

IMAGE SERVITUDE

New Dependencies in the Digital Age

THURSDAY, NOVEMBER 21

5.30 ^{PM} Welcome – Matthias Bruhn
6.00 ^{PM} Evening Lecture – Melissa Gronlund
7.30 ^{PM} Reception 8.00 ^{PM} Dinner (Löwenbräukeller)

MATTHIAS BRUHN
Karlsruhe University of Arts and Design

Matthias Bruhn is Professor for Art Studies and Media Theory at Karlsruhe University of Arts and Design. He studied art history and philosophy in Hamburg (Dr. phil. 1997) where he also directed the research department "Political Iconography" at the Warburg Haus (until 2001). After several fellowships and a position as coordinator of the World Heritage Studies programme in Cottbus, he worked as permanent research associate at Humboldt University Berlin and as principal investigator of the Cluster of Excellence "Image Knowledge Gestaltung". His research focuses on scientific as well as political and economic functions of images, the development of visual media, and comparative methods in art history. / Email: mbruhn@hfg-karlsruhe.de

- *Seeing as Cutting – A "Tomological" Concept of Vision*, in: Konstantin Daniel Haensch, Lara Nelke, Matthias Planitzer (eds.): *Uncanny Interfaces*, Hamburg: Textem, 2019, p.44-63.
- *History of Artificiality – Intersections of Image, Knowledge, and Design*. In: Exh.-Cat. +ultra. knowledge & gestaltung. Gropiusbau Berlin. Leipzig: Seemann, 2017, p.33-44.
- *Images without Knowledge? Epilogue*, in: Nora S. Vaage, Rasmus T. Slaattelid, Trine Krigsvoll Haagensen, Samantha L. Smith (eds.): *Images of Knowledge. The Epistemic Lives of Pictures and Visualisations*, Frankfurt am Main: Lang, 2016, p.221-227.

KATHRIN FRIEDRICH
Research Group "SENSING: The Knowledge of Sensitive Media", ZeM – Brandenburg Centre for Media Studies and Potsdam University
title of paper: Adaptive Media. Tracking Technologies and Interventional Life Sciences

Dr. Kathrin Friedrich is a media studies postdoc and scientific coordinator of the research group "SENSING: The Knowledge of Sensitive Media" (funded by the Volkswagen Foundation) the Brandenburg Centre for Media Studies and Potsdam University. Previously she was a member of the Cluster of Excellence "Image Knowledge Gestaltung. An Interdisciplinary Laboratory" at Humboldt University Berlin. Kathrin is a member of the working group Adaptive Imaging (www.adaptiveimaging.org) and her research interests include image-guided interventions and digital imaging in the life sciences; virtual therapy; interface and software studies. / Email: k.friedrich@sensing-media.de

FRIDAY, NOVEMBER 22

10.00 ^{AM} Introduction – Matthias Bruhn
10.15 ^{AM} *Adaptive Imaging* – Kathrin Friedrich, Moritz Queisner
11.30 ^{AM} *Productive Narcissism* – Barbara Kuon

- *Adaptive Bildgebung – Interventionelle Kopplungen von Bild, Körper und Handlung*, in: Anna Tuschling/Armin Schäfer/Stefan Rieger (eds.): *Virtuelle Lebenswelten*, Boston/Berlin: De Gruyter (in review).
- *Virtually Treatable: Temporalities and Encodings of Traumatic Experiences*, in: *Angles, Special Issue Digital Subjectivities*, 06/2018, <http://angles.saesfrance.org/index.php?id=1524> (with Michael Friedman).
- *Medienbefunde. Digitale Bildgebung und diagnostische Radiologie*, Boston/Berlin: De Gruyter 2018.

MELISSA GRONLUD

title of paper: From the Ground Up: Decolonisation and Conflict in the Field of the Image

Melissa Gronlund is a writer on art based between Abu Dhabi and London. She has a specialism in moving image and digital culture, as well as in Arab modernism and Gulf museum studies. Her study *Contemporary Art and Digital Culture* (Routledge, 2016) explores the relationship of contemporary art to the internet and digital technologies, and she has published several papers on post-internet art, digital theory, and post-humanism. From 2007-2014 she lectured on contemporary art at Oxford University, the Ruskin School of Drawing & Fine Art, and co-edited the journal *Afterall*, based in London. She is also formerly the chief art critic for *The National* newspaper in Abu Dhabi, and her writing has appeared in *Artforum*, *L'Hebdo d'art*, *BOMB*, *e-flux journal*, and *The New Yorker.com*, among other places. Originally from New York City, she studied Comparative Literature at Princeton University, in New Jersey, and Film Aesthetics at Oxford University. / Email: melissakgronlund@gmail.com

- *Can we still talk about women artists?*, in: *Women Artists: Feminism and the Moving Image* (ed. Lucy Reynolds, IB Tauris, 2019).
- *British National Identity in the Video Work of the YBAs*, in: *Artists' Moving Image in Britain after 1989* (ed. Erika Balsom, Yale University Press, 2019).
- *Affective Iconoclasm: Codes of Labour as a Human Characteristic* (Open Cultural Studies, 2018).

INGE HINTERWALDNER

Karlsruhe Institute of Technology

title of paper: Image studies facing deep tech challenges

1.00 ^{PM} LUNCH BREAK
3.00 ^{PM} Introduction – Barbara Kuon
3.15 ^{PM} *Keeping up with AI* – Fabian Offert

Inge Hinterwaldner is an art historian with a focus on contemporary and new media art. She wrote her Master's thesis on artistic commercials commissioned by the Austrian company Humanic, at the University of Innsbruck, Austria, in 2000. In 2009, she received her Ph.D in art history from the University of Basel, Switzerland, with a thesis on interactive computer simulations. Interweaving iconicity with simulation, she explores the expressive possibilities that can be achieved under the condition of continuously calculated explicit changes. Hinterwaldner taught at the universities of Bern, Basel, Luzern, and Lüneburg before fellowships and grants allowed her to pursue her research at MECS in Lüneburg (2014), Duke University in Durham (2015), and MIT in Cambridge/MA (2016). Her research focuses on interactivity and temporality in the arts, computer-based art and architecture, model theory, and the interdependence between the arts and the sciences since the 19th century. In October 2016 Hinterwaldner accepted a professorship for modern and contemporary art in the Institute of Art and Visual History at Humboldt University of Berlin. Since October 2018 she is full professor for art history in the Institute for History of Art and Architecture at Karlsruhe Institute of Technology (KIT). / Email: hinterwaldner@hu-berlin.de

- *The Systemic Image: A New Theory of Interactive Real-Time Simulations*, in: Cambridge MA/London: MIT Press 2017. (translation by Elizabeth Tucker, German edition 2010)
- *Bildlichkeit im Zeitalter der Modellierung. Operative Artefakte*, in: *Entwurfsprozessen der Architektur und des Ingenieurwesens*, Munich: Fink 2017. (ed. with Sabine Ammon)
- *Einwegbilder*, Munich: Fink 2016. (ed. with Michael Hagner and Vera Wolff)

CAROLIN HÖFLER

TH Köln

title of paper: Remote Material Streams

Dr. Carolin Höfler is Professor of Design Theory and Research at TH Köln – University of Applied Sciences, KISD – Köln International School of Design, where she heads the research unit »Real-Time City«. She studied art history, modern German literature, and theater & film (M. A.) as well as architecture (TU Diploma) at universities in Cologne, Vienna, and Berlin. In her dissertation, which was completed at Humboldt-Universität zu Berlin, she explored the history and theory of computational design in architecture (Form und Zeit. Computerbasiertes Entwerfen in der Architektur).

4.00 ^{PM} COFFEE BREAK
4.30 ^{PM} *Digital Objects* – Karolin Höfler, Katharina Weinstock
5.30 ^{PM} COFFEE BREAK

Until 2013, she was a teacher and researcher at Technische Universität Braunschweig, Institute of Media and Design. In collaboration with "oza_studio for architecture and scenography" she organized exhibitions and participations in exhibitions in Bundeskunsthalle in Bonn, Deutsche Kinemathek and Topography of Terror Documentation Center in Berlin. Her research interests include practices, concepts and media in architecture and design, architectural imagery, media saturation of public space, and ephemeral urbanism. Email: hoefler@kisd.de / carolin.hoefler@th-koeln.de

- Carolin Höfler: *Unwiederholbare Experimente. Entwerfen zwischen Grenzziehung und Überschreitung*, in: Séverine Marguin, Henrike Rabe, Wolfgang Schäffner, Friedrich Schmidgall (Hg.): *Experimentieren. Einblicke in Praktiken und Versuchsaufbauten zwischen Wissenschaft und Gestaltung* (Sciences Studies). Berlin: transcript 2019, p.247-262.
- Carolin Höfler: *„Das phantasievollste Sehen ist strukturorientiert.“ Computational Design und die Tradition der Naturgeschichte*, in: Annerose Keßler, Isabelle Schwarz (Hrsg.): *Objektivität und Imagination. Naturgeschichte in der Kunst des 20. und 21. Jahrhunderts*. Bielefeld: transcript 2018, p.297-326.
- Carolin Höfler: *Modelloperationen. Zur Formierung gesellschaftlicher Wirklichkeiten*, in: Christoph Rodatz, Pierre Smolarski (Hg.): *Was ist Public Interest Design? Beiträge zur Gestaltung öffentlicher Interessen*. Berlin: transcript 2018, p.283-311.

BARBARA KUON

Karlsruhe University of Arts and Design

title of paper: The Utopian Self

Barbara Kuon is a philosopher and art theorist. She is currently Assistant Professor at the Department of Art Theory and Media Philosophy at the University of Art and Design (HfG) in Karlsruhe, Germany. Member of the Research Network "Anderes Wissen" / "Figures of Knowledge in Art and Theory" (DFG 2017-2020). Her key interests comprise theory of contemporary art, critical theory, and political philosophy. The focus of her research is on phenomenology of revolution, techniques of self-production, and political economy of symbolic power. / Email: bkuon@hfg-karlsruhe.de

Publications:

- *Einer wird Viele. Räterepublik Baiern – ein gemeinsames Individuum auf tausend Beinen*, in: *Lettre International* 124, Berlin 2019

INTERNATIONAL CONFERENCE
NOVEMBER 21–23, 2019
HFG KARLSRUHE, GROSSES STUDIO

Despite the increasing degree of digitization, many parts of the industrial chain cannot be automated. The result is a new division of labor, with the convenience of online services on one hand, and the exploitation of physical work on the other. In many cases there are direct relations to the speed and growth of image production. Human agents are still needed e.g. for censoring violent Internet content as long as pattern recognition tools are not yet reliable. In social sectors as well, images have been taking command. In medicine, military, or sports people are being forced into new patterns of behavior. Interactive and augmented media require special training and adaptation, especially in professional contexts.

While the invisibility of processes behind blockchain technology or artificial intelligence applications increases the dependence on what remains visible, homes are wired to the Internet, and children grow up in the presence of cameras. Computer-generated personae become teenage role models, while state of the art and easy to use apps lure users into virtualizing selfies/selves with just a few clicks. Image Servitude seeks to pin down such new forms of visual dependency. Considering the field of picture theory and visual culture studies, the conference strives to map new terrains, and to translate the results into recommendations for a timely research and teaching.



FRIDAY, NOVEMBER 22

6.00 ^{pm} Video Screenings
Works by Omer Fast and Susan Schuppli
7.30 ^{pm} DINNER (Taumi)

- *Die Kunst der Selbstenteignung*, in: Anderes Wissen, Hg. Kathrin Busch, Fink, Paderborn 2016
- *Jenseits des Bildschirms / Beyond the Screen*, in: Parapraxis. Im Feld des Fehlers / In the Realm of Error, Hg. Stephanie Winter, Flora Schausberger, Revolver, Berlin 2016

ROLAND MEYER

Brandenburg University of Technology Cottbus-Senftenberg
participant in roundtable discussion

Roland Meyer studied art history and media theory at the Karlsruhe University of Arts and Design, where, in 2017, he finished his PhD on the media history of facial images. From 2007 to 2014, he was a research assistant for art and cultural history at the College of Architecture, Media and Design of the Berlin University of the Arts. In 2016/17 he worked as a curatorial assistant on the special exhibition The Face. A Search for Clues at the Deutsches Hygiene-Museum Dresden. In 2017, he representatively led the research group Das Technische Bild at the Hermann von Helmholtz Centre for Cultural Techniques of the Humboldt-Universität zu Berlin. Since April 2018 he has been a post-doc researcher and lecturer in art history at the Faculty for Architecture, Civil Engineering and City Planning of the Brandenburg University of Technology Cottbus-Senftenberg. His research focuses on the history and theory of technical images, the visual culture of modernity and the history of art, design and architecture after 1945. / Email: roland.meyer@b-tu.de

- *Operative Porträts. Eine Bildgeschichte der Identifizierbarkeit von Lavater bis Facebook*, Konstanz 2019.
- *Medien/Architekturen* (special issue of ZfM - Zeitschrift für Medienwissenschaft 12/2015), ed. with Christa Kamleithner and Julia Weber.
- *Architekturwissen. Grundlagentexte aus den Kulturwissenschaften*, 2 vols., ed. with Susanne Hauser and Christa Kamleithner, Bielefeld 2011/13.

FABIAN OFFERT

Friedrich-Alexander-Universität Erlangen-Nürnberg & University of California, Santa Barbara
title of paper: Invention as Discovery. Synthetic Images in Science and Art

SATURDAY, NOVEMBER 23

Future Formats of Visual Research?
A roundtable discussion with conference speakers,
Lioudmila Voropai and Roland Meyer

Fabian Offert is a critical machine vision researcher within the DFG research project "Synthetic Images as a Means of Knowledge Production" (FAU Erlangen-Nürnberg/Heidelberg University), a part of SPP 2172 "The Digital Image". He is also a doctoral candidate and Regent's Fellow in the Media Arts and Technology program at the University of California, Santa Barbara. His dissertation examines the epistemic and aesthetic questions raised by neural networks as contemporary image-making machines. Other research interests include digital art history, and the history, exhibition, and preservation of computer art. Previously, Fabian was Assistant Curator at ZKM | Karlsruhe, as well as a visiting scholar at the University of California, Berkeley. He received his Diploma degree from Justus Liebig University Gießen, where he was a German National Academic Foundation fellow and student of composer and director Heiner Goebbels. / Web: critical.vision / Twitter: @haltingproblem / Email: offert@ucsb.edu

- *Mitigating Epistemic Bias with Meta-Images. Critical Machine Vision as a Humanities Challenge*, in: AI & Society, 2019 (with Peter Bell, forthcoming).
- *The Past, Present, and Future of AI Art*, in: The Gradient, 2019.
- *I know it when I see it. Visualization and Intuitive Interpretability*, in: Proceedings of NIPS 2017 Symposium on Interpretable Machine Learning.

MORITZ QUEISNER

Charité Universitätsmedizin Berlin

title of paper: Adaptive Images. Technology and aesthetics of situative digital imaging - An introduction

Moritz is currently a guest researcher and Ph.D. candidate at Experimental Surgery at Charité Universitätsmedizin Berlin. From December 2019 he will be a research associate in the project "Adaptive Images. Technology and aesthetics of situative digital imaging" at HFG Karlsruhe. His academic work investigates imaging and interaction in contemporary media technology. Moritz is the co-founder of the Adaptive Imaging group (www.adaptiveimaging.org), a collective of scholars, designers and scientists who study image-guided practices in contemporary media technology, and the Drone Research Network (www.drone-research-network.org), an interdisciplinary forum for the exchange of ideas and projects relating to the study of drones. / Email: hello@moritzqueisner.de

10.00 ^{am} Introductory Remarks - Matthias Bruhn
10.15 ^{am} Keynote - Inge Hinterwaldner
11.00 ^{am} Part I: discussion of presentations

- Moritz Queisner, Nina Franz (2018): *Die Akteure verlassen die Kontrollstation. Krisenhafte Kooperationen im bildgeführten Drohenkrieg*, in: Bennke, Johannes; Seifert, Johanna; Siegler, Martin; Terberl, Christina (Hg.): *Prekäre Koexistenz*, Paderborn: Fink 2018.
- Luisa Feiersinger, Kathrin Friedrich, Moritz Queisner (Ed.) (2018) *Image - Action - Space. Situating the Screen in Visual Practice*, De Gruyter.
- Moritz Queisner (2016) *Medical Screen Operations: How Head-Mounted Displays Transform Action and Perception in Surgical Practice*, in: Media Tropes, Vol 6, No 1 (2016): Conceptualizing Screen Practices: How Head-Mounted Displays Transform Action and Perception, p.30-51.

LIOUDMILA VOROPAI

Karlsruhe University of Arts and Design
participant in roundtable discussion

Lioudmila Voropai studied philosophy, art history, media studies and media art in Moscow, Cologne and Berlin. In addition to her work as a freelance curator, art critic and artist, she received her doctorate in 2013 at the Academy of Media Arts Cologne on the subject of "Institutionalization of Media Art: Sociological Perspective and Cultural Aspects of the Differentiation of New Art Forms". She was a scholarship holder of the Graduate School for the Arts and Sciences of the Berlin University of the Arts and held lectures at the Bauhaus-Universität Weimar, Berlin University of the Arts, Leuphana University Lüneburg, Russian State University for the Humanities (RGGU), Moscow Curatorial School and other universities in Germany and abroad. She is also a translator and co-editor of the Russian editions of Slavoj Žižek, Giorgio Agamben, Jürgen Habermas and other authors. Her research focuses on art and media theory, political aesthetics, critical theory, sociology of art and institutional critique. Email: lvoropai@hfg-karlsruhe.de

- *Kulturpolitik als fait social und Utopie: Adornos ‚Kultur und Verwaltung‘ und die institutionellen Grenzen der bonne volonté*, in: Rüdiger Dannemann, Henry W. Pickford, Hans-Ernst Schiller (Hg.), *Der aufrechte Gang im windschiefen Kapitalismus. Modelle kritischen Denkens*, Wiesbaden 2018. p.243-255.
- *Medienkunst als Nebenprodukt. Studien zur institutionellen Genealogie der neuen künstlerischen Medien, Formen und Praktiken*, Bielefeld: Transcript, 2017.

12.30 ^{am} LUNCH BREAK
1.30 ^{pm} Part II: Recommendations

- *Das Zelluloidleben des Labors: Zur Geschichte und Gegenwart der filmischen Wissenschaftsvermittlung*, in: Susanne Stemmler, (Hg.), *Wahrnehmung, Erfahrung, Experiment, Wissen. Objektivität und Subjektivität in den Künsten und den Wissenschaften*, Berlin: Diaphanes 2014, p.273-280.

KATHARINA WEINSTOCK

Karlsruhe University of Arts and Design

Katharina Weinstock is a research associate in the department of Art History & Media Philosophy at the Karlsruhe University of Arts and Design. Katharina Weinstock studied Art History, Media Theory, and Curatorial Practice at Karlsruhe University of Arts and Design, Cultural Studies at Humboldt University Berlin, and Art History at University of California Los Angeles. After finishing her M.A. in Karlsruhe, she joined the postgraduate program "The Problem of the Real in Modern Culture" at University of Konstanz. Having started teaching in Konstanz, she taught seminars at UdK Berlin and Bauhaus University Weimar. Katharina Weinstock has worked for museums and institutions such as Google Arts & Culture and Gropius Bau Berlin. Parallel to her research, she writes art critical texts and essays for magazines, catalogues, and monographs. Her Ph.D project explores the found object as an inherently 'mediated thing', which may provide contemporary art with a productive analytical tool. Further research interests lie in the fields of visual culture studies, thing theory, new materialism, curatorial studies, and institutional critique. / Email: kweinstock@hfg-karlsruhe.de

- *Re-Arranging the world. On Found Objects, Collections and the Internet Thing*, in: Cultures of the Curatorial IV: Curatorial Things, Berlin (Sternberg Press) 2020.
- *The Real Thing. Mark Leckey und die Dinge im Zeitalter ihrer digitalen Reproduzierbarkeit*, in: ZKMB - Zeitschrift Kunst-Medien-Bildung (Oct 2019).
- *Closed Circuits and Echo Chambers: Cécile B. Evans' "Amos' World"*, in: Flash Art International, (No. 316, Sept/Oct 2017).

CONCEPT AND ORGANISATION: Matthias Bruhn, Katharina Weinstock
DESIGN: Catharina Grözinger (www.avantlesvacances.com)