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Inbetween and immediate

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HUMAN-TECHNOLOGY RELATIONS

11 – 13 JULY 2018

NWO 4TU. DESIGN LAB UNIVERSITY OF TWENTE.

Human-Technology Relations:
Postphenomenology and Philosophy of Technology

11-13 July 2018

DesignLab
University of Twente, The Netherlands

DEAR PARTICIPANTS,

Welcome to the Philosophy of Human-Technology Relations conference 2018! We are very happy to have such a great group of people presenting papers, showing work in art, design and engineering, and discussing each other's work.

The number of people sending in abstracts and registering to participate is much larger than we had dared to expect, which made it a true pleasure to organize the conference. While focusing on the philosophy of human-technology relations, the conference reaches out to art, design, engineering, and Science and Technology Studies. We have paper presentations, demonstrations, hands-on workshops, book panels, and a book exhibit. Participants come from all over the world, so we hope the conference will bring about many new connections.

Our home base will be the DesignLab of the University of Twente, which brings technology together with the social sciences and humanities, focusing on responsible design. For the conference dinner, on Thursday evening, we will move to the city of Enschede, where we will have dinner in The Museum Factory: and old textile factory (Twente used to be the main Dutch textile industry region) which was turned into a museum after the Enschede Fireworks disaster in 2000, and which currently has an exposition on Frankenstein and Human-Technology Relations.

If there are any questions, please don't hesitate to contact the organization: there will always be people in the PhilosophyLab, students in the organization can be recognized by their t-shirt, and the members of the organizing committee will be around during the entire conference. Drinks and lunch are included in the conference fee.

We hope you will all have a great time, and get as much inspiration as you will give to the others!

Peter-Paul Verbeek,

Conference chair

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multistability — the notion that selfies do not have a single meaning — and the enabling and constraining effects of any technology. These ideas are exemplified through the author's museum selfies and how the technologies of the museum and smartphone mediated his experience.

Rebecca Louise Breuer

Senior lecturer and associate researcher at the Amsterdam University of Applied Sciences.

Abstract: Inbetween and immediate

Rebecca Louise Breuer This article introduces Gilles Deleuze and Félix Guattari's concepts of smooth and striated space and couples these with the realms of art and technology. In doing so, and by analysing a case study, the dynamic natures and complex mixtures of art and technology are discussed. As a result, a perspective through which art and technology work together to enable new experiences opens up. The case study consists of Anja Hertenberger's work entitled inbetween — an ongoing performance project in which she examines the reactions of people to her wearing an item of clothing which features a miniature camera on the front and a screen at the back. The article concludes by arguing that although Hertenberger's performance concerns mediation, it mainly brings about immediate experiences that can be regarded as 'imaginings' rather than imaginations.

Gabriel Paiuk

Composer and sound artist, faculty staff member at the Institute of Sonology, Royal Conservatory of The Hague, and PhD Candidate at the Leiden University Academy of Creative and Performing Arts.

Abstract: imagination, perceptual engagement, and sound mediation

Thinking technologically-produced sound through simondon's concept of the image

Applying French philosopher Gilbert Simondon's concept of the image to the domain of the sonorous, this article aims to tackle how imagination is constitutional in our grasp of sound, and how it is informed by the protocols and affordances of technological tools of sound reproduction and manipulation. Simondon rejects the notion that imagination is a capacity of subjective consciousness, arguing instead that imagination pertains to the image's processual character: the image is the product of an activity, a node in a circuit of processes of anticipation, reception, recollection, and invention. Conceiving of sound experience as an image also highlights how particular modes of perceptual engagement are fundamental in its coalescence. These modes are entwined with the affordances of technologies of audio manipulation that we use on a daily basis and that structure memory processes. Through artistic practice, technology can

Katja Kwastek

Professor of modern and contemporary art history at the Vrije Universiteit Amsterdam.

Abstract: Unfolding entangled infrastructures

Femke herregraven's *malleable regress*

This article proposes to address 'technology' in terms of its broader infrastructure extending across the full life-cycle from raw material to decay, including acts of conceptualization, research and development, and artistic imaginative intervention. It discusses the installation *Malleable Regress* (2016) of Dutch artist Femke Herregraven, arguing that, while the work does not actually implement a particular technological apparatus or automated process, it inserts itself into a complex system and history of interrelated technological and geopolitical imaginations and developments. Rather than tackling a specific technology, it tackles entangled infrastructures, emphasizing the fact that technology is always embedded and situated, bound not only to hardware but also to resources, environments, and political and social systems.