Rethinking Social Memory

The Archive in Motion – closing conference
5-6 December 2014, University of Oslo

If, as Émile Durkheim once stated, society is memory, changes in the dominant technologies of memory necessarily impact how we conceptualize sociality as such. In this two-day conference we take a media archeological approach to the question of memory and discuss the relation between technology and social ontology.

Contents:

UiO : University of Oslo   Nasjonalbiblioteket
National Library of Norway   Stockholm University   The Research Council of Norway
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The archive is in motion, and with it our concepts of memory. Digital networks seem to privilege the notion of a living, operative memory over a memory of storage and safekeeping. This displacement of the traditional notion of the archive and its emphasis on that which is singular, original, authentic and worthy of care, transforms the criteria of sharing and access in ways that may have dramatic implications for how we understand social memory.

Rather than framing the tenets of such changes in terms of crisis and loss, we may choose to use them as pointers towards new modes of understanding "sharing", "transfer", "influence" and "contact" – in short, the vectors of collectivity and its forms of duration.

Accounting for social memory is then not a question of seeking out collective representations, but of tracing the events of association and the processes of individuation, differentiation and objectification that result from such events. This requires a mode of investigation that takes seriously the material specificity of the various technologies that shape contemporary memory and that approaches social relations in explicitly temporal terms.

For *Rethinking Social Memory*, the closing conference of the research project *The Archive in Motion*, we have invited a group of outstanding scholars from various fields to contribute to the development of a genealogy of modern and contemporary memory operations.

Program

Friday 5 December

10:00 Coffee and registration

10:30–10:45 Introduction (Ina Blom)

10:45–12:15 First session (moderated by Geoff Cox)

David M. Berry: The Post-Archival Constellation

Wolfgang Ernst: Non-Human Agencies of Socio-Cultural Memory

12:15–13:15 Lunch

13:15–14:45 Second session (moderated by André Wendler)

Trond Lundemo: Mapping Paris: Propagating Images and Mobilizing Memory

Pasi Väliaho: Stills from a Film That Was Never Made: Cinema, Gesture, Memory

14:45–15:00 Coffee/fruit

15:00–16:30 Third session (moderated by Jesper Olsson)

Jussi Parikka: Archives of Ecocrisis

Ina Blom: Video, Water, and Social Ontology

Saturday 6 December

10:00–10:15 Coffee

10:15–11:45 Fourth session (moderated by Geoff Cox)

Matthew Fuller: The Granularity of Github, Analysing a Software Archive as Engine

Liv Hausken: Traveling Images, Tracking People: The Passport as Archive

11:45–12:00 Coffee/fruit

12:00–13:30 Fifth session (moderated by André Wendler)

Olivier Surel: Imagination in Spinoza's Social Ontology and the Challenge of Embodied Cognition

**Eivind Røssaak:** Life Executable by Algorithms

13:30–14:30 Lunch

14:30–16:00 Sixth session (moderated by Jesper Olsson)

Sónia Matos: Can Languages be Saved? Linguistic Heritage and the Moving Archive

Tiziana Terranova: Towards a Neo-Monadology of the Social Brain

Practicalities

The conference will take place in the building called Helga Engs hus (auditorium 3) at the Blindern campus. The address of the venue is Sem Sælands vei 7. From the city centre take westbound metro lines 3, 4 or 6 to **Blindern station** (cyan circle on the map), or tram lines 17 or 18 (direction Rikshospitalet) to the **Universitetet-Blindern** stop (yellow circle on the map). From both stops there's a five minute walk to the conference venue (yellow flag on the map).
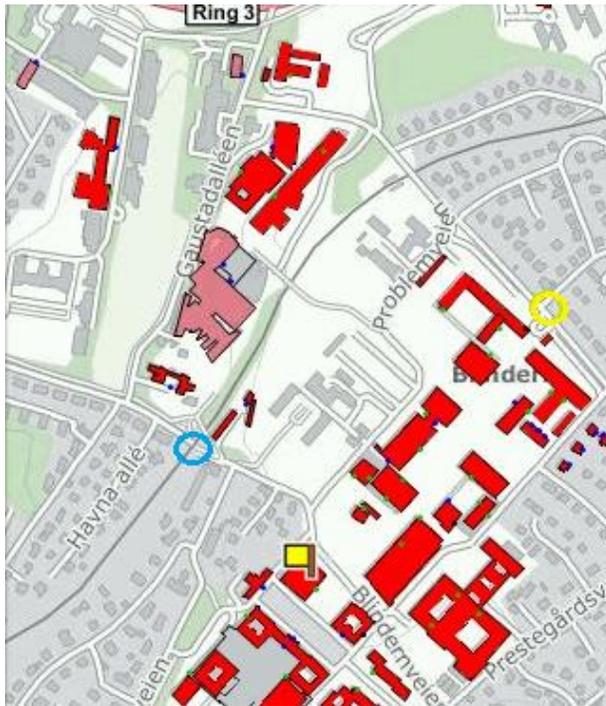
The conference is open to all interested, but **requires registration**. Register by paying the conference fee of NOK 200 here: http://bit.ly/1yRvS9B. Registration **closes 29 November** or as soon as the event is fully booked. The fee covers lunch as well as hot and cold beverages. Please contact us about any dietary restrictions.

Conference coordinator: Ellef Prestsæter: ellef.prestsater@ifikk.uio.no

The Archive in Motion (2011-2014) is a collaboration between the National Library of Norway, IFIKK – Department of Philosophy, Classics, and History of Art and Ideas at the University of Oslo, IMK – Department of Media Studies at the University of Oslo, and Department of Cinema Studies, Stockholm University.

Speakers and Abstracts

The Post-Archival Constellation (David M. Berry)

By examining the temporality of the projective nature of computational processes and traces, I want to explore how archive becomes database and database becomes interface, and therefore the implications for social memory. Both in terms of what is remembered, and therefore visible, and what is forgotten, as a kind of dark memory, this presentation explores how this post-archival constellation may create a generalised condition of forgetting. In contrast to the structure of traditional institutional arrangements around the archive which had a legitimation granted through a complex chain of practices and institutionalizations that authorized decisions to be taken about what of the old should be kept and what should be discarded, today, in an age when digital technologies are delegated greater responsibility for a collection, computational rationalities are increasingly granted the task of archiving and re-presenting materials. Indeed, we are faced with a new archival machine that demands a different social ontology but also a way of exploring and interacting with archives through computational surfaces. These new gateways to social memory are manifested in algorithms that instantiate a new archival imaginary – a post-archival constellation that is constantly in motion, modulated and augmediated.

David M. Berry is Reader in the School of Media, Film and Music at the University of Sussex and affiliated researcher at Institutt for Medier og Kommunikasjon (IMK), University of Oslo. He is author of Critical Theory and the Digital (2014), The Philosophy of Software: Code and Mediation in the Digital Age (2011), Copy, Rip Burn: The Politics of Copyleft and Open Source (2008), co-author ofNew Aesthetic, New Anxieties (2012), he is also editor of Understanding Digital Humanities (2012) and Life in Code and Software (2012). He tweets at @berrydm on Twitter.

Video, Water and Social Ontology (Ina Blom)

In the late 1960's analog video presented itself as machine whose sophisticated microtemporal operations indicated the existence of memory-frameworks independent of (and largely inaccessible to) human perception. From this point onwards, video seemed to embody the fact that memory is not a privileged function of humans handling a world of more or less fleeting phenomena: the human sense apparatus is now embedded in a world formed by a myriad of cognitive agents and temporalizing instances, giving wholly new inflection to the concept of a "collective memory". From such a perspective, video in the 60's and 70's emerges as an autobiographical «subject» - less a technology "used" by artists

than a distinct form of memory/agency that deployed the contexts, personnel and materials of "art" as part of its own process of technical individuation. Such technical individuation can be traced through a number of different scenarios, among other in video's preoccupation with technical forms of life and continuities between technical and biological time loops. In this paper I will discuss video's peculiar alliance with water in the context of the early 1970's ecocrisis – an ecopolitical agency that forged not just new conceptions of nature but also new conceptions of social memory.

Ina Blom is a Professor at the Institute of Philosophy, Classics, History of Art and Ideas at the University of Oslo. She has published widely in the field of modernism/avant-garde studies and on contemporary art, with a particular focus on media aesthetics and the relationship between art and technology. She is currently head of the interdisciplinary research project *The Archive in Motion* and is also a frequent contributor to *Artforum, Texte zur Kunst, Parkett* and *Afterall*. Recent publications include: *On the Style Site. Art, Sociality and Media Culture*. New York: Sternberg Press, 2007 (2009). "The Autobiography of Video. Outline for a Revisionist Account of Early Video Art"*, Critical Inquiry*, Winter Issue 2013, "The Logic of the Trailer. Abstraction, Style and Sociality in Contemporary Art". In Lind (ed.) *Abstraction. (Documents of Contemporary Art).* MIT Press, 2013, "Spectacle versus Cinematographic Subject", in *Cognitive Architecture. From Biopolitics to Noopolitics.* (ed. D. Hauptmann), Rotterdam: 010 Publishers, 2010. Forthcoming: *The Autobiography of Video. The Life and Times of a Memory Technology* (New York: Sternberg Press, 2015), *Raoul Hausmann et les avant-gardes* (ed.) Paris: Les Presses du réel, 2014, *Memory in Motion* (ed.) Amsterdam University Press, 2015).

Non-Human Agencies of Socio-Cultural Memory: Irritations of Presence by Storage Technologies
(Wolfgang Ernst)
Present culture increasingly dedicates its individual and collective memories to electronic and digital records. Does it thus become nonhuman and asocial? A genuinely media-specific theory of storage technologies is needed and inevitably challenges classical theories of social memory as developed in sociology and cultural studies. Once storage and transmission are being defined as media channel, notions like cultural tradition can be reformulated in technological terms. The difference between technical and social memory can thus be articulated, as well as the difference between media in its communication studies sense (mass media appearances) and in its technological definition (which will be the preference in the following arguments).

From the media-archaeological point of view, the technological dynamics of memory devices deserve close description in order to reveal its potential for a refreshed cultural terminology of "memory" and "time". This will be exemplified by an analysis of the alphabetic "technologizing" (Walter Ong) and the literally mechanic and electronic signal-recording of "oral poetry" (the Milman Parry / Albert Lord research in former South-Yugoslavean *guslari* culture). Creative options of algorithmic mobilization of digitized voices will be discussed, as well as the techno-traumatic event which haunts such media memories.

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Wolfgang Ernst is Professor and Chair at the Institute for Musicology and Media Studies, Humboldt-Universität, Berlin. His books include: *Das Rumoren der Archive: Ordnung aus Unordnung*, (2002) *M.edium F.oucault. Weimarer Vorlesungen über Archive, Archäologie, Monumente und Medien* (2000), *Im Namen von Geschichte: Sammeln, speichern, (er)zählen (a thesis on the infrastructure of memory*, (2003), and *Das Gesetz des Gedächtnisses. Medien und Archive am Ende (des 20. Jahrhunderts)*(2007). He has also co-auathored a number of books, among them *Semën Karsakov: Ideenmaschine. Von der Homöopathie zum Computer* (2007, with Wladimir Velminski), *Suchbilder. Visuelle Kultur zwischen Algorithmen und Archiven* (2003, with Stefan Heidenreich and Ute Holl), and: *Computing in Russia. The History of Computer Devices and Information Technology Revealed* (2001, with Georg Trogemann and Alexander Nitussov). A selection of his texts were recently translated into English under the title *Digital Memory and the Archive* (ed. Jussi Parikka), University of Minnesota Press, 2012.

The Granularity of Github, Analysing a Software Archive as Engine (Matthew Fuller)
Drawing on research carried out with Andrew Goffey, Adrian Mackenzie, Richard Mills and Stuart Sharples, this paper will discuss the way in which Github, one of the largest dynamic repositories of software online can be seen to operate as a mode of archive. In very simple terms, Github is a place where software is stored online and from which it can often be downloaded. The specific characteristics of this site: a high degree of granularity of analysis of the data it holds; the 'socialisation' of software production; the deep integration of quantification into the working processes of the archive, and its use in turn as a site for production; amongst other aspects make it symptomatic of present forms of computational archive. Yet crucially, in its architecture, it also inverts what in free or open source software is the 'taboo of the fork' - against the splitting or duplicating of a project, an act that often potentially breaks apart the community around the code. Git, the system that Github relies on inverts

this by making the fork its fundamental operation, something that in turn reframes the debate around the archive as the focus of storage, conservation and communities of research.

Matthew Fuller is Professor and Director of Creative Programmes at the Centre for Cultural Studies, Goldsmiths, University of London. His published books include *Behind the Blip: Essays on the Culture of Software* (2003)*, Media Ecologies* (2007), *Elephant and Castle* (2012) and *Evil Media* (2012). He is an editor of the journal *Computational Culture* and has also edited *Software Studies: A Lexicon* (2008). He has also created a number of art projects and exhibitions and been a member of the artist collective*Mongrel* and the *I/O/D* speculative software group.

Traveling Images, Tracking People: The Passport as Archive (Liv Hausken)

This essay will reevaluate some of the basic assumptions about photography as technology of memory. Starting from the nonhuman memory capacities of photographic technologies, my analysis will focus on the photographic practices of identification and control: more specifically, I will discuss the photographically generated portraits in the biometric passport which contain both the visible ID picture which most passport holders are familiar with and the photographically generated information stored on a chip. The visible image is there for travelers and border inspectors; the photographically generated biometric data stored on the chip are intended for machine and expert reading. Both are single specimen images produced in accordance with the protocols of restricted archives or databases that are - at least in principle - globally accessible to authorities via complex technological transformations and translations. If such globally networked biometric recordings are the archives of increasingly mobile and globalized societies, they provide an interesting point of departure for discussing the image - and imaging - of populations in the digital age.

Liv Hausken is Professor at the Department of Media and Communication at the University of Oslo and the head of the department's research area Media Aesthetics. She has published a book on media aesthetic analysis in Norwegian (*Medieestetikk*, Spartacus 2009), co-edited, with Professor P. Larsen, a four-volume textbook in *Media Studies* from 1999, revised in 2008/2009, and edited the anthology *Thinking Media Aesthetics* (Peter Lang Academic Publishing, 2013). She has published numerous articles on topics such as textual theory, narrative theory, feminism, film, television, photography, and medical imaging, including "Forensic Fiction and the Normalization of Surveillance", in *Nordicom Review* (2014), and "The Visual Culture of Popular Brain Imaging", in *Leonardo Transactions* (2014).

Mapping Paris: Propagating Images and Mobilizing Memory (Trond Lundemo)

Memory has always been in motion as it is formed through processes where images, material and mental, past and present, propagate and transmute. Images are also spatial and (often) topographical and constitute places of memory. The movement of images has itself changed over history, according to the dispositifs that regulate the sociotechnical networks and reconfigure and transform the relations between the individual and the collective at certain times. I will explore some of these temporal and spatial transformations by looking at two image networks that both feature Paris as a location of memory: Albert Kahn's archival project *Les Archives de la Planète* from 1908-1931, deploying analog film and photography, and the web installation *Paris ville invisible,* by Bruno Latour and Emilie Hermant from 2004. They both express typical features belonging to their historical dispositifs, but they also diverge from the common paths of image propagation of their time. The life of images changes with different dispositifs, and rearranges the spatial and temporal processes of memory and redefines the social.

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Trond Lundemo, Associate Professor at the Department of Media Studies at Stockholm University, is the co-director of the Stockholm University Graduate School of Aesthetics and the co-editor of the book series "Film Theory in Media History" at Amsterdam University Press. He is on the steering committee of the Network of European Cinema and Media Studies, and affiliated with the research projects Time, Memory and Representation at Södertörns University College, Sweden, and The Archive in Motion at the University of Oslo. He has been a visiting professor and visiting scholar at the Seijo University of Tokyo on a number of occasions, and was a research fellow at the IKKM at Bauhaus-Universität Weimar during the winter semester 2013/14. His research and publications engage in questions of technology, aesthetics, and intermediality, as well as the theory of the archive.

Can Languages be Saved? Linguistic Heritage and the Moving Archive (Sónia Matos)

Drawing on Wolfgang Ernst's understanding of archival media as 'active agents' this contribution will present and discuss the questions that have instigated the design of learning materials for the Silbo Gomero – an endangered form of language still alive in the small island of La Gomera, in the Canarian Archipelago. Looking specifically at the unique perceptual and interconnected materialities afforded by digital mediums, this contribution will problematize the preservation of endangered languages through the techniques of storage and transmission. Taking here language as an emblematic example of a living and moving archive of knowledge that is passed on from one generation to the other, this contribution will draw on the importance of understanding the concept of heritage as one that is constantly

disrupted by both temporal and spatial phenomena. Drawing on the digital appropriation of the Silbo Gomero's ecology, this contribution will suggest that a linguist archive should also open space for ambiguity and change. In light of this, memory, tradition and heritage cannot be saved but only rematerialized, renegotiated and reinvented – a process that resonates with an understanding of culture as a performative act.

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Sónia Matos is a designer and lecturer at the Design School at Edinburgh College of Art. Her work explores the intersection between design, heritage and ethnography. Since April 2012 she is also a Research Affiliate and a regular Visiting Scholar at MIT's Program for Art, Culture and Technology. Her PhD thesis (2010) *Here We Don't Speak, Here We Whistle: Mobilizing a Cultural Reading of Cognition, Sound and Ecology in the Design of a Language Support System for the Silbo Gomero* also includes the design of audio based media for sensory exploration to be used by local youth. Matos has presented her research at the Chisenhale Gallery (London, U.K.), as part of the *21st Century* research-based program, and at the *Verbindingen/ Jonctions 13* annual multidisciplinary festival organized by *Constant – Association for Art & Media*, Brussels. Her most recent publication is "Psycho-Active-Acoustic Experiences" (with Florian Hecker) in *Intellectual Birdhouse: Artistic Practice as Research* (Walter König Books).

Archives of Ecocrisis (Jussi Parikka)

The social is embedded and produced in a media technical setting. Media technologies and cultural techniques process and operationalize by aesthetic and other means what we call knowledge and also "the social". The social is, from its start, technical – perhaps a theme neglected in traditions of philosophy and social science, but increasingly argued to be central to it. This claim has ranged from the philosophical work of Bernard Stiegler to media theories of Friedrich Kittler, anthropological theories of Andre Leroi-Gourhan to more recent theorists of technology.

This chapter argues in a manner inspired by Michel Serres and Bruno Latour that we need to pay attention to the numbers and inclusions/exclusions of the archives of the social. In other words, we need to pay attention to how many we are, and in this setting, of who is admitted to the social. The Natural Contract (Serres) is at its core already a technical contract, and visible in the relation that the social, the environmental and the technical have. Electronic waste is one of the clearest examples of this link. Furthermore, by discussing such artistic projects as Gregory Chatonsky's Telefossils-art project this chapter conceptualizes the fossil from a future archival perspective, posthuman, after the human. It

takes as its temporal horizon not the historical time of media as we use it normally, but the wider temporal spheres of memory that are in their nature geological and more tuned to a media apocalyptic view: the dark non-futures of human media, the persistence of media as toxic material. This perspective however does not lose sight of the way in which media are also the same epistemological coordinates in which questions of the social and non-social, of epistemology and ontology of the social, are framed.

Jussi Parikka is a writer and Reader in Media & Design at Winchester School of Art, UK. He is the author of various books on digital culture, media archaeology, accidents and rather odd sides of media. These include *Insect Media* (2010), *Digital Contagions (2007) and most recently What is Media Archaeology? (2012)* He has edited and co-edited such publications as *The Spam Book: On Porn, Viruses and Other Anomalous Objects from the Dark Side of Digital Culture* (2009), Media Archaeology: Approaches, Applications and Implications (2011), *Medianatures: The Materiality of Information Technology and Electronic Waste* (2011) and the special issue of *Fibreculture* (2011) on "Unnatural Ecologies – Media Ecology". He blogs at http://jussiparikka.net

Life Executable by Algorithms (Eivind Røssaak)

The life of the modern citizen is increasingly captured and processed in fuzzy archives for future purposes. We have become life executable by algorithms. Is it possible to create a laboratory where these executions can express themselves? The experimental periphery of weird archives can illuminate, in close-up, some of the challenges facing citizens and archives in an age of electronic tracing and retrieval. This paper will present the precarious destiny of the extensive datasets of Erkki Kurenniemi who subjected himself to a range of self-monitoring and informatization processes in order to one day be able to transform his biological life into an exemplar of artificial consciousness, a living archive. What happens when the art and media group Constant takes Kurenniemi's "memory files" as its field of operation? How do they mediate between different generations of media technologies and ideas about archival life? How "intelligent" are these archives, and what do they say about our changing conceptions of social memory?

Eivind Røssaak is a Researcher at the Film and Media Section of the National Library of Norway, Oslo; Visiting Associate Professor at the Centre for Disciplinary Innovation and at the Department of Cinema and Media Studies, University of Chicago where he led seminars and taught classes in Archival Art and Philosophy, Scandinavian Cinema and Network Aesthetics (2011 and 2013), and Visiting Professor at Nordland College of Art and Film; participant in the international research projects The Archive in

Motion (Oslo) and Habits of Living (Brown) and member of the editorial board of the National Library's academic book series. He is the author of eight books on archives, film, art, literature and continental critical theory, among others *Selviakttakelse* (2005), *The Still/Moving Image: Cinema and the Arts* (2010), and editor of *The Archive in Motion* (2010) and *Between Stillness and Motion: Film, Photography, Algorithms* (2011). He is working on a book on the archival turn in film, art and media studies.

Imagination in Spinoza's Social Ontology and the Challenge of Embodied Cognition (Olivier Surel)

Abstract TBA

Olivier Surel is a doctoral researcher at Université Paris Ouest Nanterre La Défense (Sophiapol Laboratory), where he works on critical theory and social ontology in the light of a neo-Spinozist problematic. He is notably a member of the editorial committee of Paris-based journal *Multitudes*. Recent publications include: "Jakob von Uexküll : une ontologie des milieux" (*Critique*, April 2014) and "Let a Hundred Natures Bloom. A Polemical Trope in the Ontological Turn of Anthropology" (*Krisis. Journal for Contemporary Philosophy*, December 2014).

Towards a Neo-Monadology of the Social Brain (Tiziana Terranova)

In his essay 'On Leibniz', Gilles Deleuze remarked on the actuality of Leibniz's monadology in describing a condition where our social life is increasingly taking place among individual monads sitting by 'a computer screen in a closed room'. Even as the social Internet shifts towards mobile and ubiquitous computing, the discrete universe of Leibniz's monadology maintains its appeal in describing the condition of a networked social life. The article considers the notion of the social brain from the perspective of Gabriel Tarde's neo-monadology, the early French sociologists who renewed Leibniz's monadology in his effort to construct a universal sociology which crossed the physical, the biological and the social domain. A speculative exercise (hypothesis fingo), Tarde's 'esoteric' essay 'Monadology or Sociology' posits a revised version of Leibniz's monadology as the basis of a new social science where subjectivity is dispersed across a multitude of simple elements or monads. In as much as Tarde's monads are not characterized by boundaries or fixed locations, but by action at a distance or tele-action, they also found a possible conception of the brain as society of monads and as folds within the larger milieu of social psychic life.

Tiziana Terranova is Associate Professor in New Media and Cultural Studies at the University of Naples (L'Orientale). She is the author of the influential book *Network Culture: Politics for the Information*

Age (Pluto Press, 2004) and many more essays and publications in journals and newspapers. She is a member of the editorial board of the journals *Theory, Culture and Society* (Sage) and *Studi Culturali* (Il Mulino) and of the activist collective Uninomade.

Stills from a Film That Was Never Made: Cinema, Gesture, Memory (Pasi Väliaho)

There is an enigmatic but compelling statement Giorgio Agamben has put forward that every image can be considered a still 'of a lost film' wherein it regains its 'true meaning'. My attempt in this talk is to approach two photographic images that were taken at the Westerbork transit camp in the occupied Netherlands in 1943 in such terms. Focusing on the gestural economy of these photographs, I speculate how they were emblematic of a general 'programming' of bodily dispositions that took place in the movie theatres in the Third Reich. In this way, my attempt is to think about cinema's place in animating the textures of collective memory, where phantasy blends with recollection, and dreaming with doing. My aim is thus disclose something about cinema's role in telling us who we could be, and consequently, who we have been – that is to say, cinema's power to mold our actions and make history.

Pasi Väliaho teaches and writes on theory and history of film and screen media. He has a PhD in Media Studies from the University of Turku, Finland, and is Senior Lecturer in Film and Screen Studies at Department of Media & Communications, Goldsmiths College, University of London. His 2010 publication, *Mapping the Moving Image: Gesture, Thought and Cinema circa 1900* plotted the implication of the medium in contemporaneous arts, science and philosophy to redefine the cinema as one of the most important anthropological processes of modernity. His articles have been published in e.g. *Theory, Culture & Society*, *Space & Culture*, *Parallax*, *Theory & Event* and *Symplokê*.

Moderators

Geoff Cox is currently Associate Professor, Participatory IT Research Centre, Dept. of Aesthetics and Communication, Aarhus University (DK), adjunct faculty, Transart Institute, Berlin/New York (DE/US), and with Stuart Brisley and Maya Balcioglu part of the self-institution Museum of Ordure (UK). With Anya Lewin and Joasia Krysa, he is co-editor of the DATA Browser book series (published by Autonomedia, New York), and he co-edited *Economising Culture* (2004), *Engineering Culture* (2005), *Creating Insecurity* (2009) and most recently *Disrupting Business* (2013) with Tatiana Bazzichelli. He co-runs a yearly workshop/conference in collaboration with transmediale and is co-editor of the associated open access online journal APRJA (with Christian Ulrik Andersen). With Alex McLean he wrote 'Speaking Code' (MIT Press 2012), and he is currently developing a multi-authored book project on live coding.

Jesper Olsson is Associate Professor and LiU Research Fellow at the Department of Culture and Communication, Linköping University, Sweden. He runs the research group Literature, Media History, and Information Cultures and is the leader of the research project Representations and Reconfigurations of the Digital in Swedish Literature and Art 1950–2010. His latest book, *Remanens* (2011), deals with the tape recorder as an aesthetic technology. Currently he is finishing a longer, English version of the tape recorder book and is working on a collection of essays on media archaeology and contemporary literature. He is also co-editor of the forthcoming *A Cultural History of the Nordic Avant-Garde 1950–1975, vol. 3* (Rodopi).

André Wendler has been Researcher and Lecturer at the Internationales Kolleg für Kulturtechnikforschung und Medienphilosophie (IKKM) at Bauhaus-Universität Weimar since 2008. He received his PhD on anachronisms in history films in 201 and has been teaching and lecturing on the media of history, the media of music, queer theory and film criticism. He is currently working on two book projects: a book on the distributed ontology of digital moving images and a visual discourse history of candy. Recent publications include *Anachronismen: Historiografie und Kino* (Paderborn, 2014) and "Den kinematografischen Akteuren folgen" in *Zeitschrift für Medien- und Kulturforschung* (2/2013).