InVisible Culture

Contributors / Issue 32: Rest and the Rest: The Aesthetics of Idleness

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Irene Alcubilla Troughton is a PhD candidate at Utrecht University within the Acting Like a Robot Project, where she researches on what theatre has to offer to the development of human-robot interaction and the design of robot behavior. She holds two RMA degrees in Media, Art and Performance, and Theory and Critique of Culture. Other interests include posthumanism, critical disability studies, and queer studies.

Emily R. Bock is a PhD candidate in the Department of Anthropology at the University of Chicago whose research is situated at the intersection of critical race theory, black studies, queer theory, performance studies, and ethnographic methods/writing. Her dissertation, *Ordinary Queens: the ball, the streets, and the beyond of survival*, is an ethnographic investigation of the everyday lives of members of the underground ballroom scene in Chicago and New York, tracking the diverse aesthetic and performative practices this community has developed for imagining, performing, and securing the “good life.” Before securing an MA in Anthropology from the University of Chicago, Bock danced for choreographers and performance artists in New York City including Douglas Dunn, Jin Ju Song-Begin, Hadley Smith, and Johanna Meyer. She continues to make dance in Chicago.

Michał Krawczyk is a PhD candidate at Griffith University (Brisbane, Australia) within the field of Environmental Humanities, combining ethnography with cinema. His first film *Yuyos* (2018), an ethnographic inquiry into the ethnobotanical knowledge of one peasant family in Paraguay, has been screened at film festivals and conferences worldwide through 2018-2019. The cinematic project *Land/Scape*, an experimental multispecies collaboration between humans and donkeys in the Mediterranean island of Sicily has been screened worldwide in 2020. *In the natural apiary*, filmed together with the natural beekeeper Danilo Colomela is his new film. For more information about Michał’s work please visit <https://vimeo.com/earthcare>.

[Nina Luostarinen](#) is a Doctoral Candidate at the University of Lapland (Finland) in the Faculty of Arts and Design. She has an institute degree in Puppetry, and she is Master of Culture and Arts from Humak University of Applied Sciences where she also currently works as Senior Specialist and lecturer in the Cultural Management department. Both her artistic endeavors and research interests are dealing with hidden narratives, place attachment/empathy, art-based playfulness, participatory mapping and photography as a mean of depicting emotions and unfurling understanding. She believes in the power of serendipity and thinks that ludic

immersion can be keys for solving wicked problems: sensuous knowledge, embodied experience and imagination open ways beyond ration. [[OrcID](#)]

[Jean Ma](#) is the author of *Melancholy Drift: Marking Time in Chinese Cinema* (Hong Kong UP, 2010) and *Sounding the Modern Woman* (Duke UP, 2015). Her editorial work includes the anthology *Still Moving: Between Cinema and Photography* (Duke UP, 2008), a special issue of the *Journal of Chinese Cinemas* on sound and music, and a book series at the University of California Press on “Music, Sound, and Media.” Her writing has appeared in *Grey Room*, *Camera Obscura*, *Criticism*, *Journal of Chinese Cinemas*, and *Film Quarterly*, as well as in numerous edited volumes. She is an Associate Professor in the Department of Art and Art History at Stanford University, where she teaches in the Film and Media Studies Program.

heidi andrea restrepo rhodes is a feminist scholar, poet, and educator. She is currently a PhD candidate in political theory at the City University of New York, as well as a spring 2021 Mellon Arts Fellow at Yale’s Center for the Study of Race, Indigeneity, and Transnational Migration, and teaches in Liberal Studies at NYU. Her poetry book, *The Inheritance of Haunting* (University of Notre Dame Press, 2019) won the 2018 Andrés Montoya Poetry Prize. Her scholarly and poetic writing seek a decolonizing transformation of our collective ways of knowing and being in the world. Her writing can be found in: *Frontiers: A Journal of Women’s Studies*; the recent Hic Rosa Collective book, *Falsework*, *Smalltalk: Political Education*, *Aesthetic Archives*, *Recitations of a Future in Common* (Some Beloved Books, 2021); *POETRY*; and *Foglifter*, among other places.

[Paula Vilaplana de Miguel](#) is a curator, cultural producer, and scholar based in New York. Her work focuses on exhibition spaces and cultural initiatives, with an emphasis on media, technology, and bodily practices. She has been Assistant Director of Exhibitions at Columbia University GSAPP and The Arthur Ross Architecture Gallery, and a lecturer at The New School Parsons. Paula Vilaplana has curated and developed projects for institutions such as the Shanghai Art Biennial, The Victoria and Albert Museum, The Venice Architecture Biennial, Storefront for Art and Architecture, Princeton University, Triennale Milano, and Ca2M. Her work has been published at The New York Review of Architecture, Arquine, and the Het Nieuwe Instituut and her projects have been featured in press internationally. She is currently developing the visual strategy for the XIII Shanghai Art Biennial. Her research has been sponsored by the Temple Hoyne Buel Center for the Study of American Architecture, Columbia University, and La Caixa Foundation among others.

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