

CONTRIBUTORS

Michael Betancourt is an artist/theorist concerned with digital technology and capitalist ideology who has published in *The Atlantic*, *Millennium Film Journal*, *Leonardo* and *CTheory*; who has been translated into Chinese, French, German, Greek, Italian, Japanese, Persian, Portuguese and Spanish; and who has authored many books, including *The Critique of Digital Capitalism*, *The History of Motion Graphics*, *Semiotics and Title Sequences*, *Synchronization and Title Sequences* and *Title Sequences as Paratexts*. His work can be found online at michaelbetancourt.com. He teaches as The Savannah College of Art & Design.

Sean Cubitt is a Professor of Film and Television at Goldsmiths, University of London, United Kingdom, and a Professor Grade II at the University of Oslo, Norway, and Honorary Professorial Fellow of the University of Melbourne, Australia. His publications include *Timeshift: On Video Culture* (Routledge, 1991), *Videography: Video Media as Art and Culture* (Palgrave, 1993), *Digital Aesthetics* (Sage, 1998), *Simulation and Social Theory* (SAGE, 2001), *The Cinema Effect* (MIT Press, 2004), *EcoMedia* (Rodopi, 2005), *The Practice of Light: A Genealogy of Visual Technology from Prints to Pixels* (MIT Press, 2014) and *Finite Media: Environmental Implications of Digital Technologies* (Duke University Press, 2017). He is also series editor for Leonardo Books at MIT Press; his research focuses on the history and philosophy of media, political aesthetics, media art history and ecocriticism.

Birgitta Hosea is a London-based artist, animated filmmaker and Reader in Moving Image at the Animation Research Centre, University for the Creative Arts. Her practice combines animation, performance, installation and drawing to engage with themes arising from the female condition including sexuality – *Hot Pussy* (1993), the performance of ‘femme’ identity – *Dog Betty* (2007), confronting the voyeuristic male gaze – *Out There in the Dark* (2008) and reclaiming the night, *dotdot*

dash (2018). Most recently, she has exhibited at the Hanmi Gallery in Seoul, the Venice Biennale, the Karachi Biennale and Chengdu Museum of Contemporary Art. Working with digital arts since 1995, she was awarded a MAMA Award for Holographic Arts (2009) and an Adobe Impact Award (2010). She has been Head of Animation at the Royal College of Art as well as Course Director of MA Character Animation at Central Saint Martins, London, the United Kingdom, where she completed her PhD in animation as a form of performance.

Aimee Mollaghan is the programme leader for undergraduate Film Studies and Film Studies with Film Production at Edge Hill University in the United Kingdom. She is the author of *The Visual Music Film* (2015). Her current research is centred on music and psychogeography, landscape and soundscape in contemporary cinema and artist’s film and she has published several articles on this topic. Her book chapter on the audiovisual compositions of British artist Lis Rhodes was recently published in *The Music and Sound of Experimental Film*. She is also the reviews editor for *Animation: an Interdisciplinary Journal*.

Janine Randerson is a New Zealand-based media artist and Associate Professor at the Auckland University of Technology, Auckland, New Zealand. Randerson has collaborated with environmental scientists on residencies and projects with NIWA, BoM (Bureau of Meteorology) in Melbourne and NERI (National Environmental Research Institute) in Denmark. Her current projects situate media art in relation to water, weather and politics both locally and internationally. She is the author of *Weather as Medium: Toward a Meteorological Art* (MIT Press, 2018; edited by Sean Cubitt and Doug Sery).

Steve Reinke is an artist and writer best known for his monologue-based video essays. He is Associate Professor of Art, Theory & Practice at Northwestern University. He is represented by Galerie Isabella Bortolozzi Berlin. www.myrectumisnota.grave.com

Tess Takahashi is an independent, Toronto-based scholar, writer and programmer who focuses on experimental moving image arts. She is currently working on two books, *Impure Film: Medium Specificity and the North American Avant-Garde* (1968–2008), which examines artists’ work with historically new media, and *Magnitude*, which considers artists’ work against the backdrop of Big Data and data visualisation. She is a member of the experimental media programming collective Ad Hoc and the editorial collective for *Camera Obscura: Feminism, Culture, and Media*. Takahashi’s writing has been published there as well as in *Cinema Journal*, the *Millennium Film Journal*, *Animation*, *MIRAGE* and *Cinema Scope*.

Dan Torre is a Lecturer in the School of Media and Communication at RMIT University in Melbourne, Australia. He has written widely on animation, media and popular culture.

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Aylish Wood is a Professor of Animation and Film Studies at the University of Kent, Canterbury, the United Kingdom. She has published articles in *Screen*, *New Review of Film and Video*, *Journal of Film and Video*, *Games and Culture*, *Film Criticism* and *Animation: An Interdisciplinary Journal*. Her books include *Technoscience in Contemporary American Film* (Manchester University Press, 2002), *Digital Encounters* (Routledge, 2007) and *Software, Animation and the Moving Image: What's in the Box* (Palgrave Macmillan, 2014), a study of intersections between software and the production of moving images, encompassing games, animations, visual effects cinema and science visualisations.