



## INVISIBILITY STUDIES SEMINAR SERIES 2015

This seminar is the first of the *Invisibility Studies Seminar Series 2015* - a seminar series which takes as its starting point the book *Invisibility Studies: Surveillance, Transparency and the Hidden in Contemporary Culture* (Peter Lang), which was published in January 2015. We have invited contributors to the book, as well as distinguished Danish and international scholars and artists, to read a section of the book as a way of launching further discussion. The common themes of the seminars, as of the book, are current changes in the relationships between what we consider 'visible' and 'invisible' in different areas of contemporary culture, including architecture, visual art, literature, philosophy, and technology. Over the course of four biweekly seminars in Spring 2015, we hope to stimulate discussion and provoke new thinking. The format of the four seminars will vary slightly, but they will all start at 4pm and will be followed by a light snack with a glass of wine, and the opportunity for more informal discussion.

### SEMINAR DATES

Wednesday, 11<sup>th</sup> of March 2015

Thursday, 26<sup>th</sup> of March 2015

Thursday, 9<sup>th</sup> of April 2015

Thursday, 23<sup>rd</sup> of April 2015

### TIME

4-7 PM

### LANGUAGE

Danish and English

### VENUE

Restarant Il Buco, Njalsgade 19C, 2300 Copenhagen S

[www.ilbuco.dk](http://www.ilbuco.dk)

All welcome. We would like to encourage scholars, students, practitioners and anyone interested in current changes to the cultural fabric to participate.

To register for the seminars, please email [invisibilitystudies15@gmail.com](mailto:invisibilitystudies15@gmail.com). We will accept registrations up until 48 hours before each seminar.

The seminar series is organised by

HENRIETTE STEINER, Section for Landscape Architecture, University of Copenhagen, and

KRISTIN VEEL, Department for Arts and Cultural Studies, University of Copenhagen

Illustration: Anne Torpe

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## SEMINAR I

11TH OF MARCH 4-7 PM

### TRANSPARENCY, REFRACTION AND OPACITY

#### PRESENTATIONS

ALBERTO PÉREZ-GÓMEZ

Saidye Rosner Bronfman Professor, History and Theory of Architecture, McGill University

LILIAN MUNK RÖSING

Associate Professor, Department of Arts And Cultural Studies, University of Copenhagen

KATRINE DIRCKINCK-HOLMFELD

Artist, Copenhagen

#### ROUND TABLE DISCUSSION

LORENS HOLM

Reader in Architecture and Director of the Geddes Institute for Urban Research at the University of Dundee

CHARLES LOCK

Professor of English Literature, University of Copenhagen

MECHTILD WIDRICH

Assistant Professor of Contemporary Art History, School of the Art Institute Chicago

#### CHAired BY

HENRIETTE STEINER AND KRISTIN VEEL

## ABSTRACTS OF KEYNOTES AND ARTISTS' PRESENTATIONS

### SEMINAR I

ALBERTO PÉREZ-GÓMEZ

#### THE FUNCTION OF INVISIBILITY IN ARCHITECTURAL MEANING

Architects, critics, historians and theoreticians usually take for granted the centrality of visibility (and the sense of sight as an optical mechanism in general) for architectural meaning. Discussion of the role of optical phenomena in the constitution of such meanings is often not critical of this assumption. While it would be absurd to flat-out deny the importance of vision, recent historiography, phenomenology and cognitive science invite us to qualify this understanding. My talk will sketch out the qualified apprehension of vision within the Western corpus of architectural theory and conclude framing the topics through phenomenology and cognitive science. My aim is to foreground some of these provocations for recent scholarship.

LILIAN MUNK RÖSING

#### WHEN THE SCREEN IS A TONGUE

From a Lacanian point of view the talk will look into two scenes from Pixar Studio animation films in which transparency turns into opacity as the eye becomes an object (Toy Story 2) and the screen becomes a tongue (Toy Story 3).

KATRINE DIRCKINCK-HOLMFELD

#### ON SNOWFLAKES AND OTHER ASSEMBLAGES

Leap into Colour is an ongoing artistic research project on the studio photography of Armenian Egyptian photographer Armenak (Armand) Arzrouni (1901-1963). The presentation will address questions of Transparency, Refraction and Opacity in relation the rematerialization of Armand's work, which have been partly preserved by the Arab Image Foundation in Beirut.

## ON THE SPEAKERS

### SEMINAR I

ALBERTO PÉREZ-GÓMEZ was born in Mexico City in 1949, where he studied architecture and practiced. In 1983 he became Director of Carleton University's School of Architecture. Since January 1987 he has occupied the Bronfman Chair of Architectural History at McGill University, where he founded the History and Theory Post-Professional (Master's and Doctoral) Programs. He has lectured extensively around the world and is the author of numerous articles published in major periodicals and books. His book *Architecture and the Crisis of Modern Science* (MIT Press, 1983) won the Hitchcock Award in 1984. Later books include *Polyphilo or The Dark Forest Revisited* (1992), *Architectural Representation and the Perspective Hinge* (co-authored with Louise Pelletier, 1997), and most recently, *Built upon Love: Architectural Longing after Ethics and Aesthetics* (2006), examining points of convergence between ethics and poetics in architectural history and philosophy. Perez-Gomez is also co-editor (with Stephen Parcell) of a book series entitled *Chora: Intervals in the Philosophy of Architecture*. The seventh volume is planned for 2015. At present he is working on a book titled *Attunement: In Search of Architectural Meaning*.

LILIAN MUNK RÖSING is ph.d. and associated professor at the Department of Arts and Cultural Studies, University of Copenhagen. Author of a large number of articles and three books in the field of aesthetics and psychoanalytic cultural criticism. Literary critic since 2000 at the Danish newspapers *Information* and *Politiken*. Forthcoming: *Pixar with Lacan. The Hysteric's Guide to Animation*, Bloomsbury 2015.

KATRINE DIRCKINCK-HOLMFELD is a visual artist and phd-candidate at University of Copenhagen Department of Arts and Cultural Studies. Her phd project *Rehearsing Reparative Critical Practices* seeks to develop the conceptual and artistic framework of the reparative critical practice - understood as a communal dense exploration of fragments of cultural memory into new assemblages.

LORENS HOLM is Reader in Architecture and Director of the Geddes Institute for Urban Research at the University of Dundee. He has taught at the Architectural Association, the Bartlett, the Mackintosh, and Washington University in St Louis. His teaching/research focuses on the threads that link architecture to philosophy, history, psychoanalysis, and machines. Publications include *Brunelleschi Lacan Le Corbusier: Architecture Space and the Construction of Subjectivity* (Routledge, 2010). His papers have appeared in *The Journal of Architecture*, *Perspecta*, *Critical Quarterly*, *Architecture Theory Review*, and *Assemblage*.

CHARLES LOCK has been the Professor of English Literature at the University of Copenhagen since 1996. From 1983 he taught at the University of Toronto where he was appointed Full Professor in 1993. He received his DPhil from Oxford in 1982 for a dissertation on John Cowper Powys, and is now the Editor of the *Powys Journal*. In 1979 he was awarded Oxford University's Laurence Binyon Prize in the History of Art, and has published extensively on visual semiotics, petroglyphs, and Byzantine icons. Much of his recent work has been dedicated to contemporary poets, notably Geoffrey Hill and Anne Blonstein.

MECHTILD WIDRICH (MPhil University of Vienna, PhD Department of Architecture, MIT) is Assistant Professor of Contemporary Art History at the School of the Art Institute Chicago. Her research focuses on ephemeral practices in relation to the built environment and on global art geographies. Recent publications are *Performative Monuments. The Rematerialisation of Public Art* (Manchester University Press, 2014), and texts in the *Journal of Architectural Historians* (JSAH), *Art Journal*, *Grey Room*, *The Drama Review* (TDR), *Performance Art Journal* (PAJ), *Log and thresholds*. Mechtild is member of the academic advisory council of the Jewish Museum Vienna.

## SEMINAR II

26TH OF MARCH 4-7 PM

### URBAN TOPOGRAPHY, VOID AND DISPLAY

#### PRESENTATIONS

ANNE BORDELEAU

Associate Professor, School of Architecture, University of Waterloo

DEANE SIMPSON

Associate Professor, The Royal Danish Academy of Fine Arts, School of Architecture

KATE ELSWIT

Artist, Bristol

#### ROUND TABLE DISCUSSION

HENRIK REEH

Associate Professor, Department of Arts And Cultural Studies, University of Copenhagen

DORA OSBORNE

Leverhulme Early Career Fellow in German, University of Edinburgh.

MARK VACHER

Associate Professor, The Saxo-Institute, University of Copenhagen

#### CHAired BY

HENRIETTE STEINER AND KRISTIN VEEL

## ABSTRACTS OF KEYNOTES AND ARTISTS' PRESENTATIONS

### SEMINAR II

ANNE BORDELEAU

#### URBAN TOPOGRAPHY OR THE CITY WRITING THE VOIDS

Architecture can make visible what would otherwise remain intangible, but the tangibility of architecture can as often make actors or elements of the city invisible. Indeed, our constructions participate in both making the invisible visible and making the visible invisible. At the urban level, this complex play can involve the tensions between monument and memory, the potentially powerful experience of a void that may be rendered banal through its display, or the ambition to represent invisible processes through mapping. To explore these different relations, I bring in Arendt's definition of action, Agamben's theorization of the forgotten and Deleuze and Guattari's call for the map, questioning how urban topography may be approached as the action of the city writing the voids. Looking at a series of projects that range from Piranesi's reconstructions of Campo Marzio to Peter Zumthor's Topographies of Terror, I study how plays and shifts between what is visible and invisible operate in relation to urban topography, through voids and displays. In particular, I consider the temporal dimensions of voids, whether defined through past occupations, embodied experiences of cultural expectations. Through the descriptions of the different ways in which the city may be written, I hope to touch on the incredibly fragile conditions of the void and the invisible.

DEANE SIMPSON

#### ATLAS OF THE COPENHAGENS

The Atlas of the Copenhagens addresses the urban territory referred to as 'Copenhagen' – posited in the media and celebrated by the municipality of Copenhagen itself as Europe's (and the world's) most sustainable city. Such claims would suggest Copenhagen as a fitting site to study and engage in a debate on sustainability – particularly from an understanding of sustainable urbanism as a socially constructed discourse that is highly contestable. The Atlas therefore, operates as a vehicle to construct a more critical discourse on Copenhagen's global-, and self-articulated position as the 'Eco-Metropolis of the World.' It does so by attempting to demystify the mechanisms of the various competing city ranking indexes; and by attempting to address the attendant problem of the conceptual and territorial limits of the 'city' itself. Such a project is intended not to undermine the relevance of Copenhagen's sustainability status as a 'matter of fact', but rather to open up a pluralist debate over the competing logics and controversies attached to the contestable concept of urban sustainability as a pressing 'matter of concern'. (Co-editors. Deane Simpson, Kathrin Gimmel, Anders Lonka, Marc Jay, Joost Grootens, KADK)

KATE ELSWIT

Breath Catalogue, which is an ongoing practice-based research collaboration that combines choreographic methods with medical technology. In the larger project, we are working with dance to build a “cabinet of curiosities” where what is collected and shared are palpable experiences of the performers’ breathing.

For this seminar on Invisibility Studies, the performance is composed with data obtained from the solo mover’s breath during a walk in Copenhagen. The process of working with this new catalogue entry engages with the seminar’s themes of memory and space: the resonant questions of what remains of the fleeting event in an urban landscape, and how such seeming voids can be made again perceptible in a manner that is not indexical but affective.

## ON THE SPEAKERS

### SEMINAR II

ANNE BORDELEAU is an architect and associate professor at the School of Architecture of the University of Waterloo (Canada). After completing her professional degree and post-professional Masters in the history and theory of architecture (McGill University), she was awarded a PhD in Architecture (Bartlett School of Graduate Studies, UCL) and a postdoctoral fellowship from the Paul Mellon Centre for Studies in British Art. Her research gravitates around the fundamental relation between architecture and time, and her writings on different aspects of this relation have appeared in *The Journal of Architecture*, *Architectural History*, *Footprint* and *Architectural Theory Review*. She recently published *Charles Robert Cockerell, Architect in Time: Reflections around Anachronistic Drawings* (Ashgate, 2014).

DEANE SIMPSON is an architect, educator and researcher teaching at the Royal Danish Academy of Arts School of Architecture, Copenhagen and at BAS, Bergen where he is professor of architecture and urbanism. He is formerly a unit master at the AA, London, faculty member at the ETH Zürich and associate partner at Diller + Scofidio, New York. He is author of *Young-Old: Urban Utopias of an Aging Society* (Lars Müller Publishers.)

KATE ELSWIT is Lecturer in Theatre and Performance Studies at the University of Bristol and author of *Watching Weimar Dance* (Oxford University Press, 2014). Her research focuses on interdisciplinary approaches to European dance theatre from modernism through the present, with special attention to transnational histories. She has won two major awards for scholarly publications, the Gertrude Lippincott Award from the Society of Dance History Scholars and the Biennial Sally Banes Publication Prize from the American Society for Theatre Research, and her research has been supported by many sources, including a Marshall Scholarship, a postdoctoral fellowship in the Andrew W. Mellon Fellowship of Scholars in the Humanities at Stanford University, and, most recently, the 2013 Lilian Karina Research Grant in Dance and Politics. Kate’s essays appear in *TDR: The Drama Review*, *Theatre Journal*, *Modern Drama*, *Art Journal*, *Performance Research*, *Dance Research Journal*, *New German Dance Studies*, and the *Oxford Handbook of Danced Reenactment*. Recent performance projects include *Future Memory*, as dramaturg with choreographer Rani Nair, and *The Animation Project*, in collaboration with Megan Nicely.

HENRIK REEH PhD in comparative literature, is Associate Professor of Humanistic Urban Studies and Modern Culture in the Department of Arts and Cultural Studies, University of Copenhagen. He is director of Urban Culture Lab at the University’s Faculty of Humanities, and the Danish director of 4Cities – Erasmus Mundus Master Course (4Cities.eu). Author of books on urbanity, art in public space and cultural theory, Reeh’s *Ornaments of the Metropolis: Siegfried Kracauer and Modern Urban Culture* was published by the MIT Press. After completing a volume on Venice, he is finishing a book on architectural experience in Daniel Libeskind’s Jewish museums. Reeh is also a photographer.

DORA OSBORNE is Leverhulme Early Career Fellow in German at the University of Edinburgh. She completed her PhD at the University of Cambridge in 2008 and has published a monograph on the prose work of W. G. Sebald and Christoph Ransmayr. Her research focuses on questions of trauma and postwar memory. Her current project looks at the relationship between memory and the archive in contemporary Germany, particularly in literature and visual culture.

MARK VACHER is an Associate Professor at the SAXO Institute, University of Copenhagen. A cultural analyst specialising in housing issues and urban anthropology, his work is inspired by phenomenological theories on the perception of time and space and by post-structuralist theories on consumption. He has conducted fieldwork in a variety of urban settings in Europe and North Africa focusing on gentrification and urban transformations and their impact on private homes and dwellings, as well as on public domains and transportation systems.

### SEMINAR III

9TH OF APRIL 4-7 PM

## SURFACES, SECRETS AND INTERIOR SPACES

### PRESENTATIONS

KARIN SANDERS

Professor of Scandinavian, University of Berkeley

PETER MADSEN

Professor Emeritus, Department of Arts And Cultural Studies, University of Copenhagen

SOFIE VOLQUARTZ LEBECH

Performance artist and Ph.D. Fellow, University of Copenhagen, Department of Arts and Cultural Studies

### WORKSHOP

COURTNEY D. COYNE-JENSEN

Architect and Artist, Lux Lumina

## ABSTRACTS OF KEYNOTES AND ARTISTS' PRESENTATIONS

SEMINAR III

KARIN SANDERS

### RUPTURES FROM HIDDEN REALMS: BOGS & BODIES

Bogs are slippery places, strangely time-warped and peculiarly liminal. They bring about spatial and temporal disorientation. Here, time has been peculiarly suspended and space has become strangely transformative. Hidden and unseen for centuries, bodies can emerge from bogs, often by chance, perfectly preserved, and rupture our sense of time and place. These so-called bog bodies represent both people and archaeological artifacts and can be seen as uncanny corporeal time travelers igniting the imagination of archaeologists, historians, poets, fiction writers, visual artists and filmmakers. This lecture will give examples of how bogs and the bodies found in them have been used to revivify the past and complicate the present. How these uncanny places and the bodies that emerge from them force us to test and articulate questions about origin and identity, how modern cities like Copenhagen, with high-rise architectures, are sometimes built on ancient wetlands. What kind of cultural expressions can this produce? Seamus Heaney's bog poems, Lars von Trier's *Riget* [The Kingdom] and Camilla Christensen's novel *Jorden under Høje Gladsaxe* [The Earth Beneath Høje Gladsaxe] will help demonstrate what happens when the invisible is made visible, when contemporary places and buildings are imagined to harbor hidden pasts.

PETER MADSEN

### URBAN ENCOUNTERS

Dante relates in his short book, *The New Life, Vita Nuova*, how Beatrice greets him for the first time: "passing along a street, she turned her eyes in the direction of where I stood gripped by fear". The famous meeting takes place in a street, in the open urban space, where Beatrice appears outside private, more or less closed off spaces. Similar relations between urban spatial organization, behavioral norms or regulations, and psychic reactions to encounters are abundantly described in literary texts, these relations may even be formative for the character of the texts. I'll try to elaborate a bit on this nexus in a number of examples from European as well as Arabic literature (*The Arabian Nights*).

SOFIE VOLQUARTZ LEBECH

INVISIBLE

*Invisible* is an unfinished PowerPoint performance about how to become invisible on stage. Invisible is the description of the process of making a performance. It is a bodily examination of invisibility never taking place. It is choreography without a body. It is a performance in the imagination.

COURTNEY D. COYNE-JENSEN

**WORKSHOP**

**TOOLS FOR PRESENCING: SURFACE AND SOMA**

This workshop evolves out of a questioning of 'experiential blindness' in architectural education in particular, and addresses the balancing nature of perception and participation in drawing. The practices and devices presented will explore a handful of sensate and enactive approaches for probing – and contesting – the predominantly ocularcentric regimes of contemporary architectural drawing. They endeavour is to enhance sensory experience, encourage meaningful mark-making, and highlight the often taken-for-granted nature of somaaesthetic awareness and haptic knowledge. Participating will enable one to draw forth through such modes of perception as tactility, sound, proprioception, peripheral vision, as well as through 'the other'; all with the greater intent of sharpening competencies in drawing via embodied vision.

ON THE SPEAKERS

SEMINAR III

KARIN SANDERS, Professor of Scandinavian Literature at University of California-Berkeley. Publications include *Konturer: skulptur-og dødsbilleder fra guldalderlitteraturen* (Copenhagen, 1997) and *Bodies in the Bog and the Archaeological Imagination* (Chicago, 2009). She has published in excess of fifty articles and is co-editor of *A Comparative History of Nordic Literary Cultures* (forthcoming) and *Inter Artes* (forthcoming). Her present book project is called "Let's be Human. The Lives of Lings in Hans Christian Andersen's Works." Member of The Royal Danish Academy of Sciences and Letters.

PETER MADSEN, Professor Emeritus (comparative literature); author of introduction to the new Danish translation of *The Arabian Nights* (Vandkunsten, 2013); edited (with Richard Plunz), and wrote introduction to, *The Urban Lifeworld: Formation, Perception, Representation* (Routledge, 2002).

SOFIE VOLQUARTZ LEBECH is a performance artist and Ph.D. Fellow at the University of Copenhagen, Department of Arts and Cultural Studies. Her Ph.D.-project Research-based Aesthetics seeks to develop the theoretical and artistic framework of a research-based practice and identify the inter-disciplinary meeting between art and research.

COURTNEY D. COYNE-JENSEN, Architect and artist based in Copenhagen; working in scales from installations, to architecture, to urban design. Associate Professor at DIS, Architecture and Design Department. Owner / maker / collaborator at Lux Lumina. Co-founder and co-editor of DEAR publication.

## SEMINAR IV

23RD OF APRIL 4-7 PM

### SCREENS, CAMERAS AND SURVEILLANCE

#### PRESENTATIONS

HÉCTOR HOYOS

Assistant Professor of Iberian and Latin American Cultures, Stanford University

FREDERIK TYGSTRUP

Professor, Department of Arts And Cultural Studies, University of Copenhagen

Featuring Anja Borup and the Superselfie

#### ROUND TABLE DISCUSSION CHAIRED BY

SUSANNE WIGORTS YNGVESSON

Associate Professor in Ethics at Uppsala University and Senior Lecturer at Stockholm School of Theology

NANNA BONDE TYLSTRUP

post.doc. Saxo Institute, University of Copenhagen

ANNIE RING

Research Fellow and Acting Director of Studies in German at Emmanuel College, Cambridge

HENRIETTE STEINER

Associate Professor, Section for Landscape Architecture and Planning, University of Copenhagen

KRISTIN VEEL

post.doc., Department of Arts And Cultural Studies, University of Copenhagen

#### CHAIRED BY

THOMAS MICAL

Associate Professor, Art Architecture and Design Department, University of South Australia

## ABSTRACTS OF KEYNOTES AND ARTISTS' PRESENTATIONS

### SEMINAR IV

HÉCTOR HOYOS

#### ACCUMULATION OF THE INVISIBLE: CLOUDS, SERVERS, AND THE CALIFORNIAN IDEOLOGY

In this talk, Hoyos examines the role of the arts in unmasking widespread technological determinism as ideology. He focuses on "the cloud," an attempt to brand and sanitize server-based computing. The technique itself resembles Marxist primitive accumulation; its "server farms" resemble banks. Hoyos considers works that make such a structure visible, including photographs by Irish artist John Gerrard and by American reporter Kim Steele. The talk also draws from the Chilean Alejandro Zambra's story-telling and from Salvador Allende's radical Cybersyn project from the 1970s. Together, this eclectic array of sources allows Hoyos to upend and denaturalize what Barbrook and Cameron called in 1995 "the Californian Ideology" – one that has since taken over the world.

FREDERIK TYGSTRUP

#### FIGURA

In the early twentieth century, Walter Benjamin prophesized that the increasing amount of writing surrounding us in modern cities would eventually change our mode of reading, from absorption in textual worlds to a distracted recognition of surface values, like reading hieroglyphs rather than texts. Hundred years later, our immersion in signs of all sorts coming towards us on innumerable and ubiquitous surfaces raises the stakes of Benjamin's intuition: what is the logic of our interaction with the panoply of signifying processes that are becoming still more deeply ingrained with the machineries of social reproduction today?

We have sign processes conveying information, creating meaning, producing reference and visibility, distributing value, processing commodities, and much more. Faced with this saturation, we are compelled to reconsider our understanding of what signs do, to reassess the scope of Saussure's famous query into "the life of signs in the life of society." Signs are expressions, emerging from a surface, and we have huge theoretical and methodological resources to gauge the ways in which they confer meaning and construct reference. We still need, however, to develop our understanding of a third modality of sign processes, namely how expressions affect us. To accommodate this need, I will heuristically suggest considering signs as figura, expressions that combine aspects of meaning, reference and affect.

Starting out from Erich Auerbach's classical archaeology of the notion, I will comment on Jan-François Lyotard's understanding of the entanglement of discursivity and figurality and try to develop the innovative use of "the Figure" in Gilles Deleuze's work on Francis Bacon. The presentation will be theoretical and explorative and invite to an open discussion on the potential merits of thinking about the life of signs today in terms of figurality.



## ON THE SPEAKERS

### SEMINAR IV

HÉCTOR HOYOS is Assistant Professor of Latin American literature at Stanford University, where he teaches contemporary fiction and literary theory. He holds a Ph.D. in Romance Studies from Cornell University, and degrees in Philosophy and Literature from Universidad de los Andes in Bogotá. His book, *Beyond Bolaño: The Global Latin American Novel* (Columbia UP, 2015), is the first monographic, theoretical study of Latin American novelistic representations of globalization of its kind. At Stanford, he has recently taught an interdisciplinary course on “The Critique of Technology.”

FREDERIK TYGSTRUP, Academic Director of Copenhagen Doctoral School in Cultural Studies and professor of comparative literature, University of Copenhagen. Latest publications include *Structures of Feeling* (with Devika Sharma), de Gruyter 2014, *Socioaesthetics* (with Anders Michelsen), Brill 2015.

SUSANNE WIGORTS YNGVESSON is Associate Professor in Ethics at Uppsala University and Senior Lecturer at Stockholm School of Theology, Sweden. Her research concerns ethical and moral aspects of surveillance, media ethics, sexual ethics, theological ethics and human rights, especially freedom of thought, conscience and religion. During 2009–13 she was an expert in the European network LiSS (Living in Surveillance Societies). Her main ongoing research project is *Ethics of Vision*, which concerns phenomenological and theological analyses of vision in relation to surveillance and moral philosophy.

NANNA BONDE TYLSTRUP is a PhD Fellow at the Department of Modern Culture and Communication, University of Copenhagen. Thylstrup’s dissertation outlines and examines the politics of mass-digitised archives. She has furthermore published and given lectures on digital censorship, digital archives and the geopolitics of information.

ANNIE RING is Research Fellow and Acting Director of Studies in German at Emmanuel College, Cambridge. She also teaches undergraduate and graduate courses in film, literature, and cultural studies at the Faculty of Modern and Medieval Languages, University of Cambridge. She has published essays on literary portrayals of the East German secret police (the ‘Stasi’), on Kafka and pleasure and on French women’s writing after May 1968. Her monograph, about the writing of German unification, is forthcoming with Bloomsbury.

HENRIETTE STEINER is Associate Professor at the Section for Landscape Architecture and Planning at the University of Copenhagen in Denmark. She graduated with a PhD from the Department of Architecture at the University of Cambridge in 2008, after which she worked for five years as a Research Associate at the Department of Architecture at the ETH Zurich in Switzerland. Her research and publications cross disciplinary boundaries between architecture, urban studies and the humanities, and her research interests concern the way the modern city has been represented and discussed, read and interpreted. She is author of *The Emergence of a Modern City: Golden Age Copenhagen 1800–50* (Ashgate, 2014) and has co-edited several books including *Memory Culture and the Contemporary City: Building Sites* (Palgrave Macmillan, 2009), *Phenomenologies of the City: Studies in the History and Philosophy of Architecture* (Ashgate, 2015) and *Invisibility Studies: Surveillance, Transparency and the Hidden in Contemporary Culture* (Peter Lang, 2015).

KRISTIN VEEL is Postdoctoral Research Fellow at the Department of Arts and Cultural Studies, University of Copenhagen. She completed her PhD at the University of Cambridge, German Department. Her research interests are focused on the impact of information and communication technology on the contemporary cultural imagination, with a particular interest in issues of information overload and surveillance and the way in which these are negotiated in film, art and literature. She has published the monograph *Narrative Negotiations: Information Structures in Literary Fiction* (Vandenhoeck & Ruprecht, 2009) and is co-editor of the collected volume *The Cultural Life of Crises and Catastrophes* (de Gruyter, 2012).

THOMAS MICAL is Associate Professor of Architectural Theory at the University of South Australia. He holds a M.Arch. from Harvard GSD with a thesis on Blade Runner urbanism, and a Ph.D. in Architectural Theory from Georgia Tech. He has taught design, research, cinema, and theory at Georgia Institute of Technology, Illinois Institute of Technology, Vienna University of Technology, Carleton University, and Rensselaer Polytechnic University. His research works across architectural theory, spatial alterity, Transparency & Invisibility studies, and the future of architecture in hypermodernity.