Michael Betancourt is an artist/theorist concerned with digital technology and capitalist ideology who has published in The Atlantic, Millennium Film Journal, Leonardo and GTheory; 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 (Rocopi, 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, dodot 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.

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