius Bau Journal*, among others. Her current body of work, *Solar Exchange*, speculates on the prehistory of geoengineering – presented as a film currently on view at the University of Toronto Architecture Gallery, and previously as a lecture-performance at the Hamburg Planetarium in collaboration with Deichtorhallen. Roushan lives and works in Toronto.

Nadim Samman, (b. 1983, Leicester, UK) read Philosophy at University College London before receiving his PhD from the Courtauld Institute of Art. He was Co-Director of Import Projects e.V. in Berlin from 2012 to 2019 and, concurrently, Curator at Thyssen-Bornemisza Art Contemporary, Vienna (2013–2015). He curated the 4th Marrakech Biennale (with Carson Chan) in 2012, and the 5th Moscow Biennale for Young Art in 2016. He co-founded and co-curated the 1st Antarctic Biennale (2017) and the Antarctic Pavilion in Venice (2015–2017). Widely published, he was awarded First Prize in the International Award for Art Criticism (IAAC) in 2019. Between 2020 and 2024, he served as Curator for the Digital Sphere at KW Institute for Contemporary Art, Berlin. His recent book *Poetics of Encryption: Art and the Technocene* is published by Hatje Cantz (Berlin, 2023) and Luiss University Press (Rome, 2025). Samman lives and works in Berlin and Copenhagen.

Ruth Schnell (b. 1956, Feldkirch, Austria) is an artist and curator, and was Head of the Department of Digital Arts at the University of Applied Arts Vienna from 2010 to 2023. She began using a computer in the late 1970s, after her colleague, the artist and curator Peter Weibel, acquired a number of Commodore 64 computers for the university's art department. Her earliest computer works were short films created in collaboration with Gudrun Bielz. Schnell's work was included in the 14th Bienal de la Habana, Havana (2022); and the 46th and 44th Biennale di Venezia (1995, 1990). It has also been presented in recent exhibitions at the Galaxy Museum of Contemporary Art, Chongqing (2019); and ZKM, Karlsruhe (2019). Schnell lives and works in Vienna.

Elke Schwarz is Professor of Political Theory at Queen Mary University of London and works on the politics and ethics of digital technologies. She is the author of *Death Machines: The Ethics of Violent Technologies*. She also serves as Vice Chair of the International Committee for Robot Arms Control (ICRAC), is an Imperial War Museum Associate, a 2024 Leverhulme Research Fellow, and 2022/23 Fellow at the Centre for Apocalyptic and Post-Apocalyptic Studies (CAPAS). Schwarz lives and works in London.

Inès Sieulle (b. 1996, Lyon, France) is a French artist and filmmaker. She studied at École des Arts Décoratifs in Paris (2015–2019) before joining Le Fresnoy – National Studio of Contemporary Arts in Tourcoing (2019), followed by the École des Hautes Études en Sciences Sociales (EHESS) in Paris (2021). Self-taught in digital technologies, Sieulle works across a variety of media including 3D animation, virtual reality, and artificial intelligence. Her work aims to highlight the contemporary social dynamics she observes. Taking a transdisciplinary approach, she weaves together her diverse artistic experiences through plays, sculptures, videos, films, and installations to create sensitive, intimate narratives that move between documentary and fiction. Her films and installations have been showcased, awarded, and broadcast at international film festivals and were selected for Best Documentary Shorts at the César Awards, Paris (2025), as well as in galleries and museums including the Jeu de Paume, Paris (2025). Sieulle lives and works in Paris.

Catherine Spet is an Austrian interdisciplinary artist. After completing her studies in Digital Design within the master class Experimental Media at the University of Applied Sciences St. Pölten, she is currently enrolled in the Experimental Game Cultures programme at the University of Applied Arts Vienna. She also completed a semester in Media Art at HfG Karlsruhe and studied Philosophy at the University of Vienna. Her work centres on combining media-theoretical and techno-philosophical Vienna Digital Cultures

ideas to explore societal issues, with a particular interest in artificial intelligence and the metaverse. With Kultur 1, she explores ways of embedding art into everyday life – accessible, visible, and in dialogue with the city. Her work has been exhibited at NRW Forum Düsseldorf; Athens Digital Arts Festival; CIVA Festival, Vienna; Kaleidoskop Kulture Festival, Novi Sad; Amaze Festival, Berlin; The Wrong Biennale; ASVOFF, Paris; ArtSect Gallery, London; IAA Mobility, Munich; Re:Publica, Berlin; Krahuletz-Museum, Eggenburg; SHOT Conference, USC Los Angeles; Vdonaukanal Virtual Gallery. Spet lives and works in Vienna.

Klaus Speidel (b. 1979, Reutlingen, Germany) is an award-winning philosopher, curator, and art critic. He studied philosophy and art history in Munich (LMU) and Paris (École normale supérieure, Paris X Nanterre), obtained his PhD in philosophy from Paris IV Sorbonne, and completed a postdoc at the Lab for Cognitive Research in Art History (CReA) at the University of Vienna. His research focuses on visual storytelling, artful methods in innovation and communication, and the relationship between generative AI and art. He regularly leads workshops and teaches at the University of Applied Arts Vienna and at ICN Business School in Paris and Berlin. Speidel is based in Vienna.

Charles Stankieveh (b. 1978, Okotoks, Canada) is an artist and tenured research professor at the University of Toronto, redefining the notion of 'fieldwork' at the intersection of geopolitics, deep ecologies, and sonic resonances. His diverse body of work has been presented internationally at institutions including the Louisiana Museum of Modern Art, Copenhagen; Palais de Tokyo, Paris; Haus der Kulturen der Welt, Berlin; National Gallery of Canada, Ottawa; Thyssen-Bornemisza Art Contemporary, Vienna; Massachusetts Museum of Contemporary Art; Musée d'art contemporain de Montréal; Canadian Centre for Architecture, Montreal; and at biennials from Venice to Kyiv. He has lectured at dOCUMENTA (13) and the 8th Berlin Biennale. His writing has been published by Verso, MIT Press, Sternberg Press, e-flux, and Princeton Architectural Press, and for over a decade he has served as an editor at Afterall Journal. His residencies include Fogo Island; Banff; and Marfa, Texas. Charles Stankieveh lives and works in Toronto.

Felix Stalder (b. 1968, Basel, Switzerland) is Professor at the Zurich University of the Arts, where he teaches in the Department of Fine Arts 'art:ifical studies'. His work focuses on the intersection of cultural, political, and technological dynamics, particularly new modes of commons-based production, copyright, datafication, artificial intelligence, and the transformation of subjectivity. Stalder is active not only as an academic but also as a cultural producer. He is a long-time moderator of <nettime>, a key nexus of critical net culture – initially for the email list, and now for its presence in the fediverse. He is a member of the World Information Institute and the Technopolitics Working Group, both based in Vienna. Stalder lives and works in Vienna and Zurich.

Shilla Strelka, also known as Inou Ki Endo, filters communal sounds and rhythms from the past and present, drawing from techno, hybrid club, ambient, noise, and beats from across the globe. Her preference lies in infernal and cerebral soundscapes, obscure dilettantes, and professional borderliners operating beyond the musical mainstream. Strelka organises concerts in Vienna under the name Struma+Iodine, curates the Unsafe+Sounds Festival, and is part of the curatorial team of Elevate Festival. She is also active as a music journalist and lecturer. Shilla Strelka lives and works in Vienna.

Troika is a contemporary artist group founded in 2003 by Eva Rucki and Conny Freyer (both b. 1976, Germany) and Sebastien Noel (b. 1977, France). In their practice, the trio investigates the influence of new technologies on our relationship with the environment. Working across media – including sculpture, film, installation, and painting – Troika explores the shifting boundaries between nature and artificiality, the living and the non-living, ourselves and others. Troika is based in London.

Emmanuel van der Auwera (b. 1982, Brussels, Belgium) works across video, theatre, sculpture, printmaking, and often within tension between art and technology, reality and simulation, and the trivialisation of violence. Drawing material from the rampant image production of global screen

culture, he explores the meaning of images and how they both depict and construct reality. Van der Auwera was a 2015 laureate of the Higher Institute for Fine Arts (HISK) post-academic course in Ghent and the first recipient of the Goldwasserschenking, awarded by WIELS and the Royal Museums of Fine Arts of Belgium. His work has been featured in exhibitions at the Pinakothek der Moderne, Munich; WIELS, Brussels; Centre Pompidou, Paris; Palais de Tokyo, Paris; Centro per l'Arte Contemporanea Luigi Pecci, Prato; and the HeK – House of Electronic Arts, Basel, among others. Van der Auwera lives and works in Brussels.

Clemens von Wedemeyer (b. 1974, Göttingen, Germany) holds a professorship for Expanded Cinema at the Academy of Fine Arts Leipzig. His artistic interests in social transformations often revolve around questions of historical narratives, reflecting power structures embedded in social relations and architecture. Von Wedemeyer has participated in group exhibitions including dOCUMENTA (13), Kassel (2012); and the Riga Biennial (2018). He has held solo exhibitions at institutions such as MoMA PS1, New York; the Barbican Art Centre, London; and Hamburger Kunsthalle. His films have been presented at numerous festivals, including the 66th Internationale Filmfestspiele Berlinale in 2016, Kurzfilmtage Oberhausen, and the New York Film Festival. Von Wedemeyer lives and works in Berlin.

Markus Wintersberger (b. 1968, Krems an der Donau, Austria) studied under Prof. Bernhard Leitner at the University of Applied Arts Vienna. He has worked as a freelance media artist since 1995 and has taught experimental media production at the University of Applied Sciences St. Pölten since 2006, where he heads the master class Experimental Media. In 2004, he founded the media art label medienwerkstatt006 and has received numerous awards, including the Lower Austrian State Prize for Media Art (2009) and the WSE Prize (2013). His projects span video mapping, media façades, and interdisciplinary music theatre, and he has collaborated with artists such as Andrea Nagl, Karlheinz Essl, Eberhard Kloke, Hannes Raffaseder, Chris Noelle, and Marcus Josef Weiss. Since 2017, he has co-led the FWF-funded research project *Wearable Theatre* and currently directs Intermedia Motion Tracking in AR/VR (IMTA) at the Institute for Creative Media Technologies (IC\M/T), working closely with choreographer Andrea Nagl. Under the label nagl~wintersberger, the duo has created numerous art-digital projects, most recently *XR [noe] / human nature* (2022), *Randnotizen* (2023), and *smART Data BRIDGE Krahuletz* (2024). Wintersberger is artistic director 'DIGITAL' of the Vdonaukanal project in Vienna and curator of the Lucid Dreams festival at Bühne im Hof, St. Pölten. His work explores experimental media aesthetics and challenges conventional perceptions of reality through interdisciplinary, research-driven art. Wintersberger lives and works in Vienna and Lower Austria.