

Symposium »Unheimliche Freunde«

PROGRAMM



Donnerstag, den 10.9.2020

16:00 Begrüßung und Einführung
Marcus Burkhardt, Thomas Macho und Gloria Meynen

16:30-17:30 Keynote: Ann Cotten. IFK Wien, Kunstuniversität Linz.
»A staged conversation« [EN]
Moderation: Gloria Meynen

18:00 Evening Lecture: Thomas Macho. IFK Wien, Kunstuniversität Linz.
»Un/Canny Friends. On the Fascinating History of Doppelgangers« [D/EN]
Moderation: Gloria Meynen

Freitag, den 11.9.2020

UNCANNY SENSES
Moderation: Tobias Matzner

10:00-10:55 Kim Albrecht. metaLAB, Harvard University/Universität Potsdam.
»Artificial Senses« [EN]

11:10-12:05 Anna Staab. Lehrstuhl für soziologische Theorie. Zeppelin Universität Friedrichshafen.
»Abnutzungserscheinungen. Semantiken von Verbrauch und Verletzung an den Schnittstellen und Interfaces organischer und technischer Körper« [D]

12:20-13:15 *f*(IOSANS). Institute for the Observation of the Symbiology of Artificial and Natural Sociopathy, Wien/Berlin.
»Puppen, Zombies, Algorithmen. Der Transhumanist BeachBoy Memex und das Verschwinden des weiblichen Körpers« [D]

— Lunch —

Symposium »Unheimliche Freunde«

Fortsetzung Freitag, den 11.9.2020

UNCANNY AGENTS

Moderation: Marcus Burkhardt

14:15-15:10 Gunter Lösel. Dept. Darstellende Künste & Film, Zürcher Hochschule der Künste.
»Zusammengeflickte Wesen und digitale Schauspieler*innen« [D]

15:25-16:20 Pamela Scorzin. FB Design/FH Dortmund.
»As Real as Rihanna?! - The Curious Case of Miquela Sousa. About 3D/CGI-Influencers and 'Synthetic Media.'« [EN]

— Kaffeepause —

16:45-17:45 Artist Performance: Anna Bromley. Kunsthochschule für Medien Köln/HFBK Hamburg.
»Deep Poison« [EN]

18:00-20:00 Evening Lecture: Janina Loh. Institut für Philosophie/Universität Wien.
»Uncanny Agents - A Critique of Transhumanism as an Excluding Ethics« [D/EN]

Moderation: Tobias Matzner

Samstag, den 12.9.2020

UNCANNY FICTIONS

Moderation: Gloria Meynen

10:00-10:55 Jiré Emine Gözen. BTK, Campus Hamburg.
»Die unheimlichen Freunde in der Cyberpunk Literatur: Frankensteins Monster, das sind wir.« [D]

— Kaffeepause —

11:25-12:20 Barbara Eder. Kunstuniversität Linz.
»Remote Access Science Fiction und die Fernwartung der Menschheit« [D]

12:35-13:25 Barbara Eggert. Abt. Fachdidaktik, Kunstuniversität Linz.
»JUST KI-DDING? Humor und Transspezies-Flirts in Roger Vadim's Barbarella (1968) und Spike Jonzes Her (2013)« [D]



UNHEIMLICHE FREUNDE ✱ ABSTRACTS & BIOS

Around 1978, a metaphor found its way into English android research that the roboticist Masahiro Mori had defined in 1970: the »uncanny valley«. Robots that resemble humans too much instill fear and terror. Like us, but never familiar, they inhabit the »uncanny valley«. But today, the uncanny valley has almost disappeared. Thanks to RFID chips, GPS and a wide variety of body sensors, our bodies and identities have themselves become interfaces, mouse pointers and prosthetic hands with which algorithms trace and continue to write our profiles. The valley that Mori dug out between the industrial robot and the Nō mask is now levelled. What remains is a suspicion: that the ghosts and the undead are not only the robots, but ourselves as well. ♣ LIVE FEED: [HTTPS://AUSSTELLUNGEN.UFG.AT/WILDSTATE/](https://ausstellungen.ufg.at/wildstate/)

Ann Cotten. IFK Wien, Kunstuniversität Linz:
»A staged conversation«, Keynote Lecture
 [EN/D]

In a staged conversation, five machines and one organic human talk about questions of culture, taste, feminism and science. Thanks to the refined education of the host, there is no violence.

The set-up reflects the artificiality of an adult human being, particularly the construction of the culture of female-presenting. Cybernetic topoi, such as the tic of regarding everything as a machine, help to see the story in a more realistic light and logically decypher mysterious human behaviour patterns. Also it is decided once

and for all what kind of questions a female presenter has to answer and which ones she doesn't and shouldn't. Also of interest is how we learn patience from robots. No answer is reached on the question whether or not associations lose their charm when ironed out flat. To answer this, it would be necessary to trace how the value structure of charm is put together.

♣ **Ann Cotten**, geboren 1982 in Ames, Iowa, lebt in Wien, Berlin und Nagoya. Studium der Germanistik in Wien, seither Autorin, zuletzt erschienen: »Verbannt« (edition suhrkamp, 2016), »Lather In Heaven« (englisch, Broken Dimanche Press, 2016), "Jikiketsugaki. Tsurezuregusa" (Verlag Peter Engstler, 2017), »Fast Dumm« (starfruit press, 2017), »Was Geht« (Sonderzahl 2018), »Lyophilia" (Suhrkamp 2019). Ab Oktober ist sie Junior Fellow am IFK Wien.

Thomas Macho. IFK Wien, Kunstuniversität Linz. »Un/Canny Friends. On the Fascinating History of Doppelgangers«, Evening Lecture [D/EN]

☛**Thomas Macho** (* 1952) served from 1993 to 2016 as Full Professor of Cultural History at the Department of Cultural History and Theory, Humboldt University of Berlin. In 1976 he received his doctorate at the University of Vienna with a dissertation on the philosophy of music; in 1984 he habilitated in philosophy at the University of Klagenfurt with a habilitation thesis on death metaphors. Since 2016 he has been director of the International Research Centre for Cultural Studies (IFK) at the University of Art and Design Linz in Vienna. In 2019 he was awarded the Sigmund Freud Prize for scholarly prose by the German Academy for Language and Poetry, and in 2020 the Austrian State Prize for Cultural Journalism.

Kim Albrecht. metaLAB, Harvard University/Universität Potsdam, »Artificial Senses« [EN]

The modern ideology that good design is ›as little design as possible‹ is, in its essence, the neglect of uncanny machines. The drawn distinctions on the surface hide the subface and assign as little agency as possible: »It just works. Seamlessly«. In the early 2000s, documentary filmmaker and artist Harun Farocki distinguished a new kind of image. He called them »operational Images« – pictures that are part of a technical operation, a process in which they are needed to execute a specific goal. Contemporary interfaces are operational; we do not open our map application to enjoy the map's beauty, but rather to get from place A to B, to fulfill an operation.

The interfaces presented throughout this talk offer a counter-narrative to the notion of good design, our seamless machine interactions of Operational Images. »Images of Operation« render slices of the machine subface to observe parts of the hidden uncanny processes. A reflection into the mechanics and infrastructures that allow for our current worldview in the first place. These images will not lead us anywhere but expose the hidden uncanny structures of the seemingly familiar.

☛**Kim Albrecht** visualizes cultural, technological, and scientific forms of knowledge. His diagrams unfold and question the structures of representation and explore the aesthetics of technology and society. Kim holds a BA in graphic design, an MA in interface design, is a principal researcher at metaLAB (at) Harvard and a Ph.D. candidate at the University of Potsdam in media theory. As knowledge designer and aesthetic researcher, Kim Albrecht explores the boundaries of visual knowledge in the post-digital age.

Anna Staab. Lehrstuhl für soziologische Theorie. Zeppelin Universität Friedrichshafen. »Unglaubliche Dinge«/»Dubious Objects«[D]

The paper considers interactions between subjects and objects, subjects and subjects, and objects and objects through interfaces as a form of mask as a connection in which two surfaces design themselves and each other to enable connectivity to each other. In other words, it proposes to consider interfaces not as surfaces of a (technical) object designed for a subject, but as a relation. It is then assumed that (1) only in and for this relation is determined who acts as object or subject and who is treated as subject or object and that (2) this connection arouses mistrust of one's own representation as well as that of the counterpart just as much as mistrust of one's own and the counterpart's perception. With regard to the interfaces of the theatre productions *Uncanny Valley* (Rimini Protokoll) and *Kroniek* (Florian Fischer), we will observe how these forms of distinction can become observable and be set in motion. Questions about the essence or core of the self and the counterpart, about processes running in the background and reasons for which what is shown is shown and what is perceived is perceived intensify in the experience of the interface as unit of the distinction between action and experience and as unit of the distinction between concealing and showing. Objects, like subjects, elude investigation into or knowledge about their essence or their core - and it is the notion of this that makes dealing with them uncanny.

☛ **Anna Staab**, born 1990, studied cultural sciences and dramaturgy in Friedrichshafen, Maastricht and Munich, was Visiting Research Fellow at the Department of Sociology and Anthropology of the Hebrew University of Jerusalem in 2015 and worked as a production dramaturg at Theaterhaus Jena, Residenztheater Munich and others. Since September 2019, she is research assistant at the Chair of Sociological Theory at Zeppelin University Friedrichshafen.

f(IOSANS). Institute for the Observation of the Symbiology of Artificial and Natural Sociopathy, Wien/Berlin: »**Puppen, Zombies, Algorithmen. Der Transhumanist Beach-Boy Memex und das Verschwinden des weiblichen Körpers**« [D]

Von den Surrealisten und Hollywood bis zum Silicon V/Alley, Wikileaks und Little St. MIT: »truth is superior to provability«. Während die Verschwörungstheorien florieren und sich die Boulevardpresse über die Prominenz der in die Missbrauchsskandale Verwickelten freut, ignorieren wir kurz Geheimdienste, Paläste und Prinzen, das Cui Bono und potenzielle Superstrukturen und widmen uns Optik und Body Count der autozentristischen Disseminationssehnsüchte, die von der visuellen Entledigung des Störfaktors weibliche Körpermitte bis hin zu dessen Ersetzung durch artifizielle Selbstexpansionsmethoden eine beachtliche kybernetische Karriere hingelegt haben. Ein splatterfeministisch-evolutionstheoretischer Streifzug durch die Highlights hobbydetektivischer Online-Foren, mit #metoo'schen Operatoren, William Seabrook'scher Tabulosigkeit und Philip K Dick'schem Make-world-KnowHow im Gepäck.

Gunter Lösel. Department Darstellende Künste & Film, Zürcher Hochschule der Künste. »**Zusammengeflickte Wesen und digitale Schauspieler*innen**« [D]

With the development of speech-enabled AIs that have already found their way into our living rooms and social networks – in the form of Siri, Alexa, Corona, Mitsuku, Rose, Cleverbot, etc. – machines reveal their new quality as social interaction partners. New relationships between humans

and machines are emerging, which penetrate deeply into the self-conception of humans and make it questionable. In the theater, this leads to an experimental human-android theater in which the machine agents are given more and more autonomy. They can »play along«, conduct dialogues, hold monologues. From an artistic and technical point of view, it is a challenge to invent theatrical forms and experimental settings that make such new constellations visible, experienceable and performable. Under the title »Chatbots On-stage«, various experiments have therefore been undertaken at the Zurich University of the Arts over the past two years to bring digital agents onto the stage.

To this end, the university has cooperated with computer experts from Google Deep Mind, developed a speech-enabled AI and trained it with dramatic texts. Several hybrid beings were created that are capable of conducting dialogues with humans, in particular JANN-Z, a being that was specially trained for emotional, dramatic dialogues. In further steps, theatrical settings were designed that investigate under which circumstances such a dialog-capable machine is experienced by a theater audience as »live«, »present« and possessing its own personality. In this contribution, Gunter Lösel will introduce the experimental series, show videos of the resulting theater piece "Almost Human" and outline the further considerations. In a live demo, the audience can interact with JANN-Z to get an impression of this patched-up being and the simulation of personality, presence and liveliness.

☛ **Gunter Lösel** is a researcher and actor holding a doctorate in Theatre Studies as well as a diploma in psychology. He is heading the Research Focus Performative Practice at the Zurich University of the Arts and published on the themes of embodied cognition, improvisation, collaborative creativity and artistic research since 2004. Currently he is the main applicant of the project »Research Video« (SNF-funded). He is an accomplished actor in improvisational theatre, a member of the German National Team of Theatresports (2006), founder of the »Improtheater Bremen« and member of the price-winning duo »Stupid Lovers«.

Pamela Scorzin. FB Design/FH Dortmund
»As Real as Rihanna?! - The Curious Case of
Miquela Sousa. About 3D/CGI-Influencers
and ›Synthetic Media« [EN]

Today, many Internet users interact daily with smart search engines such as Siri or Alexa or with AI and AR-supported web chatbots, which have more or less anthropomorphic features. Some users may have even become already 'friends' with virtual influencers such as Miquela Sousa on Facebook, Instagram, and Co.

Anyone, who has long been navigated with a 3D/CGI avatar through the realms of video and computer games, knows too well that personality profiles are always fabricated and scripted, i. e. they always contain a particular narrative. Edited and curated 3D/CGI avatars like Miquela Sousa can be characterized as active actors and smart agents in contemporary communication networks.

Masahiro Mori's »Uncanny Valley« (1970) has long since become a sea of data, filled with information, on which we like to surf with our smart AI avatars. As an alter ego, the digital avatar exemplifies how far the human body functions as a screen and interface in networked societies. However, this somewhat strange process will probably not further hinder the triumph of »Synthetic Media« – a creative combination of computer-generated image material and AI capabilities. Perhaps only some cognitive dissonance will still remain: namely, seeing a best friend in smart 3D/CGI influencers like Miquela Sousa on social media and, at the same time, fearing her digital puppet-makers, who ultimately pull strings for us consumers.

Thus, today, algorithm-driven cute avatars are used to trigger emotions and to communicate values via styles. Herewith, 3D/CGI influencers, combined with storytelling, gain a more and more social-cultural impact on consumptive societies.

• **Pam Scorzin** On the business card of Pam Scorzin, it says, "Theorist/ Traveler/ Transhumanist." Born in the Palladio city of Vicenza (Italy), studied European Art History, Philosophy, History, and English/American Studies;

1992 Magistra Artium and 1994 Doctor of Philosophy at the University of Heidelberg. After assistance, habilitation at the Department of Architecture of the TU Darmstadt in 2001. Subsequently, various lectureships and professorships at the Universities of Siegen and Frankfurt am Main and at the ABK Stuttgart. At the same time, freelance work as an international art critic. Member of the AICA since 2006. Since 2008 Professor of Art History in the Department of Design at the Dortmund University of Applied Sciences and Arts. Numerous publications (German, English, French, and Polish) on art and cultural history of the 17th to 21st century. Lives, works, and researches Dortmund, Milan, and Los Angeles, and is on social media under the pseudonym 'Levania Lehr'.

Anna Bromley. Kunsthochschule für Medien Köln/HFBK Hamburg, »Deep Poison«
Sound Collage and Artist Lecture [EN]

2018 wurde in den Anhörungen um das Datenanalyse-Unternehmen Cambridge Analytica (CA) offensichtlich, dass Legislative und Justiz nicht die Sprachen sprechen, in denen das *dirty high tech politicking* agiert. In ihrer fünf-teiligen Soundcollage verschränkt Anna Bromley Originaltöne einer Präsentation des CA-Mitbegründers Alexander Nix mit dokumentarischen Fragmenten aus der Anhörung des IT-Sicherheitsforschers und ehemaligen CA-Forschungsleiters Christopher Wylie vor einem Untersuchungsausschuss des britischen Parlaments. Beide bieten exemplarische Einblicke in die Wild-West-Praktiken einer datenkapitalistischen Unternehmensgruppe.

Dabei fokussiert »Deep Poison« darauf, mit welchen sprachlichen Bildern und stimmlichen Modulationen die Protagonist*innen ihre gegensätzlichen Perspektiven artikulieren. So verkörpert Alexander Nix eine PR-Rhetorik, die das Auslesen von persönlichen Daten und Profilen in sozialen Medien als Abbau von Bodenschätzen und landwirtschaftliche Produktion rahmt. Davon zeugen Bezeichnungen wie ocean model, bot farming, data mining oder data harvesting, die Erträge aus ›natürlichen Ressourcen‹ suggerieren. Um zu verhindern, dass diese Bilder mit der ›realen‹ Landwirtschaft und ihren prekären, nicht selten migrantischen Saisonkräften kontaminiert werden, müssen sie rhetorisch und prosodisch aktiviert

werden. Für ihre Glaubwürdigkeit werden diese Narrative durch verifizierbare Personen aufgeführt. Sie benötigen unverwechselbare Gesichter und Stimmen, die die Datenakkumulation und den aggressiven Ausbau von Marktterritorien so performen, als wären Daten wertvolle Bodenschätze die den nationalen Ökonomien »naturgemäß« zustehen. Jemand muss sie nur aus ihren gewachsenen Formationen abtragen.

♥ **Anna Bromley** develops exhibitions, installations, performances, texts, radio conversations and plays which address interruptions in representative ways of speaking. Recently her works were shown in HKW, nGbK, Bärenzwinger, AgVA CIAT and SAVVY Contemporary Berlin, as well as in MUU Helsinki, documenta14 Radio, Musrara Mix Jerusalem, Academy of the Arts of the World ADKDW Cologne, and Fondazione Arthur Cravan di Milano. Anna's recent research project is devoted to radio practices in protest networks. In 2020, she is a Fellow at the Academy of Media Arts Cologne.

Janina Loh. Institut für Philosophie/Universität Wien. »**Uncanny Agents - A Critique of Transhumanism as an Excluding Ethics**«, Evening Lecture [D/EN]

♥ **Janina Loh (née Sombetzki)** is a university assistant (post-doc) in the field of philosophy of technology and media at the University of Vienna. Janina Loh completed her doctorate at the Humboldt University Berlin on the issue of responsibility (published in Springer 2014) and worked as a post-doctoral researcher at the Christian-Albrechts-University in Kiel. Loh's research interests lie in the field of trans- and posthumanism (especially critical posthumanism), robot ethics, feminist philosophy of technology, responsibility research, Hannah Arendt, theories of judgement, and ethics in the sciences.

Jiré Emine Gözen BTK/Campus Hamburg, FB Art&Design, »**Die unheimlichen Freunde in der Cyberpunk Literatur: Frankenstein's Monster, das sind wir.**« [D]

This talk will take the audience on a journey through the history of Science Fiction which is home to many »uncanny friends«. Taking Mary Shelley's »Frankenstein or The Modern Prometheus« as a starting point, it will be shown how an implicit narrative established itself as early as the 19th century, formulating an unbridgeable acceptance gap in relation

to such »uncanny friends«, such as Frankenstein's monster, whose creation is rooted in technological advancements. This narrative has continually shaped literature, art, philosophy, and popular culture to this very day.

However, Cyberpunk literature, as a movement within Science Fiction, initiated a paradigm shift in the 1980s by reflecting a radical change of the condition humana. »The Uncanny Valley« of Masahiro Mori is thereby undauntedly traversed, and it is made clear that the spaces of experience opened up to the human by new media and technologies have already modified and changed them significantly, and will continue to do so. Modified by our technologies it becomes clear that no longer the "others" - i.e. machines, robots, or artificial intelligence - are the "uncanny friends" but humankind itself became the monsters of Frankenstein. This perspective is especially insightful when it comes to understanding and evaluating contemporary phenomena - last but not least the current pandemic and its outcomes.

♥ **Jiré Emine Gözen** is a professor for Media- and Cultural theory at the UE Germany (former Berliner Technische Kunsthochschule). She received her PhD in 2009 with her work on »The sky above the port was the colour of television...« *Literarische Fiktionen und Medientheorie – Eine Cyberpunk Monographie* («The sky above the port was the colour of television...» *Literary Fiction and Media Theory – A Cyberpunk Monography*) in Düsseldorf and Tokyo. She lived in Japan and worked with the art center 3331 Arts Chiyoda, in the curatorial department of the renowned Mori Art Museum in Tokyo and for the Short Shorts Film Festival & Asia. She curated various exhibitions in Germany and Japan.

Her current research is on media theoretical and artistic extrapolations of the future, visual aesthetics and mimicry as seen on Donald Trump & the Playboy, cultural and artistic practices of Biennales and Art Festivals in Japan as a strategy to carry on cultural memory, cultural differences in the field human-robotic-interactions as well as semiotics of migration and critical diversity literacy.

Barbara Eder. Kunstuniversität Linz, »**Remote Access Science Fiction und die Fernwartung der Menschheit**« [D]

The age in which our computers became pocket-compatible devices, competing

with our closest friends, is one of the more recent in human history. Communication between the limits of local subnets is technically possible since the early 1980s – as an eerie process in itself, that philosophy and science fiction are both concerned with: The hallucinations of Swedish metaphysician Emanuel Swedenborg, who is said to have seen a fire break out in Stockholm while having dinner in Gothenburg, caused Immanuel Kant to continue his anthropology with a pragmatic intention in 1766; for science fiction authors, on the other hand, remote access is not a scary phenomenon at all. In the sci-fi series *Die Terranauten* (1979-1981) human »drivers« steer interstellar spaceships using PSI energy, in Reinhard Jirgls *Nichts von euch auf Erden* Mars returnee BOSXRKBN 18-15-9-14-8-1-18-4 uses alphanumeric strings to make himself understood on earth; in Ursula K. Le Guin's *Hainish Cycle*, there is a remote maintenance technology that half a century later would become an important instrument in LINUX system automation and no longer operates in the service of cybernetic control: ansible is a device for delay-free communication at the speed of light, in *The Left Hand of Darkness* (1969) it saves and transmits the minority reports of the androgynous and indigenous.



• **Barbara Eder** studied sociology, philosophy and gender studies as well as information and communication technologies in Vienna, Berlin and Frankfurt am Main, she writes for various newspapers and magazines, is a system administrator for the artist group Übermorgen and teaches at University of Klagenfurt and Kunstuni Linz - with a focus on comic research, queer feminist theory and philosophy of technology. Her book *Alienation. Migration in Graphic Novels* will be published in autumn, most recently: „Niegewesen und Niedgedacht? Figurationen der Non-Person in Graphic Novels mit Fluchtnarrativen“, in: Catani, Stephanie und Stephanie Waldow (Hg.): *Non-Person. Grenzen des Humanen und des Humanitären in Literatur, Kultur und Medien*, Paderborn, S. 145-164.

Barbara Eggert. Abt. Fachdidaktik, Kunstuniversität Linz, »Just KI-DDING? Humor und Transspezies-Flirts in Roger Vadim's *Barbarella* (1968) und Spike Jonzes *Her* (2013)« [D]

Seit Fritz Langs *Metropolis* (1927) wird in den meisten Science-Fiction-Filmen Künstliche Intelligenz (KI) in ‚verkörpertem‘ Zustand präsentiert. Hierbei lässt sich mit Jotanovic zwischen zwei verschiedenen Formen von Cyborg-Agency differenzieren: »Artificial intelligence is complacent, docile, and passive – or it's unhinged, dangerous, and terrorizing« (Jotanovic 2018, S. 32). Die körper- aber nicht stimmlosen Interfaces Siri und Alexa knüpfen an die erstere Ausprägung an.

Siri war erst seit zwei Jahren auf dem Markt, als Spike Jonzes Film *Her* (2013) ins Kino kam, in dem sich der Protagonist Theodore Twombly in sein käuflich erworbenes Betriebssystem OS 1 (Samantha) verliebt. Vorläuferformen von an ein Endgerät gebundenen hilfreichen Geistern begegnen in SciFi-Filmen der 1960er in Form von sprechenden Bordcomputern. Im Kontrast zu Siri oder Alexa wurden hier jedoch meist maskulin konnotierte Stimmfrequenzen ausgewählt, beispielsweise HAL aus Kubricks *2001 – Odyssee im Weltraum* (1968) – oder Alfie in Roger Vadims *Barbarella* (1968).

Sowohl *Her* als auch *Barbarella* enthalten Sequenzen, in denen es zum Flirt zwischen Mensch und körperloser KI kommt. Der Schwerpunkt des Beitrags liegt auf der vergleichenden Analyse der Flirtsequen-

zen beider Filme hinsichtlich ihrer (narrativen) Funktionen sowie deren soziokultureller Verortung im jeweiligen historischen Kontext. Theoretische Hintergrundfolie ist hierbei neben Donna Haraways *Cyborg Manifesto* (1985) auch der Turing Test (Turing 1950). Ein besonderes Augenmerk liegt auf dem Spannungsfeld im Umgang mit Genderklischees und der extra- und intradiegetisch verankerten unheimlichen Komik der gegenseitigen transspeziellen Annäherungen.

♥ **Barbara M. Eggert**, Dr. phil. joined the University of Art and Design Linz in 2019. In addition to her PhD in Art History, she holds an MA both in German Language and Literature/History of Art (University of Hamburg) and in Adult Education/ Museum Studies (Humboldt-University Berlin). Important steps in her international career were research periods at SFMOMA (2007), at the Vitra Design Museum (2014–16) and at Danube University Krems (2016–19) where she co-designed the MA programme »Collection Studies and Management«. Her main research interests are museum cultures and media that combine text and image. Currently, she works on her habilitation project on comics in museums and exhibitions.



Symposium »Unheimliche Freunde«/»Uncanny Friends« at the Ars Electronica Festival 2020.

Concept and organisation by Gloria Meynen (**Dept. Media Theories/Kunstuniversität Linz**), in cooperation with International Research Center for Cultural Studies (**IFK**), and Working Group »Data and Networks«, **Gesellschaft für Medienwissenschaft** (Marcus Burkhardt/Universität Siegen, Tobias Matzner, Universität Paderborn, und Eva-Maria Nyckel, Humboldt Universität zu Berlin).